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A SPLENDID FEBRUARY ISSUE

Owing to our very great success in securing remarkably fine material upon the subject of Grand Opera it was found that it would be necessary to issue a second section in February. Consequently the February ETUDE will contain some

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Charles Dalmores on "Self Help in Voice Study"



Only a few years ago Wagner was decried in Paris; now it is claimed that the foremost Wagnerian tenor is a Frenchman, Charles Dalmores. You will want to read his interesting remarks of particular value to voice students.

There will also be appropriate articles by the distinguished writers and critics, *Louis C. Elson*, *Frederic Corder* (the most noted English Operatic Authority) and *Mr. Arthur Elson*. These articles are of the very highest importance to sincere students who desire to secure in these issues a library of necessary reference material on the interesting subject of opera.

Dr. Hugo Riemann on "Perplexing Embellishments"

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Pursuing our policy of never making a special issue so "special" that readers who might not be interested in a particular subject would find nothing of value to them in the special issue, we shall publish in the February ETUDE several articles which in themselves should be worth far more to the reader than the price of the journal. Among these is a wonderful article from Dr. Hugo Riemann, the most renowned musical savant of Germany, who will explain some of those musical embellishments which may have been perplexing you for years. Dr. Riemann's scholarship, manifested in his Dictionary and other works, is too well known to demand comment.

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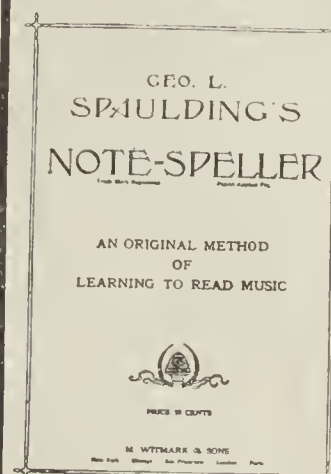
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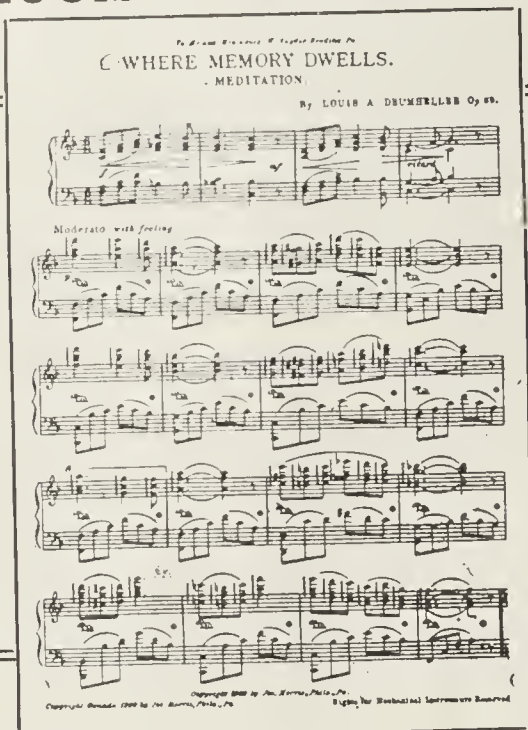
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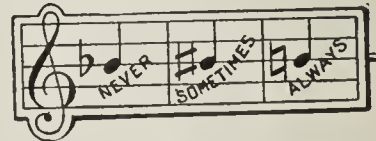
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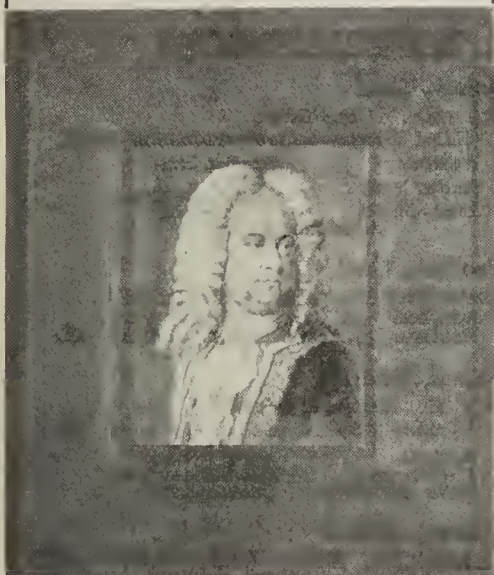
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THE ETUDE

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The Wonderful Epoch of Opera



OPERA is now just a little over four hundred years old. Since Peri produced *Dafne* in 1597 and his *Euridice* in 1600, great things have happened in the world's work. *Euridice* was given for the first time to add to the festivities of the wedding of the valiant King Henry IV of France to the quarrelsome Maria de Medici. It was a state event, and since that time Grand Opera has in a sense always remained a kind of state amusement. In America the Emperor's *Loge* and the King's Box have given way to the aristocracy of dollars. Only horse-racing and championship base ball can compare with it in expensiveness, and these pastimes are still possessions of the proletariat.

John Towers, who worked for years to complete a Dictionary of the Operas, reveals that twenty-eight thousand operas have been seen over the footlights. Do you realize what a wonderful industry this represents? Over seventy operas a year have been written for four hundred years—more than one opera a week. What has become of them? Alas, where is the fragrance of the roses of yesteryear? The operas heard in this day represent but a mere fraction of the number written. Pause for a moment to think of what industry is required to complete just one opera. Think of the armies of people who have taken part in their production and then marched on to oblivion. Think of the prodigious expenditure of brains, time and energy and you will realize what the wonderful epoch of opera means.

For years Americans cast their eyes enviously toward the European opera houses. They longed to go abroad "to hear opera as it should be given." Now the tables seem to be completely turned. While opera is given on a magnificent scale in many of the subsidized opera houses of Europe, innumerable unbiased judges who have had no object in flattering America or our American opera managers claim that nowhere in the world is opera given on a more lavish scale or with more magnificent musical and artistic results than in America. Paris was amazed at the performances of the Metropolitan Opera Company a year ago. American singers are found in nearly all European opera houses and their success has won the unwonted envy of European singers. America has apparently gone opera mad. Our glorious eagle has given up his screaming and spends his idle hours practicing upon parts of *Bella figlia dell' Amore*, *Dich theure Halle* or *Belle nuit, O nuit d'amour*.

All this is very fine indeed and on one could possibly be prouder of the magnificent progress opera has made in America than is THE ETUDE. However, opera must always remain somewhat of a luxury for the favored few who live in or near large cities. In Italy, where there is a city in almost every valley, opera has become very intimately connected with the lives of the people. But what of a vast, sparsely settled country like America, with its enormous farms, the great prairies and its wonderful forests?



Making Your New Year Really Happy



SOMEHOW we have all fallen into the fashion of making the first day of January an occasion for declaring our somewhat sober and pious good intentions. We who are interested in musical work, —who have the habit of what Lord Byron would call "exhausting thought and living wisdom with each studious year,"—we take it upon ourselves to resolve that we shall study during the coming year as we have never studied before. About the third or fourth

of January this laudable purpose passes to that mysterious and unknown abode of most good intentions.

Why should our New Years all begin on January first? After all the calendar is only a convenient way of measuring our time according to the movements of the stars. The world worried along for thousands of years before the mighty Julius Cæsar made his calendar in 46 B.C. Pope Gregory XIII, one of the greatest thinkers of his age, saw the flaws in the Julian calendar and corrected them in 1582. It was not, however, until 1752 that England and the American colonies adopted the Gregorian calendar. In that year the English speaking people laid aside several days and nobody ever knew the difference. March 5th became March 16th, and the world went on in the same old way at the same old stand. If the "yellow peril" came upon us and forced us to change the calendar to that of our pig-tailed fellow-republicans, we should be obliged to make a still more radical change.

After all, what does the calendar really matter in our daily lives? Can we not call every morning of the year a New Year? Can we not make a new and beneficent resolution every day? Can we not resolve to practice more diligently, more intelligently, more carefully, more successfully? Can we not resolve to teach more patiently, more sympathetically, more faithfully?

THE ETUDE WISHES EVERY ONE OF ITS READERS THE HAPPIEST AND BRIGHTEST KIND OF A NEW YEAR—NOT THE JANUARY-FIRST KIND, BUT THE EVERY-DAY-IN-THE-YEAR KIND!



Our Opera Issues



WE feel that our readers deserve some comments upon the plan we have employed in presenting the subject of Grand Opera in THE ETUDE. It became apparent at the very start that the matter could be treated in only a very superficial manner if we attempted to crowd all of the necessary material in one number. It is our policy not to devote any one issue exclusively to any one subject. This issue is for the most part an Opera Issue. Nevertheless any reader who might not be interested in the subject will find an abundance of interesting reading upon other musical educational topics. In order to do this and at the same time cover the ground sufficiently our next issue will also present quite as important operatic material as anything which has appeared in this issue. More than this, the history of opera will be discussed by four distinguished writers: Mr. H. T. Finck, Mr. Frederic Corder, Mr. L. C. Elson and Mr. Arthur Elson in a series of four articles, one appearing each month. There has been a wide-spread demand for information upon the subject of opera and it has been our purpose to present material for self-study, for club work, or for musical reference which should serve the needs of our readers for many years to come.



The Height of the Season



THIS issue comes to you at the very height of the musical season. You are, we trust, so busy that you have "not a moment to spare." It is just this condition, however, that has undermined many a teacher's success. If you fail to make your plans now for the balance of the season you will find that you will have comparatively little to do in June and July. With the proper foresight you may easily arrange to continue the interest in your musical work right up to the end of the season. THE ETUDE is continually suggesting the way.

European Musical Topics

By ARTHUR ELSON

THE aerophor, invented by a Mr. Samuels of Schwerin, has been given a trial in Berlin. It is not a new instrument, but an apparatus for furnishing air to wind instruments. It starts with a bellows, continues with rubber hose, and ends with a small tube that supplies the air to the instrument when not cut off. The invention seems to be a complete success, and does away with the old problem of interruptions in the player's breath. As a sample of its capabilities, an English horn player used it to give without break the Traurige Weise from "Tristan." A flutist then employed it for the difficult flute passage in the Scherzo of the "Midsummer Night's Dream" music, which he played "without the usual compromises." The article adds that the invention opens up an entirely new field; and the way is now open to a mechanical orchestra.

MUSIC AND MARRIAGE.

Albert Leitzmann, in the Monthly Journal of the Musical Society, shows pretty clearly that the recently described second letter of Beethoven to his eternal beloved is a rank forgery. But we still have the first one to fall back upon, to prove the extent of woman's influence in music. Beethoven was almost always under the influence of some intoxicating female divinity, all the way from Eleanora von Breuning to Amalia Seebald. His dedications show this, as well as his letters; for his adoration usually took the form of musical homage. But other composers were less amenable to the eternal feminine. Handel, for instance, never married at all. Once he paid his devotion to a young lady in London, but her parents objected to having her marry a "mere fiddler." Later on, when Handel became more famous, they let him know that he could have their consent. But by that time he had changed his mind; and it is not on record that he ever lost his magnificent appetite through worry. His contemporary, Bach, with two wives (in succession) and twenty children, stands as the best musical example of domestic devotion; but his genius was so innate that he would probably have written his noble fugues if he had never married at all. Haydn and Mozart both fared rather badly, especially the former. Both loved in vain, and each afterwards chose a sister of his earlier ideal. Haydn obtained a selfish and unsympathetic wife, who led him a lively dance, and certainly could not have been a source of inspiration. Mozart's wife helped him in composition by entertaining him with stories and brewing him drinks. But Mozart, again, was a natural genius, and probably needed no outside inspiration. Schubert was of a romantic disposition. When Caroline Esterhazy asked him why he dedicated nothing to her, he replied, "All that I ever do is dedicated to you." Schumann was a noted example of the power of feminine influence, and his marriage with Clara Wieck brought him a source of almost boundless inspiration. Mendelssohn was of a lively disposition, and thrived best in cheerful surroundings; but his sister was really more of an influence in his career than his wife. Wagner was not exactly inspired by women (save in "Tristan and Isolde"), though he accepted sacrifices from them; while Strauss, even in his Domestic Symphony, is more intellectual than emotional.

FAMOUS WOMEN COMPOSERS.

Gemma Bellincioni sang a group of her own songs at Amsterdam recently, and was warmly applauded; which brings up the subject of women composers. People are apt to think that women have started in only recently, and that their composing is almost as modern a movement as their suffrage agitation. This is not true, for women were active even in the old contrapuntal times. Clementine de Bourges composed in France in the sixteenth century, and was held equal to the men. Bernarda de Lacerda was a famous Portuguese composer, and intrusted with the education of princes. A little later Francesca Caccini, daughter of the operatic pioneer, wrote madrigals and poems, and became the idol of her native Florence. There have been times when great women composers were about as fre-

quent as hens' teeth; but these times were short. In the eighteenth century we find Maria Theresa von Paradies, who composed in large forms and became a great pianist in spite of being blind. The women have often met with opposition. Mendelssohn objected to his sister Fanny's composing, and included some of her works with his own; so that when Queen Victoria praised his song "Italy," he had to admit, with some shame, that it was really his sister's work. This attitude of unfair objection is now out of date.

Some say that women cannot reach the greatest heights in composition. Women themselves have believed this. Thus Liza Lehmann has stated openly that she believes physical conditions a handicap. It is true that in the last two centuries the women may not have equalled the men. But there's a reason. The number of women who try to compose is very much less than the number of men. If thousands of men have worked where only one Beethoven appeared, it is likely that the female genius will appear only when enough women composers come forward to make her a mathematical possibility.

MUSICAL NOVELTIES.

The new Strauss opera, *Ariadne in Naxos*, has been very favorably described in the periodicals. It is a sort of postlude to Moliere's play "Le Bourgeois Gentilhomme." Originally this play ended with a ballet. Hofmannsthal, who seems a favorite with Strauss, remodeled the comedy, cutting it down from five acts to two, and adding the new postlude. One critic says that Strauss has never written anything that shows more melodic grace and beauty. This makes the work wholly different in style from any of his other operas. The orchestra is a small one, with much solo work, but the colors are rich nevertheless. Piano, organ, and harpsichord are used. There is an excellent contrast between the earnestness of the postlude and the bits of buffo work that are included from the comedy itself. The style is modern. The union of Bacchus and Ariadne, it is said, is accompanied by a perfect stream of beautiful melodies. The work will be given first in Berlin.

Other new operas in Germany are "Der Kuhr-eigen," by Wilhelm Kienzl, and Hans Sommer's "Der Waldschraff." Siegfried Wagner's latest, "The Vengeance of the Black Swans," will be given next winter; but the real question is, in how many succeeding winters will it appear? Italy is represented by Mancinelli, who is working on a subject from the "Midsummer Night's Dream;" while England offers "King Harlequin," by G. H. Clutsam. Novelties at the Opera-Comique in Paris will include Alberic Magnard's "Berenice;" "La Lepreuxse," by Sylvio Lazzari; Erlanger's "Sorciere;" Gustave Doret's "La Tisseuse d'Orties;" Xavier Leroux's "Le Carillonneur;" and Bruneau's "Les Quatre Journées," which does not promise to be twice as important as Cherubini's "Les Deux Journées." London is to hear a new ballet by Reynaldo Hahn, entitled "Le Dieu Bleu."

A work of much interest is Reger's string sextet, Op. 118. It is praised highly in the *Signale*, which usually attacks Reger's mannerisms. The themes and expositions are clear and attractive, their development complex, but not incomprehensible. The first and last movements are excellent, and the scherzo full of brusque humor, with a Brahms-like trio. The slow movement shows a strong and effective simplicity and directness.

Another interesting work was the piano sonata, Op. 2, in E, by the young Erich Wolfgang Korngold. Its variety of rhythmic and harmonic effects is called simply marvelous. The moderato and scherzo are most effective, as the slow movement is only fair, and the finale has little development. Korngold's pantomime, "Der Schneemann," has reached Russia, and will be heard at Moscow.

New orchestral works include a symphony, Op. 100, by Zoellner; "Aphrodisischen Reigen," by Karl Hentschel; a successful symphonic poem, "Il Pellegrino d'Amore," by Virgilio Sardi; and another, "Orpheus," by Desiré Peque. Publications of Dvorak's posthumous works include two symphonies, a Tragic Overture, a Rhapsody, and a Suite. Zurich will hear Walter Lampe's *Piece Symphonique* and Hausegger's choral symphony. The *Menestrel* speaks of these as "two Swiss works," but Hausegger is suspected of having been born at Graz, in Austria. Joan Manén, the Spanish violinist, has produced a three-movement symphony with parts for two solo violins. Paul Juon has gone this one better, and written a triple concerto for piano, violin, and cello.

A Strauss sarcasm:—When the later Richard was rehearsing Liszt's Faust music at Heidelberg, a 'cello passage did not suit him. "That must sound immoral," he said, "even though it was not written by me, but by the holy Franciscus."

THE DRAMATIC TRAINING OF THE OPERA SINGER.

BY FELIX DAHN.

Stage Director of the Royal Opera House in Berlin.

It is often said that the drama draws to the stage a more highly educated class of persons than the opera. The reason for this is clear. It often happens that a tenor who hitherto had been a locksmith, a chimney-sweep or a wood carver feels that it is by no means necessary to wait without the gates of the heaven of art until he has learned three or four good rôles. No, his *maestro* (alias singing teacher) informs the young vocal recruit, often after the third lesson, that he is called to be another Caruso. Naturally the conceit of the poor fool climbs one hundred per cent.

If he is married, then the Frau Scolsser (Madam Locksmith) or Frau Schornsteinfeger (Madam Chimney-sweep) is forgotten. Leaving his wife behind and dressing himself in the most modern and extravagant fashion he seeks for new worlds to conquer. With all these allurements he must remain a *parvenue* in life as well as upon the stage. He does not realize that in order to become an effective singing actor he must first visit the kindergarten of the stage.

Where are all the Alvarys, to say nothing of the Niemanns? Where do we see nowadays a *Don Juan* who combines dramatic facility, elegance and elasticity of interpretation with a really good voice? Where do we find a captivating *Raoul*, a chivalrous *Fra Diavolo* or a brilliant *Figaro*? Why have we no acting tenors or acting basses? Let me offer an explanation.

Recently a young singer came to me for an engagement. He had a sympathetic little "salon" voice. I had him sing two inconsequential numbers. Then I asked him what rôles he knew. Then he confided in me that he knew no rôles at all, that he was a druggist who had found the drug business too trying, and wanted the easier life of the stage, and he was confident that in a few weeks he could master many rôles. Thus think many other misguided young men. They fail to realize that dramatic ability is all-essential. They do not seem to comprehend the fact that acting (Mimik) mirrors the soul and that intelligent audiences demand good acting as well as good singing.

But why speak of the men alone. Young lady operatic aspirants fall down upon our conservatories as thick as the leaves at Vallombrosa. They study diligently, but when they are through with their vocal work they approach the agent for an engagement, only to find that it will be necessary for them to learn to act. Then they hie themselves to a teacher of acting, and expect to become proficient in the art in less time than it takes a dentist to fill a tooth.

I would even go further and say that the competent actor should have a special training in gymnastics in order that his body may become pliable and graceful. Singers seem to have the greatest difficulty in finding out what to do with their arms. I remember one American singer with very long arms who had a habit of waving them about as though in distress. This gesture accompanied even the simplest passages when she was singing such a rôle as the chaste *Gilda* (*Rigoletto*.)

I have little faith in the teachers who give instructions in gesticulations. The result is always artificial. Most pupils who have been through such a course are rarely better than marionettes. They remind me of a baritone who had a wooden arm and used to sing an aria to the moon. After every third beat his wooden arm used to shoot up in the direction of a stage moon in the most mechanical fashion imaginable.

Remember, you operatic aspirants, voice alone amounts to nothing. You must also learn to give the right dramatic impression by means of a carefully trained body.—(Especially translated for THE ETUDE from the *Allgemeine Musik-Zeitung*.)

BACH is the triple extract of music. If all the masterworks in music were lost to the world and the well-tempered clavichord remained it would be possible to reconstruct the entire literature. The well-tempered clavichord is the old testament and the Beethoven Sonatas are the new. We must place our belief in both.—*Hans Von Bülow*.

Italy, the Home of Grand Opera

From an interview secured expressly for THE ETUDE with

SIGNOR ENRICO CARUSO

The most eminent living operatic artist

[EDITOR'S NOTE.—The authentic interviews upon serious educational subjects with Signor Caruso are so rare that THE ETUDE feels especially honored in securing this most interesting matter. Although the most widely discussed singer of our times, no singer is so little known to the public as far as his real artistic personality is concerned. The things that have been written about Signor Caruso have, for the most part, been the ridiculous imaginings of over-zealous writers, who have stopped at little to secure sensational "copy." Of Caruso, the serious and earnest artist, the general public hears little. For instance, the general public has an idea that his wonderful voice is a kind of gift, rather than a development due to his own persistence and intellectual effort. That Signor Caruso repudiates as absolutely false in the following interview.

Enrico Caruso was born at Naples, February 25, 1873. At a very early age he developed a fondness for music, and took a great delight in singing as he heard the singers at the great opera house of San Carlo sing. No one suspected, however, that he was to become the foremost singer of his time. He did not start actual study until 1891, when he commenced his vocal education under Guglielmo Vergine. In 1895 he made his debut at the Teatro Cimarosa, in Caserta. While this performance was not a failure, he did not, however, attract very great attention at the time. He continued to sing in Italy with growing favor until, in 1902, he made his debut in London. The next year he came to America, and the New York public, accustomed to hear the greatest singers of all countries, at once proclaimed him the possessor of the most wonderful tenor voice heard in the city in many years. At first, the public went to compare him with Campanini, Tamagno, de Reszke and other famous singers of the same voice, but it was soon discovered that Caruso had a voice and an art all his own, and one not to be compared with any of his famous predecessors. Since then, Signor Caruso has toured all of the great countries of Europe, receiving jewels from the monarchs, and unlimited homage from the public. Despite rumors to the effect that his voice had been impaired by throat trouble, he has shown that it is in better condition to-day than ever before.

ETUDE readers may have seen some of the caricatures drawn by Signor Caruso. These are a popular manifestation of an artistic talent which has surprised painters and sculptors everywhere. Although purely an avocation, Signor Caruso has already made so many extremely skillful medallions, plaques and statuettes in clay and wax, that it is quite evident, that, like the American composer, Edward MacDowell, whose early skill in painting was astonishing, Caruso might easily have won wide distinction as a painter or a sculptor had he not developed his unforgettable voice. Fortunately it is that he lives in an age when human inventiveness has devised a means of preserving records of his wonderful art. Thus his fame will become far more permanent than that of Mario LaBlache or others whose voices have long since become mere traditions.]

OPERA AND THE PUBLIC IN ITALY.

Anyone who has traveled in Italy must have noticed the interest that is manifested at the opening of the opera season. This does not apply only to the people with means and advanced culture but to what might be called the general public. In addition to the upper classes, the same class of people in America who would show the wildest enthusiasm over your popular sport base-ball would be similarly eager to attend the leading operatic performances in Italy. The opening of the opera is accompanied by an indescribable fervor. It is "in the air." The whole community seems to breathe opera. The children know the leading melodies, and often discuss the features of the performances as they hear their parents tell about them, just as the American small boy retails his father's opinions upon the political struggles of the day or upon the last ball game.

It should not be thought that this does not mean a sacrifice to the masses, for opera is, in a sense, more expensive in Italy than in America; that is, it is more expensive by comparison in most parts of the country. It should be remembered that monetary values in Italy are entirely different from those in America. The average Italian of moderate means looks upon a lira as a coin far more valuable than its equivalent of twenty cents in United States currency. His income is likely to be limited, and he must spend it with care and wis-

dom. Again, in the great operatic centres such as Milan, Naples, Rome, etc., the prices are invariably adjusted to the importance of the production. In first-class productions the prices are often very high from the Italian standpoint. For instance, at La Scala in Milan, when an exceptionally fine performance is given with really great singers, the prices for orchestra chairs may run as high as thirty lira or six dollars a seat. Even to the wealthy Italian this amount seems the same as a much larger amount in America.

To give opera in Italy with the same spectacular effects, the same casts composed almost exclusively



ENRICO CARUSO.

of very renowned artists, the same *mise en scene*, etc., would require a price of admission really higher than in America. As a matter of fact, there is no place in the world where such a great number of performances, with so many world-renowned singers, are given as at the Metropolitan Opera House in New York. There is no necessity for any one to make a special trip to Europe to hear excellent performances in these days. Of course such a trip would be interesting as the performances given in many European centres are wonderfully fine, and they would be interesting to hear if only from the standpoint of comparing them with those given at the Metropolitan. However, the most eminent singers of the world come here constantly, and the performances are directed by the ablest men obtainable, and I am at loss to see why America should not be extremely proud of her operatic advantages. In addition to this the public manifests a most intelligent appreciation of the best in music. It is very agreeable to sing in America, as one is sure that when one does well the public will respond at once.

ITALIAN, THE LANGUAGE OF MUSIC.

Perhaps the fact that in Italy the audiences may understand the performances better because of their knowledge of their native language may add to the pleasure of opera-going. This, however, is a question, except in the case of some of the more modern works. The older opera librettos left much to be desired from the dramatic and poetic standpoints. Italian after all is the language of music. In fact it is music in itself when properly spoken. Note that I say "when properly spoken." American girls go to Italy to study, and of course desire to acquire a knowledge of the language itself, for they have heard that it is beneficial in singing. They get a mere smattering, and do not make any attempt to secure a perfect accent. The result is about as funny as the efforts of the comedians who imitate German emigrants on the American stage.

If you start the study of Italian, persist until you have really mastered the language. In doing this your ear will get such a drill and such a series of exercises as it has never had before. You will have to listen to the vowel sounds as you have never listened. This is necessary because in order to understand the grammar of the language you must hear the final vowel in each word and you must hear the consonants distinctly.

There is another peculiar thing about Italian. If the student who has always studied and sung in English, German, French or Russian, etc., attempts to sing in Italian he is really turning a brilliant searchlight upon his own vocal ability. If he has any faults which have been concealed in his singing in his own language that will be discovered at once the moment he commences to study in Italian. I do not know whether this is because the Italian of culture has a higher standard of diction in the enunciation of the vowel sounds, or whether the sounds themselves are so pure and smooth that they expose the deficiencies, but it is nevertheless the case. The American girl who studies Italian for six months and then hopes to sing in that language in a manner not likely to disturb the sense of the ridiculous is deceiving herself. It takes years to acquire fluency in a language.

AUDIENCES, THE SAME THE WORLD AROUND.

Audiences are as sensitive as individuals. Italy is known as "the home of the opera," but I find that as far as manifesting enthusiasm goes, the world is getting pretty much the same. If the public is pleased it applauds, no matter whether it is in Vienna, Paris, Berlin, London, Rome or New York. An artist feels his bond with the audience very quickly. He knows whether they are interested, or whether they are delighted, or whether they are indifferent. I can judge my own work at once by the attitude of the audience. No artist sings exactly alike on two successive nights. That would be impossible. Although every sincere artist tries to do his best there are, nevertheless, occasions when one sings better than at other times. If I sing particularly well the audience is particularly enthusiastic,—if I am not feeling well and my singing indicates it, the audience will let me know at once by not being quite so enthusiastic. It is a barometer which is almost unfailing.

This is also an important thing for the young singer to consider. Audiences judge by real worth

and not by reputation. Reputation may attract money to the box office, but once the people are inside the opera house the artist must really please them or suffer. Young singers should not be led to think that anything but real worth is of any lasting value. If the audience does not respond, do not blame the audience,—it would respond if you could sing so beautifully that you could compel the response that you know should follow real artistic achievement. Don't blame your teacher, or your lack of practice or anything or anybody but yourself. The verdict of the audience is better than the examination of a hundred so-called experts. There is something about an audience that makes it seem like a great human individual, whether in Naples or San Francisco. If you touch the heart or please the sense of beauty, the appetite for lovely music common to all mankind, the audience is yours, be it Italian, French, German or American.

OPERATIC PREPARATION IN ITALY.

The American student with a really good voice and a really fine vocal and musical training would have more opportunities for engagements in the smaller Italian opera houses, for the simple reason that there are more of these opera houses and more of these opera companies. Bear in mind, however, that opera in Italy depends to a large extent upon the standing of the artists engaged to put on the opera. In some cities of the smaller size the municipality makes an appropriation, which serves as a guarantee or subsidy. An impresario is informed what operas the community desires, and what singers. He tries to comply with the demand. Often the city is very small and the demand very slightly indicated in real money. As a result the performances are comparatively mediocre. The American student sometimes fails to secure engagements with the big companies, and tries to gain experience in these small companies. Sometimes he succeeds, but he should remember before undertaking this work that many native Italian singers with really fine voices are looking for similar opportunities, and that only a very few stand any chance of reaching really noteworthy success.

OPERA WILL ALWAYS BE EXPENSIVE.

He should, of course, endeavor to seek engagements with the big companies if his voice and ability will warrant it. Where the most money is, there will be the highest salaried artists and the finest operatic spectacle. That is axiomatic. Opera is expensive and will always be expensive. The supply of unusual voices has always been limited and the services of their possessors have always commanded a high reward. This is based upon an economic law which applies to all things in life. The young singer should realize that unless he can rise to the very top of his profession he will be compelled to enlist in a veritable army of singers with little talent and less opportunity.

One thing exists in Italy which is greatly missed in America. Even in small companies a great deal of time is spent in rehearsals. In America rehearsals are tremendously expensive and sometimes first performances have suffered thereby. In fact, I doubt whether the public realizes what a very expensive thing opera really is. The public has little opportunity to look behind the scenes. It sees only the finished performance which runs smoothly only when a tremendous amount of mental, physical and financial oil has been poured upon the machinery. I often hear men say, here in New York, "I had to pay fifty dollars for my seat to-night." That is absurd—the money is going to speculators instead of into the rightful channels. This money is simply lost, as far as doing any service whatever to art is concerned. It does not go into the opera-house treasury to make for better performances, but simply into the hands of some fellow who had been clever enough to deprive the public of its just opportunity to purchase seats. The public seems to have money enough to pay an outrageous amount for seats when necessary. Would it not be better to do away with the speculator at the door and pay, say \$10.00 for a seat that now costs \$6.00? This would mean more rehearsals and better opera and no money donated to the undeserving horde at the portals of the temple.

THE STUDENT'S PREPARATION.

I am told that many people in America have the impression that my vocal ability is kind of a "god-given" gift—that is, something that has come to me without effort. This is so very absurd that I can

hardly believe that sensible people would give it a moment's credence. Every voice is in a sense the result of a development, and this is particularly so in my own case. The marble that comes from the quarries of Carrara may be very beautiful and white and flawless, but it does not shape itself into a work of art without the hand, the heart, and the intellect of the sculptor.

Just to show how utterly ridiculous this popular opinion really is, let me cite the fact that at the age of fifteen everybody who heard me sing pronounced me a bass. When I went to Vergine I studied hard for four years. During the first three years the work was for the most part moulding and shaping the voice. Then I studied repertoire for one year and made my debut. Even with the experience I had had at that time it was unreasonable to expect great success at once. I kept working hard and worked for at least seven years more before any really mentionable success came to me. All the time I had one thing on my mind and that was never to let a day pass without seeing some improvement in my voice. The discouragements were frequent and bitter, but I kept on working and waiting until my long awaited opportunities came in London and New York. The great thing is, not to stop. Do not think that because these great cities gave me a flattering reception, that my work ceased. Quite on the contrary, I kept on working and I am working still. Every time I go upon the stage I am endeavoring to discover something which will make my art more worthy of public acceptance. Every act of each opera is a new lesson.

DIFFERENT ROLES.

It is difficult to invest a rôle with individuality. I have no favorite rôles. I have avoided this, because the moment one adopts a favorite rôle he becomes a specialist, and ceases to be an artist. The artist does all rôles equally well. I have had the unique experience of creating many rôles in new operas, such as *Loris*, *Fedora*, *Adriana*, *Germania*, *Girl of the Golden West*, *Maschere*. This is a splendid experience, as it always taxes the inventive faculties of the singing actor.

This is particularly the case in the Italian opera of the newer composers, or rather the composers who have worked in Italy since the reformation of Wagner. Whatever may be said, the greatest influence in modern Italian opera is Wagner. Even the great Verdi was induced to change his methods in *Aida*, *Otello*, and *Falstaff*—all representing a much higher art than his earlier operas. However, Wagner did nothing to rob Italy of its natural gift of melody, even though he did institute a reform. He also did not influence such modern composers as Puccini, Mascagni and Leoncavallo to the extent of marring their native originality and fertility.

WHAT IS CLIMAX?

BY HERBERT ANTCLIFFE.

CLIMAX may be described as the accumulation of effects to the point at which they are most capable of making an impression. In musical matters we usually speak of two kinds of climaxes—the tonal climax and the emotional climax. Usually they occur at the same point. There are other works in which the emotional climax occurs when most of the tonal force is spent, and the hearer holds his breath for fear of interrupting the quietness which seems less and yet more than silence because of the significantly repressed sounds.

A mere climax of sound without any emotional significance is often a sign of the lack of inspiration which frequently goes with a high technic. The writer well remembers a criticism of his first produced orchestral work, which was to the effect that the work was well conceived and constructed, but failed of a climax. The criticism was a good one, though the development of the themes and the orchestration were worked in regular sequence to a splendid combination of all the forces utilized at all in the work. Why it lacked climax was that the whole work was a study of methods and not an expression of feeling.

Unless there is a climax of feeling—a concentration of all the powers of the mind and spirit upon one desire or one emotion—there can be no real climax of art.

THE "HUMAN INTEREST" TOUCH IN TEACHING CHILDREN.

BY ANNA HURST.

THE child's days of study should be made the happiest hours of its life. Even very little tots take a wonderful interest in the human side of music. They love to learn of the stories of the great composers. They like to compare them with their own little lives.

Every bit of knowledge on musical matters will at some time prove useful, and whenever a teacher has an anecdote or bit of interesting information to impart relative to any phase of study that comes up, it will be found an excellent way of impressing the fundamental principles on the pupil's memory. The Public School teachers found this out long ago.

In order to be prepared at all times, the teacher must have wide general knowledge, and this can be done only through reading, studying and remembering. Yet by no means should a teacher do it all. Pupils must work and read as well; in fact, some reading should be included in the preparation of every lesson. Even the tiniest tots, too young to read for themselves, will remember much that is told them, especially if it savors of a story.

A little plan I have adopted at times might prove useful to others. A subject is chosen, such as a famous composer, the history of the piano, rivers in song, etc., on which subject a pupil will write a composition such as would be written at school. After being corrected this is carefully copied in a neatly bound book, reserving a page for a picture relative to the substance of the essay; for instance, if the subject be a composer, his picture is pasted there, prints or postals costing from two to five cents being used.

The compositions are excellent for future reference, but their greatest value lies in the fact that whatever has been written is retained in the memory more readily.

For my own profit, I first write as long and complete an article on the same subject, and this may be used by others if reference material is needed. I hardly expect my pupils to write at such length as I do, though there is no restriction, for the longer and more comprehensive these articles are the greater the gain for the writer.

This writing takes time, did you say? Indeed it does, but while I am doing it am I not benefiting myself in many ways? Of course, it is not necessary that a teacher write also, but I enjoy it and find it of untold value in my work.

If convenient for them to do so, it is well to encourage students in the purchase of books suitable for reference in matters pertaining to music, for such books are scarce in most homes. Begin with a good musical dictionary and a high-class magazine, the copies of the latter to be carefully saved. Books may, of course, be procured at the public libraries, but no good will come of either unless careful reading ensues.

A teacher should know what is good for the different pupils and direct the reading to a certain extent. A live musical magazine is one of the best mediums for arousing interest.

There are many methods to be employed, individual tastes and circumstances to be consulted, but the fact remains that more reading and studying should be done by both teachers and students, and the latter are never too young to commence. Even the smallest absorb much information in a surprisingly short time.

For myself, I not only save the clippings, but portraits of musicians as well, yet perhaps the most interesting collection of all is one of pictures of the instruments of all nations and ages from the pipes and stringed affairs of ancient times down to the wonderful creations of the present day.

PROBABLY no man or woman who ever lived has failed to have the desire to do something worth while during at least one period of his or her life. Yet, alas! how few of us accomplish anything! Great work is the outcome of great steadfastness. "Alas for him who is gone and hath done no good work!" says a Persian writer. "The trumpet of march has sounded and his load was not bound on." Look to your load, Mr. Musician!

The Interpretation of Beethoven's Piano Masterpieces

Written Expressly for THE ETUDE by the world renowned composer, pianist and teacher

EUGENE D'ALBERT

[EDITOR'S NOTE.—The first part of this remarkable article was published in the Christmas issue of THE ETUDE. This is the first article this distinguished composer has written in some years, and in honoring THE ETUDE in this manner he is conferring a delight upon thousands who will rejoice at this opportunity of securing the opinions of the world's foremost authority upon Beethoven. The translation is by Mr. F. S. Law.]

Now I will say a few words in regard to the interpretation of Beethoven's works. I have already said that this is growing more and more removed from what is natural and is constantly becoming more eccentric and characterized by affectation and a laborious search after originality. Now in order to play Beethoven as he should be played a sound musical judgment is before all things absolutely necessary. Without this no one should dare approach the master who, through his inherent might, produces the greatest and deepest effects. Let none seek to thrust himself or his own personality in the foreground—for this let him choose compositions that are written for such an end. There are enough of these calculated to produce the most dazzling outward "effect" from which the virtuoso seeking applause may select and with which he can win the reward for which he longs.

With Beethoven the artist should content himself with being the interpreter, the mediator, who brings his works to a true and sincere performance. Only thus can a genuine artist bear tribute to the great immortal. To sink himself in his spirit is his first duty, not to attempt to increase the effect by empty trickery. It is unbelievable how a Beethoven work is often distorted and how the lines of one of his clear, simple compositions are thus often disfigured and drawn out of shape.

STUDYING OPUS 110.

As an example let us take the first movement of Op. 110. Nothing could be simpler and more natural than this short movement. But from the very beginning the tempo is commonly taken too slow, though its *con moto*, flowing nature ought to be understood without difficulty. Nothing could be more artless than the first theme:



and its performance should also be simple. One should imagine it sung; in this way the proper expression will be most clearly indicated. In general, it may be recommended to conceive all sustained, melodic themes as being sung; in this way the phrasing and the interpretation are more easily divined, and numerous affectations, which form the chief stock in trade of many modern virtuoso are best avoided. The continuation of the melody

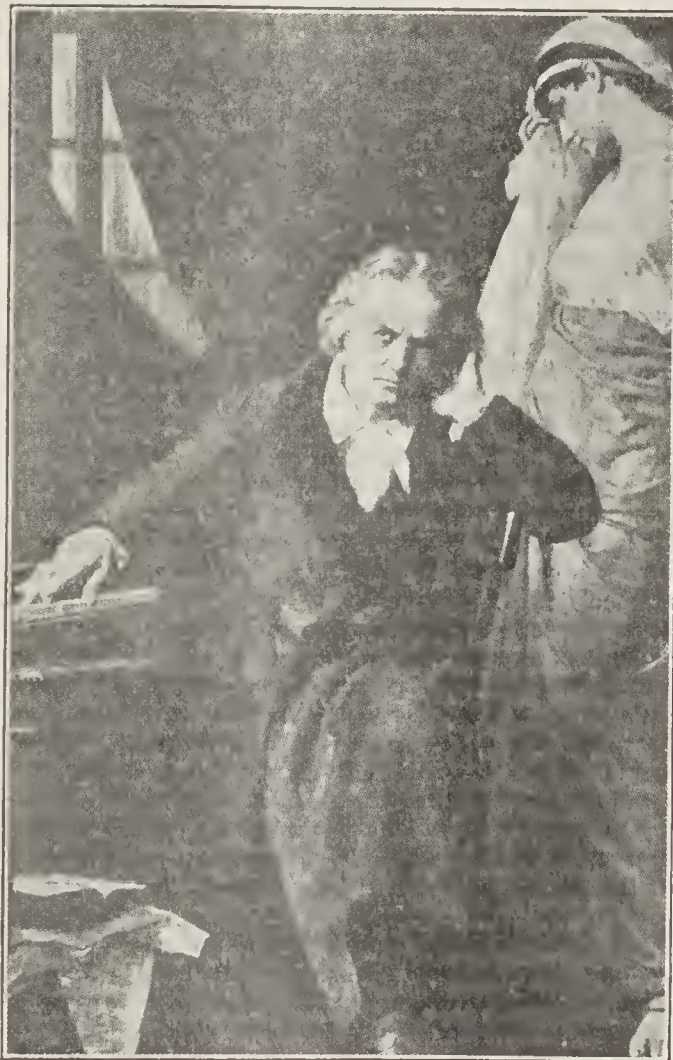


calls for this simple cantabile style. Generally, however, in this passage, a certain coloring reminding one of Chopin is introduced—a preposterous sentimentality which was totally strange to Beethoven's muse.

The following figures:



are usually played with brilliancy, like the passage work in a virtuoso composition. Quite the contrary; Beethoven never and nowhere demands a "brilliant" style of interpretation. His figures and runs are always conceived with a thematic and melodic significance, and



BEETHOVEN'S TRAGIC AFFLICTION.

Deafness to Beethoven was what blindness might have been to Rembrandt. This pathetic picture shows the great master discovering the oncoming of days of silence and mental misery.

are ever in organic connection with the whole. In this particular instance he is also often sinned against in that the dots over every fourth note are disregarded, and the whole passage is played in simple legato. The division of the figure by means of the staccato, which is brought about by a distinct raising of the little finger, is, however, of the utmost importance, and must not be neglected under any circumstances. The close of the melody:



should also be given without any pronounced shading, and with the greatest simplicity.

Space is wanting to consider further the details of the sonata, but the preceding remarks will, it is hoped, suffice to illustrate my thoughts in regard to its interpretation. Unfortunately there are many radical faults which are often committed by virtuosos with the utmost *sang froid*. How often at the beginning of the sonata Op. 53 do we hear the following atrocious crescendo:



HOW TO STUDY THE APPASSIONATA SONATA.

At such an offense against good taste a cultivated audience ought to rise and leave the concert hall. How many examples like this could be quoted! How often has the sonata Op. 57 been mutilated! Every pianist believes himself called upon to play it, but for the most part the result is a caricature of the work. And yet, how simple is this sonata in spite of its passionate expression. And what passion! It certainly justifies the surname Appassionata which has long been given to this sonata. The unrest of the first motive, the hammering of the bass, the excitement in the tumultuous runs, the wealth of contrast! Many profess to recognize in the second motive the inversion of the first. I cannot agree with them. To be sure, there is a similarity in the rhythm, but the quiet motive in A flat major:



has no connection with the disturbed and agitated one in the minor:



And this superb ode of passion is often played as if it illustrated some sentimental love story!

Why should it be upon precisely our greatest composers that such ruthless perversions should be practiced? And, unhappily, many an artist finds a similar vandal in his director. The pet desire of many of these is to re-orchestrate the symphonies and to provide them with all the sound-effects of the modern orchestra! Each seeks to discover some new trick that shall draw the attention of the public upon himself. Finished performances of Beethoven's works are, however, preserved in undying remembrance in my mind, particularly that of the ninth symphony under Hans Richter in Vienna and one of the C minor symphony under Hans von Bülow in Berlin:

LISZT ON BEETHOVEN.

Among the heroes of the piano Franz Liszt had the deepest understanding for Beethoven. Liszt's conception of his works was the greatest, the most powerful that can be imagined. Of the later great artists Rubinstein's interpretation was perhaps somewhat too objective, too Russian in character, that of von Bülow often too dry and pedantic. Neither reached the height attained by Liszt, who was not only the greatest interpreter of his time, but as such will ever remain alone and unapproachable.

One who, like myself, belonged to the chosen ones of the small circle in Weimar which Liszt gathered round himself, and who enjoyed the rare fortune of receiving direct inspiration from his radiant spirit, must feel enriched for life both in soul and art through the undying impressions that were awakened in that atmosphere. A meeting with the Weimar master seldom took place without his giving expression in fervent and eloquent words to his unbounded admiration for Beethoven. How could it be otherwise than that he should inspire in us—his faithful followers who adored him—the same love and veneration that he himself felt toward his idol? When Liszt placed himself at the piano and played the

Adagio from Op. 106 for us it was one of the greatest revelations of the human spirit. One was translated to another world, and felt himself purified from earthly dross. All who were fortunate enough to be allowed to catch his tones will never forget the consecrated mood which enfolded them on hearing his inspired interpretation, which had nothing in common with the ordinary treatment of the piano. His slender, spiritualized fingers lured all registers of human emotions from the stubborn instrument—from the most delicately whispered sentiment to the mighty outbursts of climactic passion—and every tone glowed with the soul of Beethoven.

A FAMOUS LISZT LETTER.

I believe I can conclude my remarks in no more fitting manner than by quoting part of a letter written by the master, and bearing the date of December 2, 1852, which best shows us how to regard every work of Beethoven. His judgment in every point is brilliant and comprehensive; it places the understanding that Liszt possessed for Beethoven in the clearest light. The letter is written in French, and in it he says:

"For us musicians Beethoven's work may be compared to the column of cloud and fire which led the Israelites through the desert—the column of cloud to guide us during the day, the column of fire to light the night for us, so that we may march both day and night. Its obscurity and its flame alike mark the way that we should follow; both alike are a perpetual command, an infallible revelation to us. If I were called upon to make a category of the various terms of thought of the master as manifested in his sonatas, his symphonies, his quartets, it is true I should hardly confine myself to the division into three styles, now generally adopted and which has been followed by you—but simply taking note of the questions raised thus far, I shall frankly put the great question, namely: How far does the traditional form necessarily determine the organism of the thought?"

The solution of this question, such as it may be deduced from the works of Beethoven himself, would lead me to divide them, not into three styles or periods—the words "style" and "period" being but corollary terms, subordinate and liberty are brought back to their primitive identity.

I should divide them more logically into two categories: the first, that in which the traditional and conventional form contains and governs the thought of the master; the second, that in which the thought expands, breaks up, re-creates, and fashions form and style at the dictates of his needs and inspirations. By proceeding in this manner we shall doubtless touch directly upon the incessant problems concerning authority and liberty. But why should they dismay? In the sphere of the liberal arts they happily expose us to none of the dangers and disasters that their uncertainties occasion in the practical and social world, for in the realm of the Beautiful genius is the sole arbiter and for that reason this dualism disappears; the ideas of authority and liberty are brought back to their primitive identity."

HANDEL AS AN IMPRESARIO.

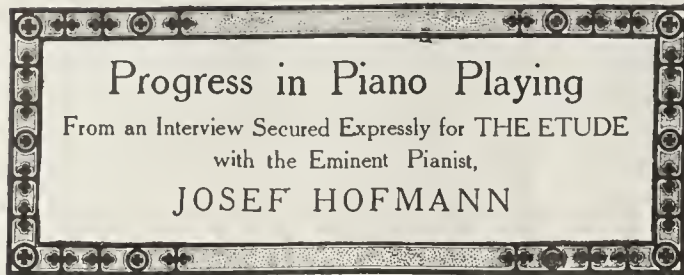
THE name of Handel has become so indissolubly connected with oratorio that it is difficult to realize that he only took to composing in this form when he was fifty-three years old. Handel devoted almost his entire life to opera and to operatic ventures. He was the Wagner of his day, since he is practically the only composer of first rank besides Wagner who was his own impresario. His services were repeatedly in requisition as one of the directors of various operatic ventures. The South Sea Bubble had not yet burst, and the time was ripe for speculation.

Handel was exceedingly short-tempered, and never in doubt about what he wanted. He went bankrupt twice, but did not let that interfere with his plans to any great extent. He seems to have believed that the chief virtue of a failure is that it enables one to begin all over again. Very few people cared to try conclusions with him. There was a prima donna named Cuzzoni who had a wonderful voice and a woeful temper—she subsequently poisoned her husband. Handel sent for her to come to London, and she at once became a great success, though she was a singularly unattractive woman. Horace Walpole described her as being "short and squat, with a cross face, but fine complexion; was not a good actress; dressed ill, was silly and fantastical." Handel's greeting to her when she arrived in London was characteristic.

"I know, madame, that you are a veritable devil, but I would have you know that I am Beelzebub, the prince of devils."

"Encouraged by this greeting," Mr. R. A. Streatfield tells us, "she flatly refused to sing the beautiful air, 'Falsa Immagina,' which Handel had set down as her opening song, whereupon he seized her round the waist and threatened to throw her out of the window. Cuzzoni owned herself beaten, sang the song, and in a moment had London at her feet."

TRUE musical art remains forever imperishable, and the true artist has an intimate and indescribable pleasure in hearing the great masterpieces.—Ludwig Van Beethoven.



[EDITOR'S NOTE: The first part of this excellent interview was published in the special Christmas Issue of THE ETUDE, issued last month.]

The question of whether special technical studies of an arbitrary nature, such as scale studies, should be extensively used is one which has been widely debated, and I fear will be debated for years to come. Let us understand first that there is a wide difference between studying and practicing. They resemble each other only in so far as they both require energy and time. Many sincere and ambitious students make the great mistake of confounding these two very essential factors of pianistic success. Study and practice really are quite widely removed from each other, and at the same time they are virtually inseparable. The real difference lies in the amount and quality of the two elements. Practice means a large number of repetitions, with a fair amount of attention to mere correctness of notes, fingering, etc. Under ordinary circumstances and conditions it usually means a great sacrifice of time and a comparatively small investment of mentality.

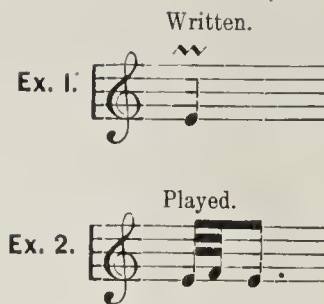
Study, on the contrary, implies first of all mental activity of the highest and most concentrated type. It presupposes absolute accuracy in notes, time, fingerings, etc., and implies the closest possible attention to those things which are generally, though erroneously, regarded as lying outside of technic, such as tonal beauty, dynamic shading, rhythmical matters, and the like. Some have the happy gift of combining practice with study, but this is rare.

Hence, in the question of scale exercises, etc., if the word "study" is meant in the true sense, I can only say that the study of scales is more than necessary—it is indispensable. The pedagogical experts of the world are practically unanimous upon this subject. The injunction, "study," applies not only to scales, but to all forms of technical discipline, which only too often are "practiced" without being studied. I will not deny that mere practicing, as I have defined it, may bring some little benefit, but this benefit is gained at an enormous expenditure of time and physical and mental exertion. Oh! the endless leagues that ambitious fingers have traveled over ivory keys! Only too often they race like automobiles on a race-course—in a circle—and after having gone innumerable miles, and spent a tremendous amount of energy, they arrive at the same point from which they started, exhausted and worn, with very little to show for their work, and no nearer their real goal than when they started. The proportion in which mental and physical activity are compounded, determines, to my mind, the distinction between practicing and real study. One might also say that the proportion in which real study enters into the daily work of the student determines the success of the student.

THE STUDY OF DETAILS IMPERATIVE.

Study demands that the student shall delve into the minute details of his art, and master them before he attempts to advance. Only the most superficial students fail to do this in these days. All of the better trained teachers insist upon it, and it is hard for the pupil to skim through on the thinnest possible theoretical ice, as they did in past years. The separate study of embellishments, for instance, is decidedly necessary, especially in connection with the embellishments introduced by the writers of the early eighteenth century.

In the study of embellishments it is vitally important for the student to remember one or two very important points in connection with his investigation. One point is the understanding of the nature of the instrument for which the composer wrote when he had the embellishment in mind. The instruments of the early eighteenth century were characterized by a tone so thin and of such short duration that the composers and players (and it should be remembered that in those days practically all of the great composers played, and most of the great performers were composers) had to resort to all kind of subterfuges and tricks to produce the deception of a prolonged tone. For instance, they had a method of moving the finger to and fro (side-ways) upon a key after it was struck. Thus they produced a sort of vibrato, not unlike that of which we have received an overdose in recent years from violinists and cellists. This vibrato (German, *Bebung*) was marked like our modern "shake," thus,



but if we interpret it as a "shake" we commit a grave error. We ought never to regard it as a "shake," unless it is obviously an integer of the melody.

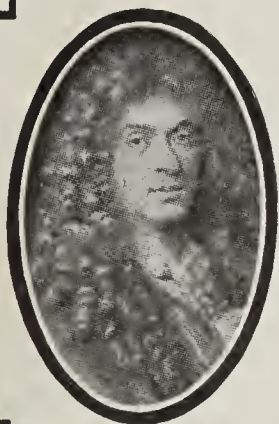
The other point to be considered in the study of embellishments is taste, or rather, let me say, "fashion," for the fashion of those times which over-indulged in ornamentation and over-loaded everything with it, from architecture to dress, was by no means an insignificant factor in music. The point is important because it involves the element of "concessions" which the composers, voluntarily or from habit, made to the public of their day. I seriously question the necessity of retaining these often super-abundant embellishments in their entirety, for I contend that we study antique works on account of their musical substance and not for the sake of gewgaws and frills which were either induced by the imperfections of the instrument or by the vitiated taste of times to which the composer had to yield willy-nilly.

It is, of course, a very difficult and responsible task to determine what to retain and what to discard. This, to a large extent, must depend upon what part the ornament plays in the melody of the composition, whether it is really an integral part or an artificial excrescence. By all means never discard any embellishment which may serve to emphasize the melodic curve, or any one which may add to its declamatory character. A well-educated taste assisted by experience will be a fairly reliable guide in this matter. However, it is hardly advisable for amateurs with limited training to attempt any home editing of this kind.

Those embellishments which we do retain should in all cases be executed as the composer of the piece would desire to hear them executed if he could become acquainted with the instruments of to-day. This, of course, places the study of ornamentation with the many auxiliary musical branches which demand special and separate attention. Johann Sebastian Bach's son, Phillip Emanuel Bach, realized this, and gave years to the proper exposition of embellishments. However, the student should realize that the study of embellishments is only a part of the great whole and he should not be misled into accepting every little shake or other little frippery, and then magnifying it into a matter of more vital importance than the piece itself.

WELL-MEANING ADVISERS.

The student should form the habit of determining things for himself. He will soon find that he will be surrounded with many well-meaning advisers who, if they have their own way, may serve to confuse him. Some virtuosos regard their well-meaning admirers and entertainers as the worst penalties of the virtuoso life. Whether they are or are not must, of course, depend upon the artist's character. If he accepts their compliments and courtesies as an expression of the measure of pleasure they derived from his playing, he has tacitly allowed for that share in their pleasure which is due to their power of appreciation, and he can therefore only rejoice in having provided something worthy of it. The manner of their expression, the observations they make, the very wording of their compliments will reveal, quickly enough, whether he has a case of real appreciation before him, or a mere morbid mania to hobnob with celebrities, or at least with people who by nature of their professional work are often compelled against their own desires to hold a more or less exposed position in the public eye. If he deals with the latter and still allows their compliments to go further than the physical ear, he must be a man of a character so weak as to make it doubtful that he will ever produce anything worthy of sincere and earnest appreciation. More young students are misled by blatant flattery than anything else. They become convinced that their efforts are comparable with those of the greatest artist, and the desire for improvement diminishes in direct ratio to the rate in which their opinion of their own efforts increases. The student should continually examine his own work with the same acuteness that he would be expected to show were he teaching another.

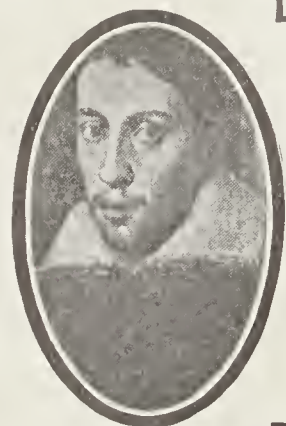


LULLY

The Beginnings of Opera

By HENRY T. FINCK

Author of "Wagner and His Works," "Massenet and His Works"
and other exceptionally successful books



MONTEVERDI

SPECIAL EDITORIAL NOTICE.

THE ETUDE desires to present its readers with a series of articles reviewing the progress of opera from its beginning to the present time. Owing to the fact that the presentation of these articles in any one issue would make impossible the variety which we deem all essential, we have decided to issue them in four consecutive numbers. All have been written by authorities of the highest standing and all are equally interesting and instructive. Following Mr. Finck's article presented herewith will be

THE CONFLICT OF SPEECH AND SONG,

BY FREDERIC CORDER,

the foremost English authority upon the subject of opera and the Professor of Composition at the Royal Academy. Mr. Corder is one of the ablest and at the same time one of the most brilliant writers upon musical subjects. He will present the second phase of the subject (Gluck to Wagner) to be published in the second section of the opera issue (February).

MODERN ITALIAN OPERA,

BY LOUIS C. ELSON,

will form the third installment of the series and will be published in the March issue. This is one of the most fascinating educational articles this eminent critic and educator has ever written and will prove profitable reading to thousands of ETUDE readers.

MODERN FRENCH AND GERMAN OPERA,

BY ARTHUR ELSON,

author of "A Critical History of Opera," and other works, will furnish the fourth article of the series which will appear in April, and complete the historical and critical discussion of a subject about which many of our readers have been writing us for years.

EXTREMES MEET.

A FEW years ago Lawrence Gilman wrote a book in which he endeavored to prove that Debussy's *Pelléas et Mélisande* (which was produced twenty years after Wagner's last work), is the climax of operatic development, the goal at which the music drama was always aiming, but which it never quite reached before that opera.

If this is true, then the omega of operatic evolution is surprisingly like the alpha; for Debussy, in that work, follows principles very much like those adopted by the originators of Italian opera. He simplifies the orchestra, so that the words of the singers may always be understood distinctly. On the part of the singers, distinctness of enunciation is, in *Pelléas et Mélisande*, held to be by far the most important thing; hence they use, from beginning to end, a kind of recitative, which is practically a sort of chant. Debussy deliberately banishes from his score all vocal melody, and is thus in the same boat as Peri, Cavaleri and Caccini, who, three centuries ago, boasted of their *nobile sprezzatura del canto*—their "noble contempt for vocal melody."

Inasmuch as melody—and plenty of it—is what opera-goers most eagerly desire, how did it happen that these, the first Italian opera composers, adopted such a strange attitude towards it? Before answering this question, it will facilitate a complete understanding of the situation if we glance at the earliest germs of the opera—namely, at such crude combinations of music with action as existed before the Italians just named attempted to create a new art, modeled, as they supposed, after the dramas of the ancient Greeks.

INDIAN PANTOMIME WITH MUSIC.

The dramatic art of civilization is usually traced back by historians to the sacred dances of ancient Greece. But long before the Greeks danced to the

accompaniment of music, wild men of all parts of the world—savages and barbarians—did the same thing, just as they do to the present day.

Catlin tells in his book on the North American Indians how the Mandans, for instance, acted when their hunters could not find any buffalos to kill for their food. Ten or more of them formed a ring and danced. Presently they indulged in a real pantomime, in which one of the men, wearing a mask made of a buffalo's head with its horns, and with the tail hanging down behind, played the part of the buffalo, while the others pretended to shoot him with bow and arrow and to skin and cut him up. This play was accompanied by "drumming and rattling, chanting and yelling," so that it was really a musical play of an extremely crude sort, to be sure.

ANCIENT GREEK PLAYS WITH MUSIC.

Hundreds of similar illustrations might be given, but we pass on at once to the ancient Greeks. Everybody knows that they used music with their famous plays, among them the great tragedies of Aeschylus, Sophocles and Euripides, which we admire to this day; but just how did they apply music to these dramas?

The chorus took a prominent part, and its lines were not spoken, but sung. Many of the monologues and dialogues also were sung. But in the classical period this song was more like declamation than like real melody, and the accompaniment was provided by the player of an aulos (an instrument resembling our oboe), who followed the singer in unison. At a later period this simplicity was abandoned, both the vocal utterances and part of the aulos being decorated with ornamental passages. Still later, the chorus was reduced to a minimum.

Together with Greek civilization this foreshadowing of opera soon came to an end. There is no evidence that the Romans used music in connection with their tragedies or comedies.

During the first thousand years of the Christian era music, like the other arts, led a precarious existence. Its life, as an art, lay entirely in the hands of the monks, and they had many other things to engage their attention, wherefore progress was slow. It is to the church, nevertheless, that we owe the development of music, including, odd as it may seem to us, the opera.

MEDIEVAL GERMS OF THE OPERA.

It is in the liturgy, the rites of the church, that we find the first medieval germs of the opera, as well as of the oratorio; for at first these two forms of art, now so widely apart, differed very little from each other. In order to provide entertainment combined with religious instruction for their congregations, the priests, as far back as the eighth century, began to present the gospels in a dramatized form, one of them reciting the part of Jesus, others the parts of the evangelist and the high priest, while the populace was represented by a trained choir. In the twelfth century the congregation took part in these productions by singing hymns at proper intervals.

Beginning with the fourteenth, instruments also, among them trombones and an organ, were used to deepen the impression. What is most noteworthy, however, is that the vocal utterances at these performances were less like flowing melody than like the crude operatic recitative, the invention of which,

by Peri, toward the end of the sixteenth century, was considered such an epoch-making thing.

The Passion—the sufferings of Christ between the Last Supper and His death—was found especially suited to such semi-dramatic presentation, and thus arose the passion plays, a survivor of which can still be seen at Oberammergau in Bavaria, once in ten years. Other varieties were the mysteries, based on legends of the saints, and the moralities, in which such Christian virtues as Justice, Faith, Charity, appeared as characters. In course of time these became so popular that they had to be given outside the churches, in cemeteries and market places. These are the *sacred* forerunners of the opera.

BALLETS, MASQUES AND MADRIGAL PLAYS.

Of *secular* forerunners of the opera there were also several. French writers have called the troubadour, Adam de la Halle, the first opera composer, because of his pastoral play, *Le Jeu de Robin et Marion*, which was produced in the year 1285. It was divided into scenes, contained spoken dialogue and "dialogue songs," in which two voices alternated, besides a number of popular ballad tunes interspersed between the spoken parts. But this was not real opera, being more like what we call a variety show, or at most, a crude sort of operetta. Others of the kind had preceded it.

About three centuries later the French were much given to producing, at court festivals, *ballets d'action*, in which, besides dancing, there was action, poetry and music, which in some cases were closely enough united to foreshadow real opera. One of these entertainments, Baltazarini's *Circé, ou le Ballet de la Reine*, produced in 1581, is said to have cost about a million dollars, and to have lasted from ten o'clock in the evening to half past three in the morning—which shows that the Meyerbeer and Wagner operas long ago had predecessors as to length! This ballet included solo songs, duos, choruses and instrumental interludes. Louis XIV was so fond of such ballets that he took part in presenting them.

In England a popular precursor of the opera was the masque, in which music, vocal and instrumental, was combined with costumes, acting, scenery and dancing. In these performances, also, persons of rank frequently joined.

Italy had its share of similar, near-operatic entertainments—pantomimes, ballets, masques at Carnival time, and intermezzi, or short play scenes with music, which were introduced between the acts of tragedies in order to relieve the emotional tension of the hearers.

A SINGULARLY UNOPERATIC PRACTICE.

In all these precursors of the opera, secular and sacred, while there was often a good deal of music, it was usually associated but loosely with the play, alternation being the rule in place of the true operatic amalgamation in which the several arts are, like so many metals, mixed to form an alloy. Something more nearly approaching an alloy is found in the early madrigal plays. These were really a sort of dramatic cantata, composed for the concert room without scenery, costumes or action. But the text was a regular play, and the music attempted to reflect its spirit, now serious, now comic.

In one respect, however, these performances were amazingly unoperatic. The words written for a character in a play were not sung by him or her as a solo part, but by a chorus of several voices, in madrigal

style! Even so great a sixteenth century composer as Orlando Lasso was capable of composing a comic scene representing a monk and his servant quarreling in a wine cellar, which piece, however, was, in accordance with the ridiculous custom of the time, sung not as a musical dialogue by two voices, but by two choirs of five voices each!

The absurdity of this procedure was at last brought home forcibly to some discerning persons at the wedding (1579) of the celebrated Venetian beauty, Bianca Capello, to the Duke of Tuscany. The music provided by two famous composers, Claudio Merulo and Andrea Gabrieli, for the dramatic representation arranged for this occasion, though good of its kind, was generally considered more appropriate for a solemn occasion like a church service than for a merry wedding feast. Intelligent music lovers were becoming more and more convinced that choruses and counterpoint were not the most suitable things to accompany a theatrical play.

THE FIRST OPERA WITH RECITATIVE.

Among the clubs in Florence at that time there was one, the Camerata, which won historic fame and importance. It included not only music lovers, but other artists and men of science and learning; among them, Vincenzo Galilei, father of the famous astronomer, the eminent vocal teacher Caccini, and the composer, Peri. These men used to meet in the house of Count Bardi, where they discussed various esthetic questions, particularly the relations of music to the drama.

Their ambition was to create a new form of art, resembling the ancient Greek drama, of the wonders of which, and the deep impression it made on the hearers, they had read so much. They hoped and believed that they might make an equally deep impression on the audiences of their day if they could only find out just how the Greek actors delivered their lines.

Opinions differed, but Peri believed that the Greek actors "must have made use of a sort of music which, while surpassing the sounds of ordinary speech, fell so far short of the melody of singing as to assume the shape of something intermediate between the two." Therefore, he continues, "Abandoning every style of vocal writing known hitherto, I gave myself up wholly to the sort of imitation (of speech) demanded by this poem." The reference is to the play of *Dafne* which he had been asked to set to music. He did so, and the result was what is generally considered the first real opera.

The words "Abandoning every style of vocal writing known hitherto" indicate that Peri considered himself the originator of this new style of vocal delivery, half way between speech and song. But Caccini wrote a preface to one of his own works, in which, after stating that he had learned more from the conversations of the musicians, poets and philosophers of the Camerata than from thirty years' practice of counterpoint, he goes on to say that since, in the effort to adapt poetic texts to the counterpoint, they were made unintelligible, and since, moreover, our feelings cannot be touched when the words are not understood, it "had occurred to him" to adopt a kind of song resembling speech and betraying a *nobile sprezzatura del canto*.

Besides these two, there is a third, Cavalieri, who used the same kind of unmelodious recitative in what is accepted as the first real oratorio, his *Rappresentazione di Anima e Corpo*, which was produced in the year 1600.

It seems probable that, instigated by the conversations in the Camerata, these several composers worked out the same problem simultaneously, and that, consequently, they share equally in the claim to having originated the operatic recitative.

Peri's *Dafne* was written entirely in this new style, called the *stile rappresentativo*, *stile recitativo* or *stile parlante*. It was composed in 1594 and was privately performed three years later in the Palazzo Corsi. The score of this first opera was unfortunately not preserved, but Peri's second and last opera has come down to us. It was written to give splendor to the wedding of Henry IV of France with Maria de' Medici. Its title was "Euridice," and it was first sung in 1600.

A BOYCOTT ON MELODY.

So far as can be ascertained from a comparison of what has been preserved, Peri's recitative was somewhat superior to that of Caccini and Cavalieri; but that is not saying very much. Peri has perhaps had too much honor thrust upon him. In making it possible for the singers to enunciate the words so distinctly that all ears could understand them, he went in the

right direction—but he went much too far; writing recitative which, while it follows the word accents carefully, is seldom musical or expressive.

Peri and his colleagues forgot that in an opera it is not correct to say "the play's the thing." Music has its rights, too, and these rights were ignored by the earliest opera composers. Not only were the vocal parts shorn of melodic charm, but the accompanying instruments also were not allowed to indulge in melody. They were chiefly of the kind the strings of which were plucked, and what they contributed to the performance was mostly short, twangy chords, the bass only being sustained. The choruses alone were not composed in the recitative style, but they were too short and insignificant to rescue the musical side of the entertainment.

If we heard any of these early operas we would find them an intolerable bore. By the Italians of the Seventeenth Century they were not only tolerated, but admired, for three reasons: they were a new plaything; they had fine scenery; and members of the nobility took part in their performance.

MONTEVERDI, THE ITALIAN WAGNER.

A reaction against this boycott on music was bound to come; in fact, it came very soon, chiefly through the work and influence of Claudio Monteverdi, who did so much in the way of reforming and improving the opera that I think he might be justly called the Italian Wagner. Only ten years after the production of Peri's *Dafne*, he composed an *Orfeo* (1607), in which both the vocal and the instrumental parts are less dry and unmusical. Gagliano, in 1608, wrote a *Dafne* in which the rhythms of popular folk tunes are used. Rome had a school of composers who helped to make the opera musical—a school to which Hugo Goldschmidt has devoted a whole volume of 412 pages, 256 of which contain illustrations of the Seventeenth Century operas in musical type. It is entitled *Studien zur Geschichte der italienischen Oper in 17 Jahrhundert*, and gives a vivid insight into the operatic situation.

Monteverdi, however, was, as just stated, the greatest of the reformers. I call him the Italian Wagner for five reasons: (1) he made the operatic recitative more melodious and expressive; (2) he boldly used unprepared discords to express dramatic emotions; (3) he was attacked for these things by critics and theorists, but applauded by the public; (4) he greatly enlarged the orchestra, and used special appropriate groups of instruments to accompany the different characters (in his *Orfeo*, for instance, Pluto is accompanied by four trombones, Orpheus by bass-voles, the chorus of spirits by organs with flute registers, and so on); (5) he invented new orchestral effects, such as the (instrumental) tremolo, and the pizzicato.

Dr. Riemann, in his *Kleines Handbuch der Musikgeschichte* (a marvelous compendium, entirely up-to-date) lays great stress on the fact that it was not Peri and the other originators of Italian opera who invented artistic solo song with accompaniment. Such a combination was in use in Florence three centuries before them. Peri used *no song*, but recitative. It remained for his successors to introduce real solo song into the opera (as Monteverdi did with this arioso), and to utilize also for the opera the other musical factors which the older Italian composers had developed, but which Peri deliberately and foolishly ignored.

SUMPTUOUS SCENERY AND BRILLIANT COLOR- ATURE.

Monteverdi was a musical genius. His rival, Gagliano, confessed that, with his *Arianna*, Monteverdi "visibly moved all the theatre to tears." Probably it would not thus move us, for we demand much more of opera than did the Italians three centuries ago. But even in the works of the less gifted of these composers there was usually something to interest the audiences, particularly the sumptuous scenery already referred to. Green fields and gardens, fountains and rivers with nymphs, the angry waves of the stormy ocean, lightning darting from dark clouds and followed by peals of thunder, bushes and trees growing up suddenly, Moorish dancing girls—these were specimens of the things to be seen.

Florid singing also was ere long added to the operatic attractions. As early as 1594 Bovicelli published a treatise on ornamental singing (*coloratura*), which had originated an imitation of lute players. Peri, in the preface to his *Euridice* (1600), refers to a famous singer, Vettoria Archilei, who had always made his music worthy of her singing "by adorning it, not only with those turns and long vocal flourishes, both simple and double, which are at all times devised by the activity of her genius—more in obedience to the fashion

of our time than because she thinks they constitute the beauty and strength of our singing—but also with those charms and graces which cannot be written down, are not to be learned from the writing."

This sentence is of great historic importance. It shows that the adorning of melodies by the singers was in fashion before Peri and his colleagues originated their operas with recitative. Ere long, this colorature, with the rest of the *bel canto*, made its home in the opera, and the recitative, of which Peri and his colleagues had been so proud, was relegated to the background, as a mere foil, to that *bel canto*—that is, to the ornamental arias which gradually made up the musical substance of an opera.

THE FIRST PUBLIC OPERA HOUSE.

This tendency was greatly accelerated after 1637. It is a most remarkable fact that up to that date there had been no public performances of operas. In other words, for forty years operas were sung only in private halls and palaces to invited guests!

When the public at large at last got a chance to hear operas, the production of them was greatly stimulated. Venice began with one public opera house in 1637, and before the close of the century it had eleven.

A few of the composers followed in the line of progress marked out by Monteverdi. For instance, Cavalli taught the orchestra to mirror sights and sounds of nature—the sounds made by ocean, brooks and storms. But for the most part the composers catered only to the taste for tunes and trills. Operas became mere concerts in costume. No one cared for text or plot. On one occasion a spectator, seeing the hero of the opera stab the heroine, exclaimed: "Great heavens! The tenor is murdering the soprano!"

In France the degradation of the opera was less marked. There Lully not only upheld the best musical traditions, but added new elements. Above all, he paid careful attention to the text, and tried to make the music conform to it. But in Italy and in Germany (which for generations followed the lead of Italy) the "concert-in-costume" style of opera flourished exclusively until the great reformer Gluck called a halt and curbed the monopolistic vanity of the singers.

After him, the florid aria again triumphed in the operas of Rossini and Donizetti, and it required the genius and example of Richard Wagner to banish mere showy singing entirely from the opera houses and to convert the opera into a real music drama, in which recitative and melody, poetry and music, are of equal importance and united with scenery and acting into the most impressive and popular of all the arts. This is better than Debussy, for the same reasons that Monteverdi was superior to Peri.

HOW MUCH MUST WE KNOW OF MUSIC TO ENJOY IT?

BY ARTHUR SCHUCKAL.

How much of an art is it necessary to know in order to understand, appreciate and enjoy? What must one know of painting, of architecture, of sculpture, of music? What is the relation of knowledge to the enjoyment of an art?

There are ways of enjoying art work without special training or culture. The sculpture fills the eye with pleasure without an exact knowledge, on our part, of the human anatomy.

The trained mind always has the advantage over the untrained—provided it does not permit its training to smother its natural feeling and impulse. Even virtues must be cultivated. Some understanding of an art is very necessary to real enjoyment.

This knowledge must not be heavy and obvious. When once you know the mechanics of an art—why, forget it, and think of the art. Our information should be natural and usual, never extraordinary and obtrusive—as with the young lady at a symphony concert who suddenly discovered (or thought she did) the voice of the oboe, and tittered her delight to the edification of all her neighbors.

The finest pleasure arises from the suggestion and association of ideas. The hyacinth, the rose, the violet, the lily, all bring something to mind—which cannot happen to one unable to recognize the thing by the name. The mere names, Rodin, Saint-Gaudens, Raphael, Rubens, Corot, Beethoven, Hugo, Tennyson, Schubert, Browning, Chopin, bring a wealth of thought to those knowing most about them. The same thing is true when we speak of the "Chopin Preludes," the "Bach Fugues," the "Beethoven Symphonies" and the "Wagner Operas."

The Ten Most Famous Opera Singers of the Last Century

By GEORGE P. UPTON

Author of "The Standard Operas"

[EDITOR'S NOTE.—To Mr. Upton belongs the credit for having written one of the most successful and helpful of all books upon the opera. Mr. Upton is now seventy-seven years young. For nearly sixty years he has been engaged in musical life in Chicago. This has given him an enviable vantage point from which to view the careers of the famous singers of the latter part of the last century. He was requested to avoid so far as possible some of the great singers who made reputations in the last century, but who are actively engaged in professional work at present.]

FROM the twenty-six names of the famous opera singers of the last century submitted to me by THE ETUDE I have selected ten for my reminiscences with whom I had more or less intimate acquaintance, both personally and musically. They are Jenny Lind, Henrietta Sontag, Marietta Alboni, Anna Caroline de la Grange, Adelina Patti, Amelie Materna, Euphrosyne Parepa-Rosa, Christine Nilsson, Pasquale Brignoli and Karl Formes.

JENNY LIND, THE INIMITABLE.

Of Jenny Lind, George William Curtis once gracefully said: "The youth of her day have borne her in their hearts across a generation and their hearts still rise at the mention of her name, as the *Garde du Roi* sprang up cheering to their feet when the queen appeared." I was one of those youths, and to-day, as on that day, October 7, 1850, when I first heard her sing, she is the one incomparable artist of her time. And this after making all the allowances for the enchantment which distance lends to the view, for the fact that she was the first of the great European singers to come to this country, for the additional fact that no singer from her time to the present has created such a public furore—a furore which was a frenzy, and for the exuberance of enthusiasm which characterizes student life—for it was in my student days that I heard her.

Jenny Lind did not sing in opera in this country, so my remembrances are limited to her appearance upon the concert stage. She had a girlish figure and the Scandinavian fair hair and blue eyes. Her dress, that night, was quiet and her adornment just a rose in her hair. She came upon the stage with consummate gracefulness, a glide rather than a walk to the footlights, which the young ladies of that day sought to imitate. Jenny Lind's rose also became as fashionable as Oscar Wilde's sunflower later. She was not surpassingly good-looking but she was good to look at, for her wholesome face was an index to her character and attracted every one. Her nobility of spirit was mirrored in her singing. Her voice was full, rich, clear and penetrating and of such purity that the softest pianissimo was audible in the remotest corner of the concert-room. Her resources in *floriture*, absolutely essential in those days, were boundless, and her upper tones were bird-like in effect. The embellishments were fluent, graceful and finished.

She was heard at her best, however, not in vocal pyrotechnics, but in such numbers as the *Casta Diva* and particularly in the *Messiah* aria, *I Know that My Redeemer Liveth*. Her singing of the latter was well nigh sacramental, for she was very religious by nature. Benedict, her leader, said she made "a conscience of her music"—a characteristic in significant contrast to that of some of the widely advertised artists of the present day who make a commerce of their music.

Summed up in the fewest words, Jenny Lind, it seems to me, had a noble musical endowment, combined with simplicity of manner, goodness of heart, high intellectual quality, and a profound reverence for her art.

SONTAG'S CHARMS.

Induced by Jenny Lind's success, several other European song birds flew over here. Among them Sontag, Alboni, Anna Thillon, a fascinator, for whom Auber



HENRIETTA SONTAG.
MARIETTA ALBONI.

JENNY LIND.

ADELINA PATTI.
MATHILDE MATERNA.

wrote the *Crown Diamonds*; Katharin Hayes, Teresa Parodi and others, but of this somewhat numerous flock Sontag and Alboni were the really great artists. Sontag had much of the vocal charm of Jenny Lind, her voice being a high soprano with a *sotto voce* effect which she frequently used, as did Christine Nilsson after her. She was very graceful and beautiful, slender of figure, with beaming blue eyes and Titianesque hair. Among modern artists Sembrich reminds me of her in her engaging manner. Her most successful rôle was that of *Rosina* in *The Barber of Seville*, though she won much applause in *Euryanthe* and *Lucrezia Borgia*. In her class she was the first, but it was not the class of Lind. She was high bred, a countess by marriage, elegant in

her demeanor, and a fascinator. She had hosts of admirers in Europe, among them Liszt, Rossini, Cherubini, Auber, DeBériot, Von Bülow and others, and Berlioz, Weber and Beethoven were good friends. She also had admirers who pursued her but she was finally saved by Count Rossi, an Italian diplomat, who married her and came to this country with her in 1852, figuring thereafter in scandals which attributed the countess' death and that of Pozzolini, her tenor, to his hand, though it was subsequently established that she and the tenor died of cholera in Mexico. In archness, coquettishness and personal appeal she was the ideal soubrette.

ALBONI'S DIGNIFIED CAREER.

There was a wide difference between Sontag and Alboni, for whereas Sontag was willowy Alboni was corpulent to a degree, which might be called excessive, and her embonpoint was accentuated by the hoopskirt of the period. What she would have looked like in hobbie imagination fails to conceive. But once the noble contralto's voice was heard her physical misfortune was forgotten. She was the greatest of contraltos of her time. She came to this country after an extraordinary career in Europe where she was the rival of Jenny Lind in popular favor before the latter left the operatic stage. Her voice, two octaves in range, was not only large and sonorous but absolutely mellifluous and even throughout its entire register, and had unusual flexibility for an organ of such dimensions. She sang with great dignity and with brains, as was shown by her adaptation of sound to sense. Her tour in this country was not marked by the popular frenzy which characterized Jenny Lind's, possibly because she had not an inspired charlatan for a manager, but she was everywhere welcomed by great audiences whom she captivated by her splendid exposition of the masterpieces of Donizetti, Auber, Meyerbeer and Rossini, the last named her only teacher. Her mantle nearly fits the generous shoulders of Madame Schumann-Heink to-day.

A FORGOTTEN STAR.

It might almost be said of La Grange, *Nominis umbra*. Who remembers her? Baker, in his dictionary, has a few lines about her; Grove, supposedly a universal reference, apparently never heard of her—but that may be excused, at least may not be set down as intentional, for there are numerous other errors of omission and some of commission in that work. So let it be said, to establish her identity, that Anna Caroline de la Grange was born in Paris, July 24, 1825, made her *début* in 1842, sung in Italy until 1848, and afterwards in Vienna and Paris, and made artistic tours in this country between 1855 and 1865. Let it be further said that while her voice was not one of excessive power or brilliancy, and while she did not display extraordinary dramatic ability, yet she sang like a true artist and showed the results of thorough schooling, and her acting was at least adequate. It never offended. The charm of La Grange was her artistic honesty and the evident love and reverence which she had for her art. Personally she was a high bred lady, elegant in her appearance, but somewhat reserved in manner. Possibly if she had had a press agent or had blown her own trumpet at every opportunity, as seems to be the practice nowadays, the encyclopedists might have heard it.

PATTI, THE IMMORTAL.

And Adelina Patti! Was it last week I heard a little girl in rose colored silk gown, pink stockings and pantalettes, ten or eleven years of age, singing the *Ah! non giunge?* And can it be true that this is the almost old lady of sixty-eight who only last week, out of the goodness of her heart, sang for the benefit of Albani, a charming girl, nine years her junior, who is said to be nearing impoverishment and old age together? What need be said of Patti? Everyone has heard her sing and attended her numerous farewells. Except for the maturity which the voice gains as the years go by she is the same Patti as of old. She sang as perfectly at twelve, when I first heard her, as she did at forty-one, with Mapleson's company in 1884, when Nilsson and Sembrich were her rivals in the Abbey company.

or as she must have done last week in London, at sixty-eight, and she probably will go on singing well as long as that marvelous instrument, her throat, lasts. Was she, or is she, a great artist in the comprehensive sense of that term? I should say not, but the most consummate and brilliant vocalist of her time, with a voice and method which can deliver a melody and its most ornate embellishments with the facility and perfection of an instrument. The parts in which she has excelled are those which require the Patti qualities, like *Rosina* in *The Barber of Seville*, *Zerlina* in *Don Giovanni*, *Amina* in *Sonnambula*, and *Violetta* in *Traviata*. She was not at home in great dramatic rôles. She once said that Wagner wrote the rôle of *Kundry* for her, but she would not sing it. He may have written it for her but it is fortunate for her she did not try to sing it. It is impossible to think of *Kundry* and Patti at the same time; as impossible as it would be to think of Frau Materna and *Violetta*. Theodore Thomas aptly summed up Adelina Patti in his terse way: "Patti's voice was of delicate quality and great charm, easy in delivery and true, like the song of a bird, but it expressed no more soul than the song of a bird." And yet, if she should come here again at seventy, or at eighty, for just one more, *unwiderruflich allerletzte* farewell, we would all rush to hear her just the same as we did in the days of yore, for the name of Patti is still one to conjure with. How many hundreds of thousands she has delighted in her busy stage life! How well she has earned her pleasant and honorable leisure to her Welsh castle!

AMELIE MATERNA.

It is a long step from Adelina Patti to Amelie Materna or Frau Materna, as she is usually designated, a step from the *bel canto* to the "continuous melody" of the music drama, and what a long step Frau Materna took herself from the comic opera of Suppé and the opera bouffé of Offenbach to the master works of Wagner, which made an epoch in operatic history and profoundly influenced, if not revolutionized, the operatic music of his time! She was not as great a Wagnerian singer as her immediate successor, Lilli Lehmann, for she had not the fluent delivery, or the quality of voice, or personal charm of the latter, but she had the advantage of study with Wagner and of obtaining his method and ideas at first hand, and she was his choice as *Brunhilde* and the creator of his *Kundry*. She made us acquainted with the Bayreuth master's conceptions and faithfully, too, for she was an artist with a conscience. Her conscience, indeed, brought her in conflict with Cosima Wagner and the story will bear retelling. The latter took exception to some details of Materna's interpretation, but the artist cited Wagner as her authority. "I learned these things from the master himself," she retorted, thinking thus to end the matter. But not thus was Mme. Wagner to be squeaked. She closed the incident with the quiet remark: "Poor Richard didn't always know himself what he wanted," and dismissed the singer.

PALEPA-ROSA.

Euphrosyne Palepa-Rosa was a prime favorite in the last century and was specially conspicuous by her important share in the advancement of English opera as well as opera in English. I think she was the first to produce Mozart's *Marriage of Figaro* in English in this country. She had a large, pure and richly melodious soprano voice. Its freedom from exaggeration bespoke conscientious training; its purity reflected the soul of the woman herself. Like Alboni, she was of most generous girth, but she did not hesitate on that account to appear in such rôles as that of the Countess in *The Marriage of Figaro*, *Arlene* in *The Bohemian Girl*, and others to which one might think embonpoint would prove embarrassing. All suggestions of physical incongruity, however, were silenced by the beauty of her singing, the excellence of her acting and the magnetism of her personality. She was equally at home in English opera, grand opera, orations or song and ballad singing. We remember her *Five O'clock in the Morning* just as one recalls Patti's *Sweet Home* or Nilsson's *Swanee River*. Her singing of *I Dream't I Dwelt in Marble Halls* was as convincing as her *Carta Diva* in *Norma*, or her triumphant delivery of the great Handel arias, all because they had finish. The finest tribute to her memory was that of Madame Rudersdorf, shortly after her death: "A woman of the highest culture, endowed with innumerable talents; a pure minded woman; a sparkling, clever companion; a true friend; a most loving and devoted wife; a very woman longing for the joys and blessings of motherhood, and lying in the arms of fate snatched them away from her."

CHRISTINE NILSSON.

Christine Nilsson, an entrancing singer, was the seventh child of a seventh child of Swedish peasantry and used to attribute her artistic success to this numerical fact in heredity. Like Parepa, she was at home in opera, oratorio or ballad singing. Her great rôles, as I remember them, were *Valentine* in *The Huguenots*, *Alice* in *Robert the Devil*, *Marguerite* in *Faust* and the title rôle of *Mignon*, which Thomas rewrote for her. Her singing in *Elijah*, *The Messiah* and *The Creation* made a profound impression by the devotional manner in which she produced them, as well as by her oratorio method, which was strictly differentiated from her operatic. As to ballad singing, no one had the temerity to question her right to *The Old Folks at Home* and others in her repertory. Her voice was remarkably sweet and pure and had a caressing quality as well as a *sotto voce*, which gave her singing a kind of mystic charm. Upon the concert stage she seemed to me most effective as she was there her natural self, and that natural self, with its personal appeal, her expressive eyes, the supple figure, graceful pose and dignified movement, added to her brilliant vocalization and mysterious charm of style, carried audiences off their feet and made her a universal favorite. She has long since retired from the stage and is now in her sixty-eighth year, but every year she celebrates her birthday in the Swedish village of Loka, where she sings to the villagers. Upon one of these occasions she sang a ballad, *I Think I am Just Fourteen*. Her sunny disposition and optimistic temperament will never permit her to be old in spirit. With all her dignity among the great folks of her own kin she is a Bohemian of the most rollicking and unconventional sort.

BRIGNOLI.

I have selected Brignoli among tenors, not because he was the greatest of the last century but because he seems to me the best exponent of *bel canto* of his time. He was the Caruso of his day, just as indifferent to action and just as richly voiced, though his voice was more metallic. He was not without some little tricks, such as forcing his voice to a climax so that it carried everything before it, and closing an aria with a wonderfully perfect *sforzando*. But as a rule he never allowed himself to strain his voice beyond a pure musical tone and eschewed high C's. He was a bundle of superstitions, a famous gourmand, made a handsome fortune, flung it away and died in New York penniless.

FORMES.

Karl Formes arrived in the United States in 1857 and the first song I heard him sing was Schubert's *Wanderer*. I do not think I have really cared to hear anyone sing it since that time. In its depth and sonority his voice was like an organ pedal, and yet it could express tenderness and pathos most impressively. He had pronounced dramatic ability. His *Plunket*, *Falstaff* and *Leporello* were as humorous as his *Sarastro*, *Rocco* and *Bertram* were heart-stirring. His voice corresponded with his physique, for he was of massive figure, and his leonine face, superb throat and waving black hair added in charm of stately grace to everything he did. He sang when an old man, in 1889, the year of his death, in San Francisco, attributing the preservation of his voice to "God's grace and the Italian method."

THE OPERA OF THE FUTURE.

In raking over these embers of the past one thought occurs to me—what will the future of operatic music be? I am only sitting by the wayside watching the procession pass, and its music sometimes seems harsh and cacophonous and its construction strange. We seem to be in a transition period, and I wonder what will come from the musical melting pot. Shall we return to melody and to old forms or shall we have to accept the schools of Strauss, Debussy, Reger and the other impressionists? It is not for me to answer. I simply sit by the wayside, and as I sit there come memories of Brignoli's *Spirito Gentil*, Formes' majestic intonation of *In diesen heiligen Hallen*, Jenny Lind's *Casta Diva*, Materna's *Valkyr* shout, Nilsson's jubilant delivery of her part in the great *Huguenot* duet as well as the *non conosco il bel suol* of *Mignon*; Adelina Patti's *Ah! fors e lui* and her interpolations in the music lesson scene of *Il Barbiere*; and Parepa's *Fidelio*. In this storm and stress shall I be blamed if I think with a sigh of

"The days when we went gypsying a long time ago"

I believe that music should be to poetry what the addition of color is to a drawing, a happy mixture of light and shade.—*Gluck*.

GIVE YOUR PUPIL A CHANCE.

BY ELIZABETH C. COBB.

Give your pupil an opportunity to do things for himself. It is a great mistake for a teacher to do too much for his pupils, as it leads them to depend on him rather than to do their own thinking. Not long ago one of my pupils told me that her former teacher wrote out all the scales and their fingering for her. This teacher could not have had a very great number of pupils or he could never have found the time for work which is entirely unnecessary in these days of well-edited teaching material.

Give your pupil a chance to find his own mistakes. It is better to call attention to the fact that a mistake has been made, and to wait for the pupil to discover what it was, than to point it out every time. The mistake should only be pointed out as a last resort. Of course, it is much easier to say, "That is C, not D—why do I have to keep telling you?" or words to that effect; but the consequence of this is usually that both teacher and pupil get nervous and irritable. If the pupil is very young, she probably weeps, and the rest of the lesson—well, there is no rest to that lesson.

Give praise whenever possible. A word of commendation helps and encourages, even though it is not entirely deserved. Human nature resents too much correction. Be honest, of course—flattery never pays; but neither does indifference or unkindness.

Give your pupils musical independence. Let your pupils develop their own ideas as far as possible. All you can do is to give them ideas to work on. Do not try to make them mere imitations of yourself. They have minds as well as you. You cannot force them, you can only lead them.

Give your pupils pieces they like. If pupils have music they like they work ten times as hard, though it is not always possible to give them what they want. Play their pieces over occasionally so as to give them an ideal to work for.

Give a reason for everything. It is not enough to say, "Do this, because I say so." This is an age of intelligent coöperation. The pupil has a right to know why he is doing certain things. The teacher who cannot give a real reason is incompetent to teach. A good teacher is a "guide, philosopher and friend." He leads his pupils from the very beginning with careful discrimination. If they stray from the path it is his business to help them back numberless times until they are finally sent on their way rejoicing.

FORCING A CHILD TO BE MUSICAL.

BY STELLA R. SIMMONS.

Don't force your child to be musical. Don't make him spend valuable time and energy on music if he doesn't care for it. Find out in what direction his taste inclines and let him spend his thought on what he does like. It is only a waste of money, patience and precious time to force a child to take lessons and practice each day, resorting often to severe punishment in order that the allotted amount of practicing be done. The parents are worn out in the conflict, and so is the child, and what is most disappointing of all is the fact that practically nothing is accomplished after all.

It is safe to say, in nine out of every ten cases, that a child actually made to take music lessons against his will never "amounts to anything." Why should he? It has merely been a period of long-drawn-out torture to him and to the rest of the family. Why parents commit this most common blunder is a mysterious problem. Very often the only reason is that their friends' children take lessons, and so their own must do likewise, as they do not want their children to be obliged "to take a back seat." If the child has a genuine talent, a real love for music, do all in your power to strengthen this love. But no child can be made to love music by force.

I have often thought that my musical soul will be imperishable, that it will live on and on through the centuries after by body has gone to decay. Not only do I think it, but I believe it.—*W. A. Mozart*.



SHOULD AMERICAN OPERA ASPIRANTS STUDY ABROAD?

Discussed by Six of the Most Distinguished Men in American Opera

WITH the idea of gaining the opinions of many of the best-known American Operatic Artists upon the subject of the desirability for foreign study at this time, THE ETUDE wrote to the following singers, who have been good enough to honor us with their advice. The arrangement is in alphabetical order.

DAVID BISPHAM.

(Eminent Operatic Baritone and Concert Singer.)

I regard your query as being applicable as well to other arts as to that of the opera singer. Take, for instance, architecture; it *may* be studied in America, but the serious man will, after acquiring the essentials of his profession here, go to Europe to study the masterpieces to be seen there. The painter and sculptor will do the same. The linguist *can* learn languages at home, but he is aware of the great advantage to be obtained by going abroad and mixing with the natives of the country whose speech he wishes to acquire. So it should be with the singer.

The long-established, concrete nations of Europe have evolved a musical art that we should revere, and opera is one of its forms that flourishes there more sedately and more naturally than in America; and, to my mind, it is advisable that the student, having received a thorough all-round education, and having been well grounded in music and vocal art at home, and—if fitted for the stage—having devoted much attention to operatic roles, and to language—our own as well as others—should go abroad to perfect himself in the very difficult profession of the opera singer.

But, as this is a time of specializing, I must advise aspirants to the stage not only to begin young, but to find out at once what they can do best; to work carefully at the technique of singing and acting, and if they have only a mediocre talent, *to give it all up!* If, however, in the judgment of unprejudiced people their gifts are such as to be likely to lead to success, then let them persevere under the best available masters here, and later go abroad to study harder than ever; to gain experience, as wide as possible, upon the stage; and, if successful, then to return to America, to work harder still, but to reap the full reward of their labors! All of this is just what I did, and I can only advise the student to do the same.

Yes, opera singing certainly can be studied in America, but it can be studied better, and to better advantage, in Europe.

GEORGE HAMLIN.

(Distinguished Concert Singer who will make his *début* as an Opera Singer this season.)

I believe it is at least very *essential* for a student to go abroad if he contemplates an operatic career.

It is possible, perhaps, for a singer of extraordinary ability to secure an appearance and meet with success in opera without the experience of European training and all that goes with it, but, just as a man of no education may be a great success in business in spite of this lack, it does not prove that the education is not an advantage. In fact, for an operatic career, it is

almost indispensable if the student expects to make himself an artist of the first rank.

True, we have here in America vocal teachers quite as good as those found in Europe, but there is much more to consider than just the vocal side for an operatic career, and that is the *histrionic side* and the matter of *interpretation* and the experience of *doing* and *seeing*, for this is the best teacher of all. Therefore, since the opportunity for hearing and for gaining experience in operatic work is so much greater in Europe, I say the study abroad is most essential.

In Germany, for instance, there is an opera company in nearly every small town, and although one will hear some very bad singing in most of these, still the opportunity is there to hear the operas over and over again at a very reasonable cost and to come in contact with those who are associated with the opera and who are competent to coach a singer in the various rôles, and it is the opera coach of ability that is hard to find in America. Then in Europe much more attention is given to interpretation and, especially, to diction, something which is sadly lacking in the teaching here.

Then in this connection, too, a residence abroad gives much better opportunity for mastering the languages, and all opera singers with any repertoire to speak of must be familiar with French, German and Italian, especially at the present time.

Now that there is agitation for opera in English, perhaps the necessity for the languages may be less in the future, but that remains to be seen. For some time at least the principal operas from the French, German and Italian will be sung in the language in which they were written by the leading opera companies.

However, I believe it will not be long before all our operas will be sung in English, and because of the large number of Americans who are and will be available for opera, and because the public is becoming more and more independent of Europe and things European, this will help to bring this about, and then the demand for English opera will stimulate the creative musicians here. When that time arrives, perhaps Europe will have to send here for their operas and opera singers—stranger things have happened before.

RICCARDO MARTIN.

(The exceptionally successful American tenor of the Metropolitan Opera Company. Mr. Martin was a piano pupil of Edward MacDowell.)

The question has so often been put to me as to the proper course for the American singer to pursue who is ambitious to shine in opera that I feel the detailed consideration given the matter by THE ETUDE to be particularly fitting. The future of the American opera singer is a broad subject. In so far as it pertains to the necessity of the young student to visit Europe for further perfection or to obtain a *successful début*, I feel that individual cases require individual treatment.

In the main, to take first the simple question of study, there is little doubt that there are competent

teachers of voice production and style in our own land who measure up to the abilities of those who hold forth in European music centers.

Primarily, the student who has the apparent qualifications to prepare for an operatic career should learn how to sing in America and through the help of American instructors. When the voice is well developed, reasonably well controlled and a knowledge of foreign languages obtained, it is right to look toward the country beyond the Atlantic.

I believe that the student who has memorized several rôles before sailing for Europe is better qualified to take up the practical side of operatic study upon arrival. But the practical study, and the experience coming from it, can be had in Europe alone. Our opera houses are not for the operatic beginners, as most music students who have followed the question carefully know.

Our singers who are seeking operatic careers must have the practical training to prepare them for positions. The education of the opera singer begins with a first appearance before an audience. It is not sufficient merely to sing an aria capably, or to indulge in a passionate love scene with a chair—representing a prima donna—or to fight a duel to the death with one's teacher. What really is needed is a rehearsal in an opera house with experienced principals, a stage manager ready and able to criticize every movement and a *chef d'orchestre* whose ambition in life seems to be to discover faults and to remind the singer of them.

Just now there are no opera houses in this country where such experience is to be had, and this makes it imperative for the American opera student to go abroad to find it. As for the European *début*, that, too, is required before the singer will even be considered by the managers directing the affairs of our operatic organizations. The steady increase in the number of American singers who have succeeded in opera indicates that within a few years we shall be in the majority, and I feel that intelligence, care in the work to be done and in its method of accomplishment will surely enable the naturally equipped American singer to win in the difficult profession of opera.

MR. HENRY RUSSELL.

(Director of the Boston Grand Opera Company.)

The question of whether or not it is absolutely necessary for the opera student to go abroad for study or for a *successful début* has been asked very frequently in recent years since the demand for grand opera has begun to grow. Under the present conditions, with grand opera firmly established in but five cities in the United States—namely, Boston, New York, Chicago, Philadelphia and New Orleans—it would be indeed a daring man who would declare that the American singer has the necessary opportunity for studying in preparation for a grand opera career, for study in grand opera embraces not only the perfecting of one's self vocally, but the practical participation in performances.

I am very hopeful as to the outlook for grand opera in America, and already there are plenty of

that in the near future nearly every large city in this country will have an opera season of its own; but as matters are constituted at present, but few native singers have the opportunity of rising above the average, and it is principally through lack of opportunity. American audiences, and I say this without any intent of reproach, demand celebrities in operatic casts. They are unwilling to have the management "nurse" individual singers until they develop to the full extent their latent talents, and those in charge of the grand opera performances have nothing left but to bow to the will of the people.

To summarize, I would say that if you, young singers, have the voice and the ability, go abroad by all means.

HENRI SCOTT.

(Now leading Basso of the Philadelphia-Chicago Grand Opera Company. Seasons of 1909-10, Manhattan Opera House, New York; 1910-11, Teatro Adriano, Rome, Italy.)

Being a living example of the negative, my answer to this question must be foreseen. If I had ever entertained a doubt upon the subject, my personal experience and observations in Europe during the past year and a half would have removed it.

It is doubtless known to the readers of THE ETUDE that there is at present a number of American teachers of singing busily engaged in prominent European cities, but I wonder how many are aware that Europeans are now coming to America to learn the art of singing? Such is true, however.

Therefore, the fact being known (and it is a fact) that the world's best vocal teachers to-day are in America, together with the knowledge that the study of foreign languages with native teachers, giving the correct pronunciation, is within the reach of everyone; also that competent teachers of stage deportment abound in this country, why is it necessary to go abroad to study? You say for "atmosphere"—for experience. But you have the "atmosphere" right here at home, if you will but look around you. And how often singers, ambitious for an operatic career, voluntarily lose chances for gaining experience by refusing to take part in some amateur organization, or with a small professional company. I have seen professional companies in Europe whose work fell far beneath that which is often presented by amateurs in America.

A number of cases came to my notice while in Italy, of students who should take to heart the advice contained in a statement made by Mr. Tito Ricordi, of the famous Italian music publishing firm, on the occasion of his visit to the United States last winter; that it was a great mistake for foreigners to go to his country in the hope of making a career there, they being either oblivious or regardless of the fact that the Italian audiences are prejudiced against foreigners, and the difficulty of correct pronunciation of the Italian language is sometimes too great for them to overcome.

A certain railway advertisement reads: "See America first." How much better it would be for many of those American students who have been working in Europe for four or five years without accomplishing anything definite towards reaching the goal of their ambition, if they had "studied in America first!"

Impresarios of our principal opera houses are constantly hearing singers with beautiful voices, and they frankly admit that there is nothing in Europe like the American voices. But what use are they to the impresario? Even supposing they know one or two, or even five operas, if they have had no experience whatever on the stage, he is obliged to pass them by—for the present.

To the serious student with ambitions for an operatic career, I recommend the familiar saying, slightly modified, which has been my motto for many years, viz: "Opportunity knocks at everyone's door—who is ready!"

Given a good memory, patience, a capacity for work, ability to withstand the flattery of admiring friends, and a willingness to dispense with false pride in the matter of experience, there is absolutely no necessity for the opera student to go abroad either to study or for a *début*.

HERBERT WITHERSPOON.

(Leading Basso of the Metropolitan Opera Company.)

I believe the art of singing can be studied as well in America as anywhere else. There are few excellent vocal teachers, and we have our share of the good ones, while there is less danger of falling into the hands of a charlatan in one's home country than abroad. In our large cities we hear the best artists, and in the Metropolitan Opera House of New York we have the

largest aggregation of great singers in the world, and, since the remarkable improvement in ensemble, the best opera to be heard anywhere. Therefore, the student in New York and now also in Boston, Chicago and Philadelphia, has the privilege of hearing the best—a matter of vital importance—and of studying with as good teachers as are available to-day.

Where we are lacking is in the acquirement of foreign languages. I know of no country where languages are so badly taught as in America, and few of our students possess even a moderate degree of practical fluency in any foreign tongue.

As for *début*, I say without hesitation, go to Europe. Here we have only great companies in which beginners can get no chance. Our attempts along less ambitious lines are not of such a nature as to give the young singer any valuable experience. Europe, on the other hand, has many small opera houses in which the *débutant* can gain real experience—the best of all teachers after the voice is developed and a small repertoire learned. In these houses the beginner can sing without fear of unfair comparison with old and tried artists. So study where you can find the best teacher, and hear the best singers; but *début* in Europe—preferably in Italy. There you will sing the lyric repertoire, with which all should begin, and there you will learn Italian, the basis of correct diction and enunciation.

A WARNING TO AMERICAN GIRLS.

BY ALICE NIELSON.

(Prima Donna Soprano of the Boston Opera Co.)

I THINK it was Oscar Wilde who once said that all advice is stupid, and that good advice is absolutely fatal. I have often realized the pathetic truth con-



ALICE NIELSON.

tained in these words when I have endeavored to persuade some of the innumerable students who ask my advice not to go to Europe, but the determination and strong will which, when used in the right direction, produces such admirable results for the American woman, proves their worst enemy when it leads them as it always does, to sail for those shores, with the conviction that a great operatic future awaits them on the other side of the ocean.

It is in vain that one quotes the innumerable cases of failure, misery and even starvation which have been thrust under our notice as the result of these European adventures, and it even serves no purpose when I am tempted to outline some of my own bitter experiences on the other side; and yet, I was more fortunate than the rest. I did not go to Europe, as everybody knows, with a view to taking up the study of grand opera, but went there as a full-fledged comic opera prima donna at the head of my own company and scored what was considered by the London public a great success at the Shaftesbury theatre.

It was there through the late Consuelo, Duchess of Manchester, that I made the acquaintance of Mr.

Henry Russell, then one of the most eminent teachers of singing in London. He heard my voice and told me I was wasting my career and my strength in singing and dancing in a form of entertainment which he refused to consider legitimate art. To be brief, Mr. Russell offered to educate my voice and refused to accept any compensation for doing so. He introduced me to Paolo Tosti, who also gave me some valuable instruction and I was soon brought into contact with such composers as Boito, Puccini and other prominent men.

Nothing could have looked more like a royal road to fortune, and yet with all this influence I had to face the great question of where I was to make a *début*. Mr. Russell, although a teacher of vast experience and great knowledge of his art, like other singing masters, knew nothing about the practical side of getting singers launched into opera houses, but thought that sheer merit was in itself sufficient. But I soon discovered that in Europe if an American woman was to get a hearing at all, it was perfectly useless to depend upon merit alone.

Fortune, however, continued to smile on me, and with the aid of high influence I was engaged to open the grand opera season at Covent Garden of 1904. Madam Destinn and I made our bow together to the London public for the first time; she sang *Donna Anna* in *Don Giovanni* and I sang *Zerlina*, while Renaud was the *Don*. I made a great success, but notwithstanding this brilliant beginning it took me five years of hard work to obtain the position which the American public has been good enough to give me in the opera and concert field to-day. Although, as I have previously stated, I was much more fortunate than the majority of American girls who go to Europe for the first time, I do not hesitate to tell them that if I could have my experience over again, instead of waiting around Europe and fighting the undisguised prejudice which there is against American *débutantes*, I should aim at getting an engagement right away in one of our leading American opera houses.

Of course, six years ago it was not so easy as it is to-day. First of all the Metropolitan Opera House was the only operatic institution in America, whereas to-day there are four fully equipped opera houses in the United States and a complete operatic organization in Montreal. If one looks down the lists of singers engaged in most of these opera houses a very fair percentage of American names is to be found, and I believe the Boston Opera Company, of which for two years I had the privilege of being a member, has given opportunity to dozens of American men and women to make their operatic bow. Boston, moreover, is equipped with a complete operatic school which is running in connection with the New England Conservatory and which is under the direction of no less a man than Arnaldo Conti, who was for some time leading *chef d'orchestre* of the Boston opera house.

What more ideal conditions for study can an American girl desire? Here at least she will be sure of a square deal, as we say. If she has not the necessary talent she will not be accepted, whereas in Europe I do not hesitate to say that there is no singing master or singing school wherein she will not be received providing she is willing to pay the high prices which are demanded of her. As to hoping that she will ever get the truth about her qualifications for an operatic career in Europe she never will, at least while she has enough money to purchase unfulfilled promises.

The streets of Paris and the streets of Milan are literally watered with the tears of American girls whose dreams are unfulfilled, whose hopes are disappointed and whose ambitions are unattained. Many of them remain over there from sheer lack of courage to return to their parents with the sad stories which they dare not tell.

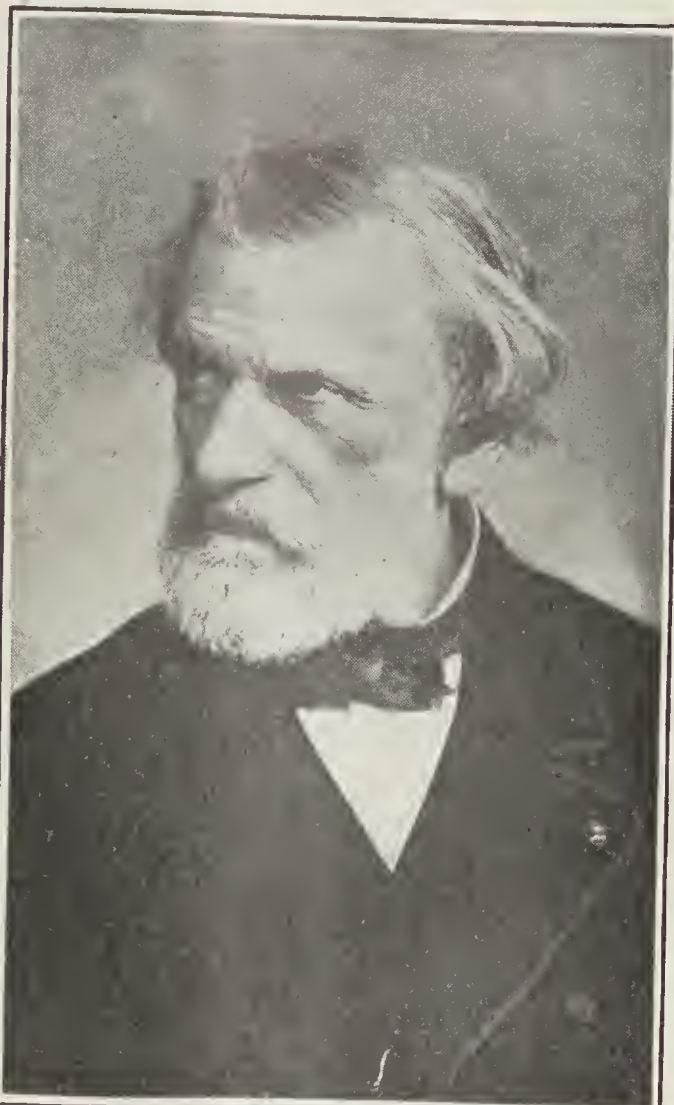
The conclusion is obvious, and let parents take warning. The American girl of voice and talent who cannot to-day procure a hearing in her own country will not be able to do so elsewhere, and she will be better off a thousand times if she devotes her life to some other purpose for which undoubtedly nature has fitted her.

THERE is no limit outside of your own will power and energy as to what you may achieve in the world of music to-day if you so choose. For most of us, the only thing that holds us back is ourselves. "Oh, what men dare do! what men may do! what men daily do, not knowing what they do!" So sings the Bard of Avon, and it behooves us to know what we are about if we would attain anything worth while.

The Etude Gallery of Musical Celebrities



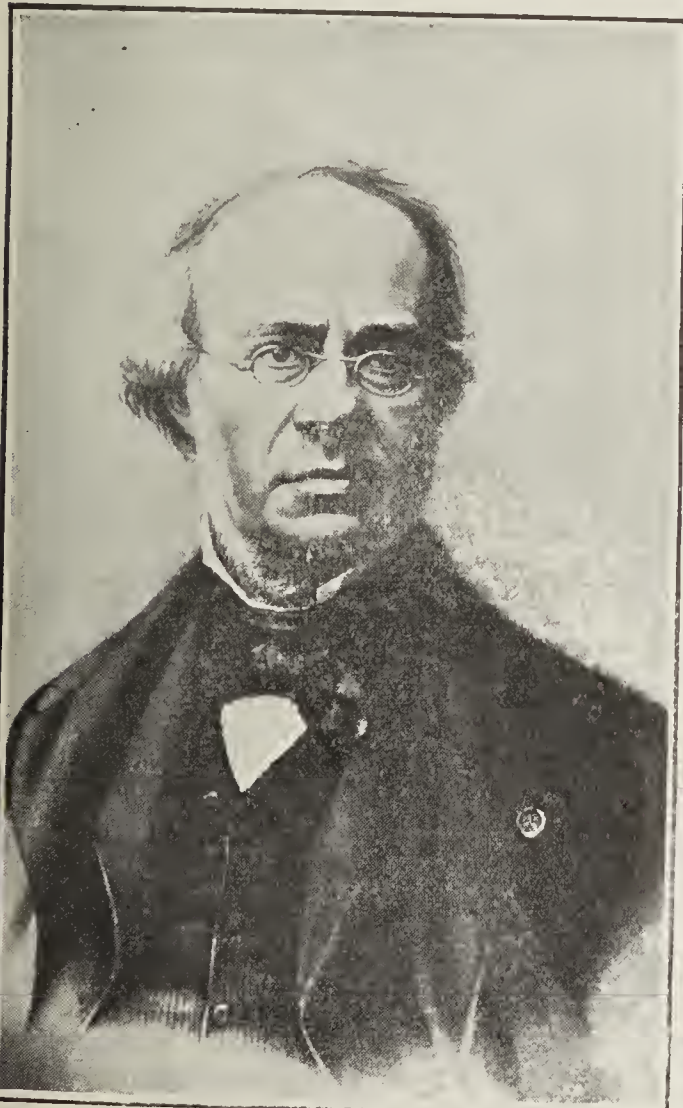
Leo Délibes



Ambroise Thomas



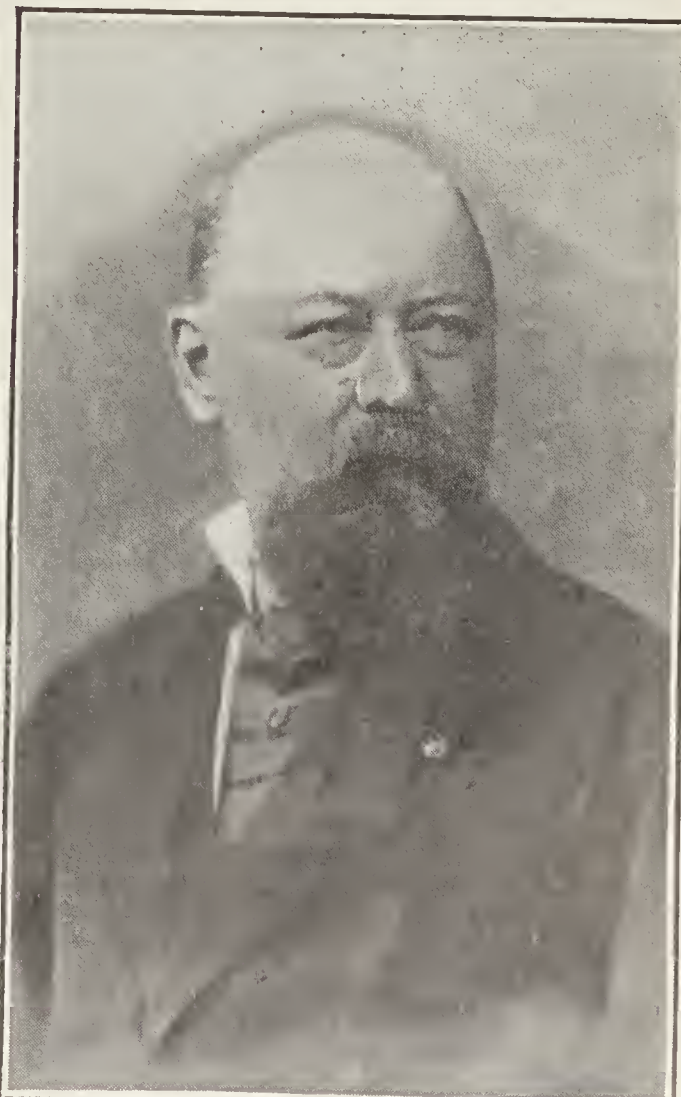
Gustave Charpentier



Jacques Halévy



Anna Olivia Fremstad



Franz von Suppe

THE STORY OF THE GALLERY

In February, 1909, THE ETUDE commenced the first of this series of portrait-biographies. The idea, which met with immediate and enormous appreciation, was an original project created in THE ETUDE offices and is entirely unlike any previous journalistic invention. The biographies have been written by Mr. A. S. Garbett, and the plan of cutting out the pictures and mounting them in books has been followed by thousands of delighted students and teachers. More than two hundred of these portrait-biographies have now been published. In several cases these have provided readers with information which cannot be obtained in even so voluminous a work as the Grove Dictionary. The first series of seventy-two are obtainable in book form. The Gallery will be continued as long as practical.

GUSTAVE CHARPENTIER.

(Shar-pahn'-te-ay)

CHARPENTIER was born at Dieuze, Alsace-Lorraine, June 25, 1860. At the age of fifteen he went into business for two years, but studied music at the Lille Conservatoire. After carrying off many prizes he went to the Paris Conservatoire in 1881, and studied violin under Massart and composition under Pessard. In 1885 he entered Massenet's composition class, and two years later won the *Grand Prix de Rome*. Among the works he brought back with him from Italy was the orchestral suite, *Impressions d'Italie*, which rapidly became famous, and is frequently heard in America. He also composed his *La Vie du Poète*, a "symphony-drama" for orchestra, solo and chorus, to words of his own. He wrote other works, including the opera *Orphée*, and much choral and orchestral music, but the most remarkable work Charpentier has yet accomplished is his "musical romance" *Louise*, which was produced at the Opera Comique, Paris, in 1900. This work was first heard in America in 1908, when it was produced in New York under Hammerstein's management. Here, as elsewhere, it created a great impression, and is one of the most notable examples of modern French opera. Charpentier is deeply interested in the social problems of the day, and has voiced many of his opinions in this work—its remarkable libretto is his own work.

(The Etude Gallery.)

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CHARLES LOUIS AMBROISE THOMAS.

(Toh'-mas)

THOMAS was born at Metz, Lorraine, August 5, 1811, and died in Paris, February 12, 1896. He was the son of a musician, and played the violin and piano while still a child. At the Conservatoire he won the first prize for piano, 1829, for harmony, 1830, and the *Grand Prix* in 1832. He also studied piano with Kalkbrenner, harmony with Barbereau and composition with the venerable Lesueur—who used to call him his "leading-note," because he was so sensitive and because he was Lesueur's seventh pupil to win the *Grand Prix*. He returned from Italy with a cantata, a mass, a fantasia for piano and orchestra, and other smaller works. Very soon, however, he commenced producing works for the Opera Comique, and it was here that his genius found full scope. He produced many tuneful operas, most of which are now forgotten. The overture to *Raymond* is still performed, but *Mignon* (1866) is frequently given entire in France and elsewhere. The delicate entracte from *Mignon* is very popular, and coloratura sopranos regard the polonaise from this work with the same veneration they have for the Jewel song from *Faust*. His greatest operatic work, however, is *Hamlet* (1868). Thomas succeeded Auber as director of the Conservatoire in 1871, and instituted many reforms, and did a vast amount of most valuable work.

(The Etude Gallery.)

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CLEMENT PHILIBERT LEO DELIBES.

(Day-leeb')

DÉLIBES was born at St. Germain du Val, France, February, 21, 1836, and died in Paris, January 16, 1891. He went to Paris in 1848 and studied solfège at the Conservatoire, also singing in the Madeleine choir and elsewhere. He studied piano, organ and harmony under Le Couppey, Benoist, Bazin and Adolphe Adam, and in 1853 became organist at the church of St. Pierre de Chaillot, and at other churches, before finally becoming organist at St. Jean St. François, 1862-71. In 1853 he was also appointed accompanist at the Théâtre Lyrique, and soon devoted himself to dramatic composition. He was so successful in this that, in 1863, he was appointed accompanist at the Opéra, and two years later became second chorus master. It was during this period that he wrote his best works, in the form of ballet music, including the delightful *Coppélia* ballet. He also wrote a three-act opera, *Le Roi l'a dit*, which was produced in 1873. In spite of much charming music, it was not a great success, and he returned to the lighter form, producing the *Sylvia* ballet and other tuneful works. His *Lakmé*, a dramatic work produced at the opera in 1883, has attained considerable popularity. Delibes became professor of advanced composition at the Conservatoire in 1881. As a composer his fame chiefly rests upon his ballet music.

(The Etude Gallery.)

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FRANZ VON SUPPE.

SUPPE, whose complete name was Francesco Ezekiale Ermenegildo Cavaliere Suppe Demelli, was born at Spalato, or aboard ship near it, April 18, 1820, and died May 21, 1895. He played the flute at his eleventh year, studied harmony when he was thirteen, and produced a mass in his fifteenth year. In spite of this musical ability, his father was opposed to his following a musical career, and sent him to the University of Padua. Suppe continued to study music, however, and progressed rapidly. When the death of his father occurred, he joined his mother in Vienna, and after dividing his efforts between practicing medicine, teaching Italian, and following his musical bent, he finally confined himself to the last named career, and accepted an honorary post as conductor at a Vienna theatre. Similar but more profitable posts were obtained at Pressburg and Baden, but Suppe finally returned to Vienna, and in 1865 became conductor of the Leopoldstadt theatre, where he remained until his death. As a composer he produced a very large number of light operas, farces and other similar works. Authorities differ as to the exact number of his works, but they include at least two grand operas, and many of them achieved tremendous success. His operetta, *Fatinitza*, is still occasionally heard in America, but Suppe is best known by his overtures, *Poet and Peasant*, etc.

(The Etude Gallery.)

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ANNA OLIVIA FREMSTAD.

OLIVE FREMSTAD was born in Stockholm, Sweden, but was brought to America at the age of 12. Her parents settled in St. Peter, Minn., but in 1890 Mme. Fremstad came to New York. She had played the piano at the age of nine, and soon organized a piano class. She became soloist at St. Patrick's Cathedral, but in 1893 gave this up to go to Berlin, where she remained for eighteen months as a pupil of Lilli Lehmann. She made her *début* in 1895 as *Azucena* in *Il Trovatore* with such success that a year later she sang in the Bayreuth Festival. In 1897 she appeared at the Royal Opera, Vienna, as *Brangane* in *Tristan and Isolde*, remaining in Vienna for three years. She then went to Munich and became very popular as *Carmen*. While she was at Munich she appeared for two seasons at Covent Garden, London, where she first sang the rôle of *Venus* in *Tannhäuser*. Mme. Olive Fremstad first appeared in New York in 1903, and renewed her triumphs in the above rôle, at the same time appearing as *Fricka*, *Brünnhilde*, *Kundry*, *Selika*, and *Santuzza*. She also created a rôle of *Salome* in the American production of Strauss' opera of that name. She played the part of *Salome* in Paris with success, and also as *Veronique* in Bruneau's opera of that name, and the French government made her an officer of the Academy. As a Wagner singer Mme. Fremstad is supreme.

(The Etude Gallery.)

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JACQUES FRANCOIS F. E. HALEVY.

(Ah-lay'-ve.)

HALÉVY, whose real name was Levi, was born in Paris, May 27, 1799, and died at Nice, March 17, 1862. He entered the Conservatoire in 1809, and gained a prize in solfège in 1810, and a second prize for harmony in 1811. He then entered Cherubini's class, and eventually won the *Grand Prix de Rome*. He had the usual difficulty in obtaining recognition on his return from Rome. In 1827, his *L'Artisan* was successfully produced, and this paved the way for other operatic works. His reputation increased, but he was still obliged to write whatever was likely to attract attention, often to very poor librettos. In 1835, however, he brought out his best known work, *La Juive*—The Jewess—and ten months later a successful comedy opera called *L'Eclair*. The impression created by these excellent works resulted in finally establishing Halévy's reputation, and procured his entrance into the Institut. Many other dramatic works followed, but nothing to equal *La Juive* in power and general excellence. He became one of the first professors of the Conservatoire, and while still a student was a teacher of solfège. He was appointed professor of harmony, 1827, of counterpoint and fugue, 1833, and composition, 1840. In this capacity he exerted a great influence, many of his pupils afterwards becoming famous, the most notable being Gounod, Bazin and Massé. He also taught Bizet—who afterwards married his daughter.

(The Etude Gallery.)

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"BEL CANTO"

The Foundation of All Successful Operatic Singing

From an interview obtained especially for THE ETUDE from the prima donna coloratura soprano of the Metropolitan Opera House, New York

MME. BERNICE DE PASQUALI

[EDITOR'S NOTE.—Mme. de Pasquali, who succeeded Marcella Sembrich as coloratura soprano at the Metropolitan Opera House in New York, is not an Italian, as her name suggests, but an American. She was born in Boston, and is a member of the "Daughters of the American Revolution." Her career is particularly interesting to ETUDE readers because all of her musical training was received right in New York City. She has sung with great success in Europe, Mexico, Cuba and South Africa and has been engaged for four successive years at the Metropolitan Opera House. Her husband, Signor Pasquali, is an ardent exponent of the "Bel Canto" school of singing, and together with his wife has made a deep philosophical study of the principles underlying the most widely discussed vocal methods.]

CENTURIES OF EXPERIMENTAL EXPERIENCE.

"In no land is song so much a part of the daily life of the individual as in Italy. The Italian peasant literally wakes up singing and goes to bed singing. Naturally a kind of respect, honor and even reverence attaches to the art of beautiful voice production in the land of Scarlatti, Palestrina and Verdi, that one does not find in other countries. When the Italian singing teachers looked for a word to describe their vocal methods they very naturally selected the most appropriate 'Bel Canto,' which means nothing more or less than 'Beautiful Singing.'

"Probably no words have been more abused in music teaching than 'bel canto,' and probably no words have a more direct meaning or a wider significance. What then is 'good singing' as the Italians understand it? Principally the production of a perfectly controlled and exquisitely beautiful tone. Simple as this may seem and simple as it really is, the laws underlying the best way of teaching how to secure a beautiful tone are the evolution of empirical experiences coming down through the centuries.

"It is a significant fact that practically all of the great singers in Wagner roles have first been trained in what is so loosely termed 'bel canto' methods. Lilli Lehmann, Schumann-Heink, Nordica and others were capable of singing fine coloratura passages, before they undertook the works of the great master of Bayreuth.

THE SECRET OF CONSERVING THE VOICE.

"In the mass of traditions, suggestions and advice which go to make the 'bel canto' style, probably nothing is so important to American students as that which pertains to conserving the voice. Whether our girls are inordinately fond of display or whether they are unable to control their vocal organs I do not know, but one is continually treated to instances of the most ludicrous prodigality of voice. The whole idea of these young singers seems to be to make a "hit" by shouting or even screeching. There can be no milder terms for the straining of the tones so frequently heard. This prodigality has only one result—loss of voice.

"The great Rubini once wrote to his friend, the tenor Duprez, 'You lost your voice because you always sang with your capital. I have kept mine because I have used only the interest.' This historical epigram ought to be hung in all the vocal studios of America. Our American voices are too beautiful, too rare to be wasted, practically thrown away by expending the capital before it has been able to earn any interest.

"Moreover, the thing which has the most telling effect upon any audience is the beauty of tone quality. People will stop at any time to listen to the wonderful call of the nightingale. In some parts of Europe it is the custom to make parties to go at nights to the woods to hear that wonderful singer of the forests. Did you ever hear of any one forming a party for the express purpose of listening to the

crowing of a rooster? One is a treat to the ear, the other is a shock. When our young singers learn that people do not attend concerts to have their ears shocked but to have them delighted with beautiful sound, they will be nearer the right idea in voice culture.

"The student's first effort, then, should be to preserve the voice. From the very first lesson he must strive to learn how to make the most with little.



MME. BERNICE DE PASQUALI.

"How is the student to know when he is straining the voice? This is simple enough to ascertain. At the very instant that the slightest constriction or effort is noticed strain is very likely to be present. Much of this depends upon administering exactly the right amount of breath to the vocal chords at the moment of singing. Too much breath or too little breath is bad. The student finds by patient experiment under the direction of the experienced teacher just how much breath to use. All sorts of devices are employed to test the breath, but it is probable that the best devices of all are those which all singers use as the ultimate test, the ear and the feeling of delightful relaxation surrounding the vocal organs during the process of singing.

COURAGE IN SINGING.

"Much of the student's early work is marred by fear. He fears to do this and he fears to do that, until he feels himself walled in by a set of rules that make his singing stilted. From the very start the singer, particularly the one who aspires to become an operatic singer, should endeavor to discard fear

entirely. Think that if you fail in your efforts, thousands of singers have failed in a similar manner in their student days. Success in singing is at the end of a tall ladder, the rungs of which are repeated failures. We climb up over our failures to success. Learn to fear nothing, the public least of all. If the singer gives the audience the least suspicion that she is in fear of their verdict, the audience will detect it at once and the verdict will be bad. Also do not fear the criticism of jealous rivals.

"Affirm success. Say to yourself, 'I will surely succeed if I persevere.' In this way you will acquire those habits of tranquility which are so essential for the singer to possess.

THE REASON FOR THE LACK OF WELL TRAINED VOICES.

"There are abundant opportunities just now for finely trained singers. In fact there is a real dearth of 'well equipped' voices. Managers are scouring the world for singers with ability as well as the natural voice. Why does this dearth exist? Simply because the trend of modern musical work is far too rapid. Results are expected in an impossible space of time. The pupil and the maestro work for a few months and, lo and behold! a prima donna! Can any one who knows anything about the art of singing fail to realize how absurd this is? More voices are ruined by this haste than by anything else. It is like expecting the child to do the feats of the athlete without the athlete's training. There are singers in opera now who have barely passed the, what might be called, rudimentary stage.

"With the decline of the older operas, singers evidently came to the conclusion that it was not necessary to study for the perfection of tone-quality, evenness of execution and vocal agility. The modern writers did not write such florid passages, then why should it be necessary for the student to bother himself with years of study upon exercises and vocalises designed to prepare him for the operas of Bellini, Rossini, Spontini, Donizetti, Scarlatti, Carissimi or other masters of the florid school? What a fatuous reasoning. Are we to obliterate the lessons of history which indicate that voices trained in such a school as that of Patti, Jenny Lind, Sembrich, Lehmann, Malibran, Rubini and others, have phenomenal endurance, and are able to retain their freshness long after other voices have faded? No, if we would have the wonderful vitality and longevity of the voices of the past we must employ the methods of the past.

THE DELICATE NATURE OF THE HUMAN VOICE.

"Of all instruments the human voice is by far the most delicate and the most fragile. The wonder is that it will stand as much 'punishment' as is constantly given to it. Some novices seem to treat it with as little respect as though it were made out of brass like a tuba or a trombone. The voice is subject to physical and psychical influences. Every singer knows how acutely all human emotions are reflected in the voice, at the same time all physical ailments are immediately active upon the voice of the singer.

"There is a certain freshness or 'edge' which may be worn off the voice by ordinary conversation on the day of the concert or the opera. Some singers find it necessary to preserve the voice by refraining from all unnecessary talking prior to singing. Long continued practice is also very bad. An hour is quite sufficient on the day of the concert. During the first years of study, half an hour a day is often enough practice. More practice should only be done under special conditions and with the direction of a thoroughly competent teacher.

"Singing in the open air, when particles of dust are blowing about, is particularly bad. The throat seems to become irritated at once. In my mind tobacco smoke is also extremely injurious to the voice, notwithstanding the fact that some singers apparently resist its effects for years. I once suffered severely from the effects of being in a room filled with tobacco smoke and was unable to sing for at least two months. I also think that it is a bad plan to sing immediately after eating. The peristaltic action of the stomach during the process of digestion is a very pronounced function and anything which might tend to disturb it might affect the general health.

"The singer must lead an exceedingly regular life, but the exaggerated privations and excessive care which some singers take is quite unnecessary.

The main thing is to endeavor to determine what is a normal life and then live as near to the normal as possible. If you find that some article of diet disagrees with you, remember to avoid that article, for an upset stomach often results in a complete demoralization of the entire vocal apparatus.

"I have given quite a little consideration to some things which some of the readers of THE ETUDE may consider a long ways from 'bel canto,' but as the singer advances in experience, he learns that the condition of the body is a matter of the very greatest importance.

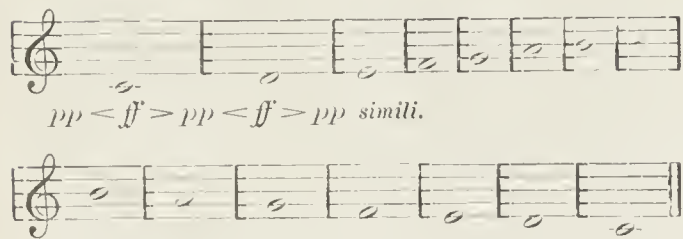
SOME PRACTICE SUGGESTIONS.

"No matter how great the artist, daily practice, if even for not more than forty minutes a day, is absolutely necessary. There is a deep philosophical principle underlying this, and it applies particularly to the vocal student. Granting that the practice is conducted in a successful manner, each minute intelligently spent in practice makes the task easier and the voice better. The power to do comes with doing.

"A part of each day's technical practice should be devoted to singing the scale very slowly and softly, with perfect intonation. Every tone should be heard with the greatest possible acuteness. The ears should analyze the tone quality with the same scrutiny with which a botanist would examine the petals of a newly discovered blossom. As the singer does this he will notice that his sense of tone-color will develop. He will become aware of beauties as well as defects in his voice which he may never have suspected.

"Much of the singer's progress will depend upon the mental model he has before him. It stands to reason that the singer who has the best of singing continually within hearing will have a much better chance to progress than the one who has no model to form his opinions upon. This does not imply imitation in the full sense of the word, but it does imply that the students should hear as much fine singing as possible. Those who have not the means to attend concerts and the opera may gain much from the records of great singers heard in the sound-reproducing machines. Little Adelina Patti playing as a child on the stage of the old Academy of Music in New York was really attending a conservatory of music unaware.

"The old Italian teachers and writers upon voice, notwithstanding the florid style in which their pupils were expected to sing, did not have much to do with fanciful exercises. They gave their lives in the quest of the 'bel canto,' and many of them had difficulty in convincing their pupils that the simplest exercises were often the hardest. Take for instance the invaluable scale exercise:



"Sung in this manner this exercise is one of the most difficult things to sing. Nevertheless some stupid pupils will rush on to florid exercises before they can begin to master this exercise. To sing it right it must be regarded with almost devotional reverence. It must be practiced diligently for years. Every tone is a problem, a problem which must be solved in the brain and in the body of the singer and not in the mind of the teacher. The student must hold up every tone in comparison with his ideal. Every note must ring sweet and clear, pure and free. Every tone must be as susceptible to the emotions as a mobile face. Every tone must be capable of being made the means for some human expression. Some singers practice their exercises in such a perfunctory manner that they get as a result voices so hard and so stiff that they sound as though they come from metallic instruments which could only be altered in a factory. Flexibility, mobility or susceptibility to expression are quite as important as mere sweetness. After the above exercise has been mastered the pupil may pass to the chromatic scale (scala semitonata sostenuto) and this scale should be sung in the same slow, sustained manner as the foregoing.

STRENGTHENING THE VOICE.

"I am continually asked how the voice may be strengthened. Some students seem to think that I must have some wonderful formula which they can inject hypodermically and which will bring them a full round voice at once. I have no secret, no mystic plan, nor do I believe that any other singer possesses a secret. If the breathing is right and the vocal organs are in a normal condition, the only thing which will develop strength is regular daily practice of such an exercise as the above. The great trouble is precisely that which I mentioned at the outstart. Pupils expect results too quickly. If the results do not come at once the pupils are disappointed and their slender enthusiasm commences to wane. The exercises are practiced with less care and ere long the pupil condemns them as worthless.

"Of course it would be idle to say that any exercise will produce a very strong voice where nature has not provided the right basis. But persistence, particularly persistence under the direction of a good teacher will often accomplish wonders.

"'Bel canto,' then, is the style of singing which comes as the result of a natural growth and not artificial forcing. Some singers have voices which mature much more rapidly than others. Again some singers have such well poised intellects that they are able to grasp the vocal truths more rapidly. For the ambitious students who aspire to become great in the vocal world, I can offer no more useful motto than the following from the great aesthetic philosopher and poetical teacher, Goethe:

"'Without haste, without rest, the longer the study of preparation, so much larger and richer will be the success crowning the artist's career. On the other hand, nothing is more certain to bring dismal failure as insufficient preparation.'

"To this I may add the old Italian motto: 'Chi va piano, va sano e va lontano.' 'He who goes slowly, goes safe and far.'

A PROLIFIC OPERA COMPOSER.

An interesting but forgotten composer of opera is Reinhard Keiser. In his own day—he was contemporary with Handel—he was regarded as a very great master, and undoubtedly he possessed high artistic attainments. He composed 116 operas for the Hamburg theatre, each containing from 40 to 50 airs, besides operas in collaboration with others, and sacred music. Grove's Dictionary gives the following interesting account of him:

"Keiser was luxurious and self-indulgent, and led an adventurous life, but without sacrificing his love of art or his taste for intellectual enjoyments. In 1700 he opened a series of winter concerts, which formed a remarkable combination of intellectual and sensual gratification. The most accomplished virtuosi, the finest and best-looking singers, a good orchestra and carefully selected programs furnishing the former, and a banquet of choice viands and wines the latter. In 1703 he assumed the direction of the opera in conjunction with Drüsdicke, but his partner absconded, and the whole burden fell upon the shoulders of Keiser. He proved equal to the emergency, for in one year (1709) he composed eight operas, married the daughter of a Hamburg patrician, and musician to the municipality 'Oldenburg,' and, having completely reinstated his affairs, plunged into all his former extravagant indulgence."

AN IMPORTANT EXAMINATION.

MME. EMMA EAMES, the famous operatic soprano, suggests that all operatic aspirants, before going abroad for study, should have their voices examined by a competent and impartial committee, and should be insured sufficient funds to guarantee a living in whatever European capital may be selected. She insists that many of the American students who go abroad have to live under conditions of greatest privation and that many have so little real vocal talent that their work will be wasted. She continues:

"Only this morning my doctor told me he had been called in by a young American woman who asked him to give her a tonic. The doctor made an investigation as to how she had been living. He found that she cooked enough rice to last her a week on Sundays. Meanwhile she had been taking singing lessons and practicing."

"I can find the soul (*Geist*) of music in no other place but in love."—Richard Wagner.

READING AHEAD.

BY HARRIETTE BROWER.

The importance of reading ahead cannot be overestimated, but our efforts to induce the learner to think ahead may sometimes be woefully misapplied. One pupil said: "You say I must think ahead—and so, from the very first measure of this piece I begin to think of that passage on the third page, where I am apt to fail." It was explained that "thinking ahead" did not involve looking ahead for failure. Another instance is that of a young girl who has great difficulty in keeping time, even with the metronome—because she doesn't know what is coming next. When reading at sight she was advised to look ahead in order to be ready for the next note or chord. Her reply was that she never could look ahead, because then she would forget to do what she had to do at the right moment. The same child, when urged to look quickly at both parts when playing hands together, said that would also be impossible, as she had been instructed at home to do but one thing at a time!

IMPROVING ARPEGGIO CHORD PLAYING.

BY EDWARD ELLSWORTH HIPSCHER.

Why do we so often hear arpeggios done in such a slovenly way? The arpeggio, really one of the most beautiful embellishments capable of execution on the piano, is quite commonly nothing more than an unintelligible blur of tones. It is not the measured arpeggio, written out in so many eighth or sixteenth notes, that suffers most, but the true arpeggio indicated by a wavy line before the chord. This is an effect borrowed from the harp and should be executed in imitation of it. Everyone who has heard a harp well played will recall with what clearness each tone of its arpeggios was heard. There is a crispness about its arpeggios which at once attracts the ear, even though the tones be sounded in the midst of a large symphony orchestra. Except for the individuality of tone of the two instruments, the piano is capable of reproducing this effect to a remarkable degree.

Usually, the blurred effect is caused by the fingers being placed on all the keys to be pressed down. After this the hand is pushed from left to right, and the whole chord is given a "mashed," indistinct execution which is anything but an æsthetic joy. To correct this we must have that crisp "clear-cutness" which so distinguishes the parent instrument of this embellishment.

Select a chord with four notes for each hand. Sound these notes from lowest to highest, counting one, two, three, four, five, six, seven, eight—one count to each note. Count slowly. Have the fingers lifted well above the keys, and at the proper time let each one fall with a quick, sharp stroke on its key. When this can be done with perfect evenness and clearness, gradually quicken the rate of execution. Let the time grow more rapid and more rapid, till you can no longer count to the single notes. Then play two notes to a count; then four; then eight; and finally play all the notes with the utmost rapidity, allowing for all only a small, initial part of a count in moderate movement.

The one essential is that all the time each tone must stand out clearly by itself—not staccato, but in a pearly legato. If the tones become in the least blurred—and, for some time, they will be blurred—begin again slowly, and gradually work up the velocity. Do this repeatedly. The trouble will be many times repaid in the added enjoyment you will get from this charming embellishment.

Occasionally, in fortissimo passages, for massive effect it is advisable to play the two hands together, beginning with the lowest tone for each hand and simultaneously sounding one tone with each hand. But the same method of execution must be observed, if we are to attain that crispness which is the chief charm of the effect.

Do not become discouraged if you do not master the feat at the first trial. Each new victory over a technical point brings us just so much nearer the artist's goal.



(Scene from Act III)

THE LAST WORK OF WAGNER, "PARSIFAL"

HOW WAGNER WROTE "PARSIFAL."



R. WAGNER.

Parsifal was called by Wagner a "*Bühnenweihfestspiel*," or consecration stage festival play. He has preserved the religious element in a remarkable manner. The play was first produced July 28, 1882, at Bayreuth. While it preserves the "*leit-motiv*" scheme of construction, the versification differs from Wagner's previous masterpieces in *The Ring*. The legends of the Holy Grail which form the basis of the opera were always

uppermost in Wagner's mind. In the legends, for instance, *Lohengrin* is the son of *Parsifal*. Wagner began to write the music of *Parsifal* in his sixty-fifth year. It took nearly five years to complete the work for performance, although the poem itself was finished in 1877, and the music in 1879. By the terms of Wagner's will this opera was restricted to the Bayreuth Opera House until 1913. However, in 1903 the opera was produced in New York under the direction of Alfred Hertz with the following singers in the cast: Ternina, Burgstaller, Muehlmann, Blass and Van Rooy. The *Parsifal* legends are founded upon the semi-epic poems of Wolfram von Eschenbaeh, written about 1204. An exceptionally good presentation was given in English under the direction of Henry W. Savage. The above illustration is from a picture of the Savage production.

Many critics fail to class Wagner's *Parsifal* as his greatest work. Some feel that his masterpiece is *Die Meistersinger*.

THE STORY OF "PARSIFAL."

ACT I. *Forest near the castle of the Grail Knights.* Amfortas, keeper of the Holy Grail and sworn to abjure women, has fallen to the charms of Kundry, thus losing the Sacred Lance. Klingsor, the magician, secured the Lance and gives Amfortas an incurable wound. Kundry brings balsam to relieve Amfortas. A swan sinks to the ground pierced by Parsifal's arrow. This is thought akin to murder by the Grail Knights. Parsifal tells them that he knows not whence he came. He savagely attacks Kundry for telling him that his mother is dead. The Knights assume that Parsifal is the "guileless fool" whom it has been prophesied was the only one who could cure Amfortas. There is a transformation of scenery to the Grail Temple, where a great celebration is in progress. Here Gurnemanz questions Parsifal. His answers are unintelligible, and he is cast forth from the Grail Temple.

ACT II. *Klingsor's Magic Castle.* Klingsor employs Kundry to overcome Parsifal. The scene changes to a beautiful Garden filled with lovely maidens. Parsifal resists their enchantments and spurns Kundry. Klingsor hurls the Sacred Spear at Parsifal. A miracle occurs and it remains suspended in the air. Parsifal seizes it and makes the sign of the cross. The scene changes instantly to a desert. Kundry curses Parsifal and tells him that he will seek the Holy Grail in vain.

ACT III. *Vale near the Grail Castle.* Many years have elapsed. It is the morning of Good Friday, in the Spring. The aged Gurnemanz attended by Kundry now lives as a hermit. Parsifal enters with the Sacred Spear. Gurnemanz recognizes him as the real head of the Grail Knights. Parsifal proceeds to the Temple. There he heals Amfortas' wound with the Spear. The Sacred Grail is illumined, and a dove descends from the dome of the cathedral. Parsifal proclaims himself King as Kundry falls in the death which relieves her of her cursed existence.

FAMOUS SINGERS IN "PARSIFAL."

It is extremely difficult to give an idea of *Parsifal* in a condensed version, since the performance itself occupies several hours, and since it is necessary for the hearer to understand several traditions connected with the plot. The Grail Knights are a body of religious warriors sworn to protect the Holy Grail, supposed by tradition to be the vessel from which Christ drank at the Last Supper, and in which



BURGSTALLER.

His precious blood was received on Calvary. The sacred spear is supposed to be the spear with which Christ's side was pierced. Despite these religious symbols, the performances are accomplished in such a churchly manner that there is no suggestion of anything sacrilegious. The characters of the opera are Amfortas (baritone), who, by falling to the charms of one Kundry, under the influence of the magician Klingsor, lost the sacred spear and received an incurable wound from it. Titure! (basso), father of Amfortas; Gurnemanz (basso), an ancient knight; Parsifal (tenor); Klingsor (baritone), a magician, and Kundry (mezzo-soprano). Kundry is supposed to be the woman who sneered at Christ upon the cross, and who was thus condemned to a life of deathless misery. The first Kundry was Materna, and the first Parsifal, Winklemann. Since then most of the great Wagnerian singers have appeared in the opera. The most recent Kundry is Olive Fremstadt, who appeared at the last performances given at the Metropolitan Opera House, in New York.

STUDY NOTES ON ETUDE MUSIC

By PRESTON WARE OREM

"MISERERE" FROM "IL TROVATORE"—VERDI— HOFFMAN.

Verdi's "Il Trovatore" is one of the most popular of all operas. It holds its own despite the handicap of a lurid and extravagant libretto, the ravages of time, the sneers of the critics, and the competition of more modern works. A good melody will not down, and "Il Trovatore" is full of them. Possibly the finest number is the celebrated "Miserere" and, no matter what may be said of the remainder of opera, this particular piece is a splendid bit of dramatic writing. There are innumerable arrangements of this number, but one of the most effective for piano solo is that by Hoffman, taken from his potpourri entitled "Souvenir de Trovatore."

EVENING STAR—R. WAGNER.

Wagner's "Tannhäuser" contains a number of melodies which have become widely popular. The "Song of the Evening Star" has appeared in THE ETUDE previously as an organ solo, for violin and for four hands. The present arrangement for piano solo is by Lange. It is the best of the moderately difficult arrangements.

GAVOTTE FROM "MIGNON"—A. THOMAS.

"Mignon" is the masterpiece of the celebrated French composer Ambroise Thomas. A number of the melodies from this opera have become very well known and liked. Of these the "Gavotte," an instrumental number, is the most popular. It is very effective in the piano arrangement and rather easy to play, but it requires a dainty and tasteful interpretation.

CARMEN OVERTURE (FOUR HANDS) — G. BIZÉT.

The overture to Bizét's masterpiece sets the keynote of the whole opera; it is brief, but of strong dramatic import. It starts off with the stirring, almost barbaric, military fanfare which is heard so often in the opera, and it introduces the well-known song of the toreador. Its modulations are striking, and the whole piece bristles with animation. The duet arrangement for piano is by the composer himself; consequently his original intentions are strictly preserved. As this is an operatic number of THE ETUDE, possibly no better four-hand piece could be offered.

ROMANCE—S. RACHMANINOFF.

This is a beautiful number by the well-known modern Russian composer and pianist. Rachmaninoff's "Prelude in C sharp minor" has become a standard study and concert piece for advanced students and players. His "Romance," arranged by Siloti, is less difficult technically, but it will require extreme finish and delicacy. It is one of those pieces which gain an added charm with each repetition.

MEXICAN DANCE—L. JORDA.

Here is a decided novelty, an original Mexican Dance by a native Mexican composer. This charming piece is No. 1 in a set of dances. It must be played in a languorous manner, and rather deliberately. The rhythms may appear rather complicated at first, but a little close study will unravel them. This piece is well worth one's time and attention. It is decidedly effective when well played.

THE MILL AT SANS SOUCI—H. SCHNEIDER.

"Sans Souci" is the palace erected by the architect Knobelsdorff for Frederick the Great, in 1745-47. It stands on an eminence overlooking the town of Potsdam, a suburb of Berlin. The famous old "Windmill" within sight of the palace is the one piece of property in the immediate vicinity which Frederick the Great in nowise could acquire, the sturdy miller refusing to relinquish it either for gold or otherwise. The composition by Schneider is a descriptive piece suggesting the whirr of the mill. It is a well-written number and will repay careful study. It should be liked as a recital number.

CHIMES OF THE MONASTERY—F. SABATHIL.

This is another descriptive piece by a modern writer. The chiming effect is very pretty and the closing measures in solemn choral style give just the proper ecclesiastical touch. The bell effect should not be over-done. Let it sound softly, as though coming from a distance, rather than cause it to be too prominent. Play the closing passage softly and smoothly.

PETITE RAPSONDIE HONGROISE—F. G. RATH- BUN.

This is a Hungarian rhapsody in miniature, the style of Liszt being imitated cleverly. It has the usual *Lassu* or low introduction in A minor, and the wilder and more rapid *Friska* in F major. Pupils of intermediate grade will like this piece, and it should become a favorite at recitals.

ENTREATY (FOR THE LEFT HAND ALONE)— H. LICHNER.

Pieces for the left hand alone are much in vogue at the present time. Several have appeared in THE ETUDE of late, and have been welcomed. We now present another, moderate in difficulty and very melodious. If the pedal be employed properly, as indicated, the piece will go very smoothly, and it should sound quite as well as though played by two hands.

MERRY CHIMES—N. DE BACKER.

This is a graceful drawing-room piece in the mazurka rhythm, easy to play, but brilliant in effect. The single grace notes in this piece will be more effective if played immediately before the beat. They are not *acciaccature* or short *appoggiature*, as they are not diatonically above or below the principal melody notes which they precede, but they are to be played more in *arpeggio* style.

REVERIE AFTER THE BALL—E. BROUSTET.

This is another drawing-room piece, in the style of a polka-caprice. It is played *staccato* chiefly, somewhat in the manner of the famous "Pizzicati" from Delibes' "Sylvia." *Pizzicato*, as applied to stringed instruments, means to pluck the strings instead of playing with the bow. On the piano this device can be suggested only by playing with a brisk and continued *staccato*.

ALUMNI REUNION MARCH—R. S. MORRISON.

This is a lively march and two-step, winding up with the tune "Auld Lang Syne." It is from a set of characteristic pieces devoted to "College Life." Any pupil in the early third grade should do well with this piece.

ATTENTION! MARCH—CHAS. LINDSAY.

This attractive elementary teaching piece is a decided novelty from the fact that not only are both hands in the treble clef, but that only the white keys of piano are employed. In spite of this latter limitation, the piece is so constructed as to give the effect of being in several related keys. This is characteristic of the entire set of pieces from which this number is taken.

HUNGARIAN SKETCH (VIOLIN AND PIANO) —G. HORVATH.

This is a bright and sparkling number for violin, by the well-known Hungarian composer. It will require neat and clean bowing.

CRADLE SONG (PIPE ORGAN)—E. GRIEG.

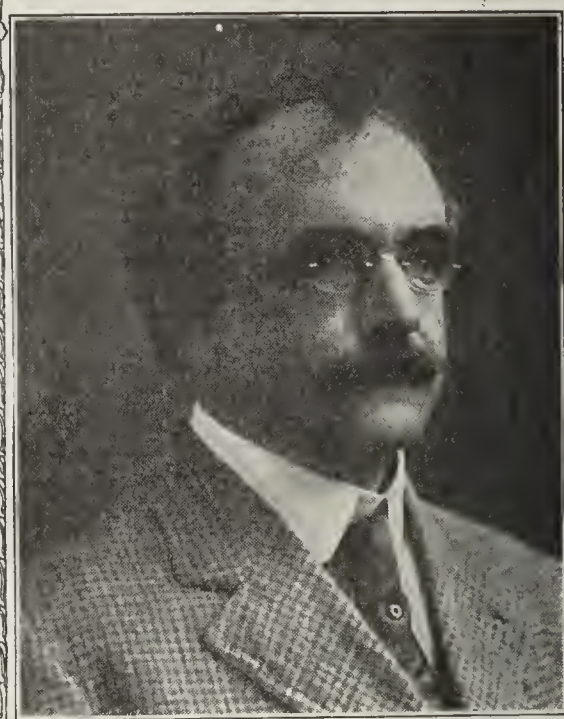
This number is to be found in its original form among Grieg's lyric pieces for piano solo. As arranged by Mr. Kraft, the well-known American concert organist, it makes a most acceptable pipe organ piece, and in fact seems just to fit the instrument. The arranger has suggested an excellent registration which should be followed wherever possible.

THE VOCAL NUMBERS.

Mr. Tod B. Galloway's many admirers will be glad to see him pictured in this issue, and to learn something of his career. His song, "Dear Little Hut," is his most recent composition. It is a quaint and very taking number, with a touch of Oriental color.

Mr. H. W. Petrie's "Until the End of Time" is a broad and expressive song, which we consider one of his best efforts. It will make an excellent number for teaching purposes.

Well Known Composers of To-day



TOD B. GALLOWAY.

TOD B. GALLOWAY was born in Columbus, Ohio, in 1863. His father, the Honorable Samuel Galloway, was distinguished in public life in Ohio for many years. Mr. Galloway was educated at the common schools of his native city and at Amherst College, Massachusetts, after which he was admitted to the bar and practiced that profession before being elected Judge of Probate, in which capacity he served two terms. Subsequently he was Secretary to the Governor of Ohio. While Judge Galloway's profession has been that of the law, he has found time to indulge his love of music, and has composed a number of songs which are individual and characteristic. He published first "Seven Memory Songs." This included the exceptionally successful "The Gypsy Trail." Later he published "Friendship Songs," and a number of others.

PERSONAL MESSAGES IN MUSIC.

BY MRS. R. H. HARDING.

WHAT you sing is what you are. The way in which you play a musical instrument is an unfailing index to your character.

If some aspiring teachers realized what a vital part they have in not only the musical training of children but in the formation of character, they would rather sell ribbon behind a counter than engage in a work for which they are so obviously unfitted.

To illustrate. A girl of twenty who has studied the piano for eleven years, and who has considerable ability, declares that she has no use for *dirges*, by which she means such compositions as Handel's *Largo*, Chopin's *Nocturne*, or Rubinstein's *Melody in F*. The teacher's answer to my amazement came falteringly—"I suppose it is dreadful, but Lotta always liked lively pieces best and I have tried to find things for her with a lot of 'go' to them." When Lotta's friends ask for some favorite selection with confidence in her eleven years of training, disappointment is generally their portion.

Another advanced pupil of a worthy instructor performs with such mechanical perfection of technique and reading, but withal such pitiful lack of feeling, that a listener wonders if he has no heart nor soul. More often still we find the boy or girl who is easily recognized as a pupil of "So-and-So," because his imitation of the teacher's method or personality is so exact.

Imitation is the first fruit of instinct, but it is a blight on the blossom of individuality.

Remember this, the musical world is hungry for just what you are able to give it. Whenever the chance comes for you to gain an appreciative ear, regard that occasion as a God-given opportunity to satisfy the longing of some soul, or to awaken some dormant quality of goodness that may make the world a little brighter and better; at least you will have given of your *best*, and if you

"Give to the world the best you have,
The best will come back to you."

MISERERE
from "IL TROVATORE"

G. VERDI

Transcribed by Richard Hoffman

Andante sostenuto M.M. ♩ = 44

pp
f
f
f
dim.
rall. smorz.
cantando
stacc il basso
marcato
con anima
marcato
f
ff

Piano introduction in D major, 8/8 time. The music features a series of ascending and descending eighth-note patterns in the right hand, with a more rhythmic accompaniment in the left hand. Dynamics include *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *pp* (pianissimo).

"O THOU SUBLIME SWEET EVENING STAR!"

Arr. by G. Lange

LIED AN DEM ABENDSTERN

Andante sostenuto M.M. ♩ = 46

from "Tannhaeuser"

R. WAGNER

Vocal and piano accompaniment for the song. The vocal line is in D major, 8/8 time, with lyrics in English. The piano accompaniment is in D major, 8/8 time, with a variety of textures and dynamics. The lyrics are: "Oh, thou sub-lime! sweet ev' - ning star, Joy - ful I greet thee from a - far; With glow - ing heart, that ne'er dis - closed; Greet her when she in the light re - posed, When part - ing from this vale a vi - sion, she ris - es to an an - - gels mis - sion, when part - ing from this a vis - ion, she". Dynamics include *mf* (mezzo-forte), *espressivo cantabile*, *cresc.* (crescendo), *poco rubato*, *al tempo*, *piu cresc.* (piu crescendo), and *pp* (pianissimo).

sempre cresc.

ris - es - to an -

an - gel's mis - sion.

con sentimento a tempo

dim. e rit.

piu f

legato possibile

cresc.

sempre

f

mf

piu f

poco dim.

dim.

Ped. sempre al fine

sempre

rall. poco

a tempo

p

mf

p

CARMEN OVERTURE

SECONDO

GEORGES BIZET

Allegro giocoso M.M. $\text{♩} = 108$

The musical score is written for piano and consists of seven systems of music. The first system begins with a piano introduction marked *ff* (forte fortissimo). The second system continues the introduction. The third system features a piano (pp) dynamic and a crescendo, leading into a section marked *ff* (forte fortissimo). The fourth system continues the *ff* section. The fifth system features a piano (pp) dynamic and a crescendo, leading into a section marked *ff* (forte fortissimo). The sixth system continues the *ff* section. The seventh system concludes the piece.

CARMEN OVERTURE

Allegro giocoso M.M. ♩ = 108

PRIMO

GEORGES BIZET

The image displays the first system of the musical score for the Carmen Overture by Georges Bizet, specifically the Primo part. The score is written for two staves, Treble and Bass clef, in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro giocoso' with a metronome marking of 108 beats per minute. The score begins with a forte (ff) dynamic. The first system consists of 13 measures. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, along with fingerings and articulation marks. The score is divided into measures by vertical bar lines, and the system is marked with a large '8' at the beginning. The overall layout is clean and professional, typical of a printed musical score.

THE ETUDE

SECONDO

This musical score is for a piano etude in D major, marked 'SECONDO'. It consists of seven systems of staves. The first six systems are in bass clef, while the seventh system is in treble clef. The piece features a variety of musical techniques, including arpeggiated chords, triplets, and complex fingerings. Dynamics range from piano (p) to fortissimo (ff), with crescendos and decrescendos. The tempo is indicated by the 'SECONDO' marking. The score includes numerous fingerings and articulations, such as accents and slurs. The final system ends with a fermata over a final chord.

4

1 4 3 2

1 4 3

cresc.

f

dim.

p

l.h. ad lib.

ff

p

cresc.

f

ff

ff

ff

ff

ff

33

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass clef. The music is written in a key with two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system has a tempo marking of 'Allegro'. The second system has a tempo marking of 'Andante'. The third system has a tempo marking of 'Allegro'. The fourth system has a tempo marking of 'Andante'. The fifth system has a tempo marking of 'Allegro'. The sixth system has a tempo marking of 'Andante'. The page is numbered 8 at the bottom left. The notation is in a style typical of the 19th century, with a focus on melodic and harmonic development. The page is a single page from a larger manuscript, as indicated by the page number and the continuation of the music across the systems. The page is a high-quality reproduction of the original manuscript, with clear notation and a good layout. The page is a good example of the musical notation of the 19th century, and it is a valuable resource for musicians and scholars alike. The page is a single page from a larger manuscript, as indicated by the page number and the continuation of the music across the systems. The page is a high-quality reproduction of the original manuscript, with clear notation and a good layout. The page is a good example of the musical notation of the 19th century, and it is a valuable resource for musicians and scholars alike.

THE ETUDE

MEXICAN DANCE

No. 1

LUIS G. JORDA

Moderato M.M. ♩ = 63

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CHIMES OF THE MONASTERY

GLÖCKCHEN DES EREMITEN

F. SABATHIL, Op. 272, No. 4

Lento M.M. ♩ = 54

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THE ETUDE

35

p *Ped. simile* *rit.* *r.h.* *Lento M.M. = 50*

pp O - ra pro no - bis, Do - min - e

Arranged by A. Siloti

Andante M.M. = 48

ROMANCE

S. RACHMANINOFF, Op. 8, No. 2

harmonioso *pp* *cantabile* *p* *f* *mf* *pp* *rit.* *pp* *atempo* *mf* *ff* *mf* *p* *rit.* *pp* *tratt.* *morendo* *ppp*

THE MILL AT SANS SOUCI

DIE MÜHLE VON SANSSOUCI

HUGO SCHNEIDER, Op. 25

Allegretto M.M. ♩ = 100

p

cresc.

rit.

a tempo

mf

p

cresc.

mf

poco

f

Meno mosso M.M. ♩ = 84

dolce

THE ETUDE

37

cresc. *f*

p

decrease. *dim.* *p* *dim.*

Tempo I. *cresc.* *mf*

rit. *a tempo* *fz* *p* *f*

de -

cresc. *p*

poco a poco *dim.* *p* *pp*

THE ETUDE

GAVOTTE

from "MIGNON"

Transcr. by A. BAZILLE

A. THOMAS

Allegretto M.M. ♩ = 100

This musical score is for a Gavotte from the opera Mignon, transcribed by A. Bazille. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked Allegretto with a metronome marking of 100 beats per minute. The score is written for piano and features a variety of dynamic markings: *ff* (fortissimo), *1ff* (first fortissimo), *p* (piano), and *pp* (pianissimo). The piece includes several technical challenges such as octaves, triplets, and trills. The notation is arranged in systems, with the piano part on the left and the right hand on the right. The score concludes with a final cadence marked with a double bar line and repeat dots.

REVERIE AFTER THE BALL

RÊVE APRÈS LE BAL

Allegretto comodo M. M. ♩ = 76

Scherzo.

ED. BROUSTET

This image shows a page of musical notation for a piano piece, likely a Scherzo as indicated by the title at the top. The page contains five systems of musical staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with a piano (p) marking and includes fingerings (1-5) and slurs. The second system features a staccato (stacc.) marking. The third system includes a leggierissimo (very light) marking. The fourth system has a p sotto voce (piano, sotto voce) marking. The fifth system includes a pp (pianissimo) marking. The page is numbered 20 in the top right corner. The overall style is that of a classical music manuscript.

THE ETUDE

sempre stacc.

p

p dolce, espressivo

a tempo

poco rit.

sempre stacc.

p

sf

pp

rall.

rall. molto morendo

ppp *ppp*

The musical score is written for piano and violin. The piano part is in the lower register, often using octaves and chords, while the violin part is in the upper register, featuring melodic lines and arpeggiated figures. The score is divided into several systems, each with a piano and violin staff. Dynamics range from *ppp* (pianississimo) to *sf* (sforzando). Performance instructions include *sempre stacc.* (always staccato), *p dolce, espressivo* (piano, sweet, expressive), *a tempo* (at tempo), *poco rit.* (a little slower), *rall.* (rallentando), and *rall. molto morendo* (rallentando very much, fading). Fingering numbers (1-5) are provided for many notes. The key signature has one flat (B-flat), and the time signature is 4/4.

THE ETUDE
MERRY CHIMES

41

CLOCHETTES JOYEUSES

Intro.

MAZURKA DE SALON

NESTOR DE BACKER

Vivo

Introductory musical notation for 'Merry Chimes'. The piece is in 3/4 time, key of B-flat major. It begins with a forte (f) dynamic and a 'Vivo' tempo. The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a 'rall.' (rallentando) marking.

Tempo di mazurka M.M. = 126

poco rit.

First system of the main musical notation. It begins with a 'p leggiero' (piano, light) marking. The tempo is 'Tempo di mazurka' with a metronome marking of 126. The piece includes a 'poco rit.' (poco ritardando) section and a 'cresc.' (crescendo) section. The system concludes with a 'f molto rall.' (forte, very slow) marking.

Ped. simile

Second system of the main musical notation. It begins with a 'p a tempo' (piano, at tempo) marking. The piece includes a 'rall.' (rallentando) section and a 'f a tempo' (forte, at tempo) section. The system concludes with a 'ff Fine' (fortissimo, end) marking.

Third system of the main musical notation. It begins with a 'f' (forte) marking. The piece includes a 'p' (piano) section. The system concludes with a 'f' (forte) marking.

Fourth system of the main musical notation. It begins with a 'f' (forte) marking. The piece includes a 'p' (piano) section. The system concludes with a '*D.S.' (Da Capo) marking.

*From here go to the beginning and play to Fine; then, play Trio.

Trio

Fifth system of the main musical notation. It begins with a 'p' (piano) marking. The piece includes a 'f' (forte) section. The system concludes with a 'p' (piano) marking.

Ped. simile

Sixth system of the main musical notation. It begins with a 'p' (piano) marking. The piece includes a 'cresc.' (crescendo) section and a 'f' (forte) section. The system concludes with a 'f D.S.' (forte, Da Capo) marking.

PETITE RAPSODIE HONGROISE

F. G. RATHBUN

Lento maestoso M. M. ♩ = 72

ff

p

sost.

comodo

f molto rit.

cresc.

mf

f

mf

cresc.

f

mf

sost. p

cresc.

mf

f

r. h.

l. h.

p

dim.

pp

Allegro M. M. ♩ = 126

f

pp

ppp

f

ppp

First system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes. The tempo/mood marking *poco accel. e cresc.* is written above the treble staff.

Second system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes. The tempo/mood marking *mf a tempo* is written above the treble staff.

Third system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes. The tempo/mood marking *ff* is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes. The tempo/mood marking *last time to Coda* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes. The tempo/mood marking *p cresc.* is written above the treble staff.

Sixth system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes. The tempo/mood marking *f cresc.* is written above the treble staff.

Seventh system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes. The tempo/mood marking *ff* is written above the treble staff.

Eighth system of musical notation. Treble and bass staves. The treble staff contains a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and slurs. The bass staff contains a series of chords and single notes. The tempo/mood marking *poco accel. e cresc.* is written above the treble staff.

ENTREATY-(Romance)

For Left Hand Alone*

H. LICHNER, Op. 267, No. 1

Moderato M. M. ♩ = 63

The musical score is written for the left hand alone in 6/8 time. It begins with a treble staff and a bass staff. The key signature is one sharp (F#). The tempo is Moderato, with a metronome marking of ♩ = 63. The score is divided into seven systems. The first system starts with a treble staff and a bass staff. The second system continues the melody in the treble staff and the bass staff. The third system features a treble staff and a bass staff. The fourth system continues the melody in the treble staff and the bass staff. The fifth system features a treble staff and a bass staff. The sixth system continues the melody in the treble staff and the bass staff. The seventh system features a treble staff and a bass staff. The piece ends with a final chord in the bass staff.

*If preferred, this piece may be played acceptably by two hands.

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a tempo

f piu rit.

rit.

p

cresc.

f

Fine

p amoroso

a tempo

rit.

cresc.

f

mf

D.C.

ALUMNI REUNION

MARCH AND TWO STEP

Vivace M. M. $\text{♩} = 120$

R. S. MORRISON

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Vivace M. M.' with a metronome marking of 120 quarter notes per minute. The score is divided into seven systems. The first system starts with a forte (*f*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system features fortissimo (*ff*) dynamics. The fourth system continues with fortissimo (*ff*) dynamics. The fifth system includes fortissimo (*ff*) and mezzo-forte (*mf*) dynamics, and is labeled 'AULD LANG SYNE'. The sixth system features fortissimo (*ff*) dynamics. The seventh system includes fortissimo (*f*) and mezzo-forte (*mf*) dynamics. The score is filled with various musical notations including eighth and sixteenth notes, rests, and fingerings.

Measures 1-24 of the musical score. The piece is in 2/4 time. The first system (measures 1-8) features a treble and bass staff with various chords and melodic lines, including a triplet in measure 3. The second system (measures 9-16) continues the melody and accompaniment, with a *ff* dynamic marking in measure 12. The third system (measures 17-24) concludes the section with a final *ff* dynamic marking in measure 24. Fingerings and articulations are indicated throughout.

ATTENTION!

MARCH

CHAS. LINDSAY

Tempo di Marcia M. M. ♩ = 96

Measures 25-48 of the musical score. The piece is in 2/4 time. The first system (measures 25-32) begins with a *f* *militaire* dynamic marking. The second system (measures 33-40) includes an *Animato* tempo change and a *mf* dynamic marking. The third system (measures 41-48) features a *a tempo* marking and a final *f* dynamic marking. The score includes numerous triplets, slurs, and fingerings, ending with a double bar line in measure 48.

HUNGARIAN SKETCH

UNGARISCHE SKIZZE

GÉZA HORVÁTH, Op. 126, No. 1

Allegretto scherzando M.M. $\text{♩} = 108$

VIOLIN

PIANO

p *leggiero**legg.**stacc.**last time**to Coda**p**mf**p*

Allegro con fuoco

CODA

*mf**ff*

Piu lento

*f**p**p**mf**mf*

D.C.

D.C.

AN DER WIEGE

EDVARD GRIEG, Op.68, No.5
Transcribed for Organ by Edwin Arthur Kraft

Allegretto,tranquillamente M.M. ♩ = 69

2 (Sw.) St. Diapason

p (Sw.)

cresc.

Sw. to Ped.

add Vox Celestes

(Ch.)

cresc.

fz

p (Sw.)

St. Diap. off

The Song of the Salicional

Sw. St. Diap.

Salicional alone

dim. e rit. (Sw.)

pp

ppp

UNTIL THE END OF TIME

J. WILL CALLAHAN
Moderato

TENOR OR SOPRANO

H. W. PETRIE

The fair-est flow'rs must with-er and de - cay, A fragrant fleet-ing hour and they are gone, The
 Tho' oth-er lips may whis-per sweet and low, Tho' oth-er eyes may gleam with ten-der light, My
 bright-est stars must pale and fade a - way, With - in the gold - en glo - ry of the dawn, The
 love will fol - low you where'er you go, And guide your wand'-ring foot-steps, dear, a - right; For
 sweet - est song that charms the list - 'ning ear, For - got - ten when the sing-er's lips are dumb, But
 like the ev - er rest-less surg - ing sea, That links the froz - en north with sum - mer's clime, The
 love like mine, grown strong-er day by day, Will live thro' all the a - ges yet to come.
 love with - in my heart for you will be, Un chang - ing dear, un - til the end of time.

Cantabile

Un - til the end of time, dear heart, Un - til the end of time, E'en

tho our paths lead far a-part, It's ra - diant light sub - lime. Will

shine in fade - less skies of blue, Will ev - er lead me back to you, My

heart will be stead fast and true, Un til the end of time.

ff

ff

LAWRENCE HOPE

DEAR LITTLE HUT

TOD B. GALLOWAY

Andante moderato

Dear lit - tle hut by the rice-fields cir-cled, That co-coa-nuts shade a - bove,

mf

f

THE ETUDE

mf cresc.

I hear the voi - ces of chil - dren sing - ing, And that means Love, means Love.

mf cresc. *f* *p*

f marziale *mf cresc.*

When shall the trav - ler's march be ov - er? When shall his wand' rings cease? This lit - tle home - stead is

f marziale *mf cresc..*

dim. *p* *f marc.* *mf*

bare and sim - ple, And that means Peace, means Peace. Nay! to the road I am not un - faith - ful, In

dim. *p* *f marc.* *mf*

mf cresc. molto

tents let my dwell - ing be! I am not long - ing for peace or pas - sion From a - ny one else but thee.

mf cresc. molto

f *ff*

My Krish - na! My Krish - na! From a - ny one else but thee!

mf *f* *ff* *p* *pp*



The Mystery of the Lethbridge "Strad"

By JAMES FRANCIS COOKE

[The first part of this story appeared in THE ETUDE for December. The following newspaper reports, however, make it possible for the reader to get the main facts of the first installment and peruse the second part, even though he failed to secure the Special Christmas issue of THE ETUDE.]

ON the morning after the thrilling event in the dressing room at Carnegie Hall, Giggles was awakened from a troubled sleep by her landlady, Mrs. Carmody, who appeared at the door, her arms laden with practically every paper published in New York, including two German papers, two Jewish papers, two Italian papers, a Norwegian journal and one or two other representatives of the polyglot journalism of the great city. The well-meaning old lady had, in her excitement, given the maid *carte blanche* to buy everything she saw on the newsstand.

"Miss Giggles," she whispered, "I didn't mean to wake you but really it's sumthin' awful the way they've got you rigged out in these here papers. Here's no less than four different pictures of women, and every one of them with your name under it, Florence Ashton Lethbridge. This here one makes you look like Lillian Russell, and this one makes you look like Carrie Nation. Here, dearie, look at this one—ain't it awful? Honest, if it hadn't been for me havin' a bottle of Dopoline by my bed, I wouldn't have slept a wink all night."

Notwithstanding the ordeal through which Giggles had passed, she could not resist the temptation to look at the papers with a curious interest, despite the timidity with which she viewed so much unexpected publicity.

"This here paper," continued the excited old matron; "this here one is the fellow what got me out of bed at two o'clock in the morning to give the latest facts. I was so mad, I could have shot him."

As a matter of fact, Mrs. Carmody had never had such a delightful experience in her life, and the maid said that she actually made the reporter a cup of hot coffee while she indulged in the delectable pleasure of telling the details of what was already known in the newspaper offices as "the Lethbridge case."

This is what Giggles read in the upper right-hand corner of the first page of a leading New York paper:

\$10,000 STRADIVARIUS VIOLIN DEMOLISHED BY UNKNOWN FANATIC

Unexpected Thrill at American Symphony Orchestra Concert

Miss Lethbridge, Beautiful and Talented Violinist, Suffers Irreparable Loss at the Hour of a Great Musical Triumph. Head and Scroll Missing.

At the Christmas Eve American Symphony Concert held last night at Carnegie Hall, the audience was treated to an unexpected thrill when it learned that the priceless Stradivarius violin, which had just been played upon with tremendous success by an unusually beautiful violinist, Florence Ashton Lethbridge, making her debut before the New York public had been smashed into scraps by an unknown miscreant. Miss Lethbridge left the instrument in its case during the few moments in which she was upon the stage acknowledging the applause of the audience. Upon her return the valuable old fiddle was found lying upon the floor in splinters. This fanatic had in some

mysterious manner, which has baffled the entire detective force from headquarters, gained admission to the dressing room, one flight above the right stage entrance in the big hall. The violin was said to have been worth \$10,000. Everything points to the work of a lunatic.

Miss Florence Ashton Lethbridge, whose home is in Bentonville, Kansas, and who has been studying in New York for four years, claims that she has no enemies who would be likely to perform such an act, and the fact that the head and scroll of the violin were found to be missing seems to indicate that the work might have been done by some one who had become deranged upon the subject of old violins. These parts are worthless without the rest of the instrument. The head was carved in a peculiar and distinctive manner, and Miss Lethbridge claims that she could identify it at once.

The police were informed immediately, and a search of all the adjoining rooms and passages was made. Those in the passage way leading from the stage door to the dressing room were all friends of Miss Lethbridge. They claim that no one was seen to pass them. The work was done with the skill of a magician. The following persons were in the passage way at the time: Mr. Daniel Ankatel, a merchant; Mr. Elliot Constable, member of the well-known Constable family; Travesco Kellardini, a singer; Ignace Varasowski, a pianist; Jan Zalawski, a Polish attaché of the hall; Mr. Jeremiah Lethbridge, the soloist's father, and Mrs. Marie Antoinette Carmody, her grandmother.

"There now," said Mrs. Carmody. "Think of them fools makin' me a grandmother to a grown woman like you and me only fifty-eight. I ain't goin' to never have no more faith in newspapers. I know 'em now. But laws me, it's nine o'clock already! Get dressed and come down to get your breakfast at once. Your father's had hisen. Don't forget that we've got to get down to police headquarters at ten o'clock."

Mrs. Carmody dropped her papers on the floor with a shout. She threw up her arms and let them fall around Giggles' neck.

"Anybody might think I ain't got no sense. I complete forgot to wish you Merry Christmas."

"Merry Christmas!" said Giggles, trying to smile.

Mrs. Carmody saw at once the effort she was making, and shook her good naturedly, saying:

"Look here now, Giggles, you've got a reputation to live up to. When anyone in the house was in trouble you always went to them with a smile that just wiped it all away. Why, they've got to thinkin' that you don't know what the word trouble means. You've got to show 'em now that you haven't been putting up a bluff all these years. Lord knows, your father's so cross this morning there ain't no one been able to get a word out of him. And think of this bein' Christmas morning, and me getting a seventy-five-cent wreath for the parlor window and all that. Pity ye ain't got no work to help ye forget it. I spent fifteen years trying to convince Bill Carmody that work was better than rum to help yer wash yer troubles away; but he never seemed to get it through his head. Laws me, I got to go right away and singe that turkey. You ought to see it. It's a regular Jumbo. Shhh! Here comes your father, looking like the world was going to end."

Mrs. Carmody disappeared in the direction of a very savory odor of mince pies and cranberry sauce which was already arising from her little realm in the rear basement.

Jeremiah Lethbridge was mad, disconsolate, irritated, indignant, vindictive, unreasonable, pessimistic, unconsolable and sick at heart. He seemed to feel the loss of the instrument more than did his daughter. As a matter of fact, he had lain awake for hours thinking how he had slaved in order to have his daughter get a worthy musical education, how he had mortgaged his house to further the purpose, and how he had added a second mortgage upon his farm to purchase the instrument that was now

lying in the case at police headquarters little better than firewood.

Giggles saw her father's mental condition at a glance, and with the smile which had been responsible for her nickname, she threw her arms around his shoulder, saying:

"Never mind, dear old Daddy, it might be a great deal worse."

"Worse?" exclaimed her father, sitting upon her bed and covering his face with his hands. "Worse? I reckon you don't know what it means to cover everything you've got with a six thousand dollar mortgage just to stake one big chance, and then have that chance smashed in less time than it takes a cyclone to wipe up a barn. I don't see how it could be any worse."

"Think of Lucia Malet, father," said Giggles, seriously.

"By gum, you're right!" said the earnest Westerner, rising with new energy. "I don't know how to go home and tell her mother I haven't found the least track of her daughter. The night after her concert she seems to have dropped completely out of sight, and if I've asked one person I've asked five hundred to try to find out whatever became of her. Giggles, I'd rather lose every gol-darned fiddle that was ever made than lose you. Old Mrs. Malet's trouble makes mine seem about as serious as a cinder in the eye."

"Besides," said Giggles, "Dan and Mrs. Varasowski and everybody says that the advertisement this will bring me will be worth five years of concert work."

"I believe it," laughed her father. "Look, here's a letter from a vaudeville manager who wants you to come see him this morning about starting upon what he calls the 'big time' next week, and here's a letter from that Constable fellow you turned down last night. See what he's got to say."

Giggles opened the letter, and read, "Dear Miss Lethbridge:—Believe me, no one was more shocked to learn of your loss than I. Of course, it is quite useless to hope to repair the instrument now, and it would seem that Fate were pointing the way for you to relinquish a career which at best can only be fraught with anxiety and ceaseless disturbance. As I have assured you many times I am always praying that the time may come when I may have the joy of learning that you will consider my proposal of marriage seriously. This, of course, would place both you and your father in an independent position and bring limitless joy to

Your devoted

Elliot Constable.

P. S.—I am sending you a diamond crescent with Christmas wishes."

"Reads like a bill of sale," said the excited Westerner. "Write him for me, Giggles, that out where I come from we sell our stock, but we don't sell our daughters. And you can also drop in a little hint that men at his age don't get red noses without earning them. Why, the way you turned him down last night for Dan Ankatel made me feel like singing *The Star Spangled Banner* backwards. That was real Kansas, that was, Giggles, real Kansas! Send back his jewelry, and tell him you ain't that kind."

"Come on down," shouted Mrs. Carmody, in a voice designed to pierce the roof. "You ain't got more'n enough time to get breakfast and get down to police headquarters."

These orders were peremptory, and in a few minutes Giggles and her father were seated in a stuffy subway car, lined with smiling individuals carrying all kinds of Christmas bundles to all kinds of people, in all kinds of homes, in all parts of the great city.

Once at the police headquarters, they were treated to a variety of experiences which Jeremiah Lethbridge said "got more and more on his nerves every minute."

They were obliged to review the remains of the violin, while a committee of astute detectives held a perfectly worthless inquest over the bits of broken wood. They were solemnly called upon to view the little golden lyre on the tailpiece. The wonderful lustre of the varnish, the brilliant claret color and the break where the missing head and scroll had been wrenched from the body were all discussed with the secrecy of a junta of filibusters. They were required to sign affidavits that those were the remains of the violin that had been broken, and then they were permitted to go home for the day. The next morning they were requested to try to identify at least twenty suspects brought from all parts of the city, none of them being persons who had ever been inside of Carnegie Hall. On the follow

ing day they were called upon to review a procession of violins taken from various pawnbrokers' shops all over the city, with the idea that the original violin might have been stolen and a false instrument broken and substituted for the real instrument. The police showed at least a creditable activity in endeavoring to reduce the number of clues by exhaustive elimination.

Notwithstanding this, the "Lethbridge violin case" still remained a mystery even to those wonderful little journalistic sleuths who, with the devotion of a La Salle, follow every clue with a sleepless energy solely for the glory of "making a beat." Every day the interest grew. The Lethbridge case was discussed over a hundred thousand tables every night. By this time, the history of the violin was invested with a collection of traditions which would have delighted Edgar Allan Poe or Paul Heyse. The daily life of Giggles was discussed in all the journals. It was also discovered that if the head and scroll were found, the violin could be repaired—possibly without injury to the tone. Best of all, offers for concerts were piling in upon Giggles in a way that would have made an established virtuoso leap with joy.

The disastrous loss was not without its bright side, and this was caused principally by the many attempts of amateur detectives who enlisted themselves in the search, through their friendship for Giggles. Mrs. Carmody, for instance, felt warranted in searching the room of Francesco Kellardini, who has always looked forward to the time when some such pleasant disaster would bring her the publicity which seems so delicious to some *prime donne*. Mrs. Carmody interpreted the singer's jealousy as the workings of a criminal conscience. Even the fact that a most minute secret analysis of the contents of Kellardini's closets, bureau and trunk failed to reveal the missing head and scroll could not weaken Mrs. Carmody's suspicions.

Ignace Varasowski, "the dreamy son of Poland," made Giggles desperate by playing the gloomiest kind of music in the room directly over Giggles' head. Not satisfied with Tchaikowsky's *Funeral March* or the second movement from Beethoven's Opus 26, he improvised dirges of his own, which doubtless seemed to him most fitting requiems for the ruined violin. In fact, he seemed to take the loss more to heart than anyone. He would stand on the stairs and announce in his funny pot-pourri of languages, "He is vandal, that man. He is diable! Ah! mon ciel! *vas für ein Zustand ist ici!* Look you, in free country of stars and stripes this villain come and assassinate the soul that has live in those glorious instrument for two hundred years. *E, un cane malissimo, non è vero.* But I shall catch this murderer. *Eh bien!* I shall catch!"

It was this spirit that led Varasowski to wait outside the rear entrance to Carnegie Hall every night at the exact hour when the violin had been demolished. He had some theory that murderers always return to the scenes of their crime. At last his opportunity came. One night he pounced upon his man with the ferocity of a savage, and before he knew it, both he and his victim were in the nearest police station. The victim happened to be a gentleman from North Carolina, who had no difficulty in proving to the sergeant that he was spending his first day in New York City. Varasowski insisted that the irate Southerner had one ear larger than the other. All admitted this, but failed to see that Varasowski's claim that, according to Lombroso, this proved the victim to be a degenerate and a very likely person to go about smashing violins. Poor Ignace was obliged to apologize and pay twenty-five dollars in costs and fines for disturbing the peace. In fact, it was all Dan Ankatel could do to prevent the gentleman from North Carolina from carrying out his threat to "eat that Dago alive."

The incident got into the morning papers and added more fuel to the great beacon light of publicity which now surrounded the Lethbridge case. It was then that Giggles learned a great truth. Managers fairly besieged her with offers for her services. For nearly a week, the unknown violin stu-

dent of a week before, was now one of the most discussed artists before the public. It dawned upon her that the public is interested in what it knows about, and that it very often turns away from the unknown. She saw at a glance that the managers were striving to purchase the publicity which had come to her so unexpectedly. Fortunately, she had really "made good," but it soon became apparent to her that every time her name got into print her services seemed to be more in demand. She was studying the primer of advertising, and learned in a few days what some artists never learn in a lifetime. All successful advertising is based upon the rock foundation of human nature.

In the meantime, Dan had been spending all of his spare time in the same vocation that had occupied Giggles' other friends. He felt that it was the opportunity for him to show his real worth to the little woman whose happiness meant so much to him. He ran down half a dozen false clues, and was on the trail of another, which took him to a Broadway theatre to watch a certain violinist who had the reputation for being a fanatic upon old violins, and who had been proclaiming in all the music stores that he had been present on the night of the famous concert at Carnegie Hall.

Dan arrived at the theatre late. The play was a widely advertised musical comedy. He had hardly

had already put in their indelible markings. Her eyes shone through that haunting light that tells of misery and privation. At first he felt resentful when he remembered the calamity she had brought upon her home, but then his innate sympathy for suffering carried him to the realization of the terrible punishment which the girl had no doubt endured. A burst of blatant music rose from the orchestra—the violins seemed to squeak, the clarinets blared, the brass instruments shouted, and the piccolos shrieked. A roar of laughter filled the house. The comedian in a brilliant burst of wit had tumbled over a wheelbarrow, and Broadway was howling with delight. Through the crackling applause and the din of the music Dan could see only one thing, and this was the wan, wasted, paint-smearred face of poor little Lucia Malet. What sort of a musical comedy was this, in which the grim mask of tragedy could play such an important part?

He rushed out into the night and hailed a taxi, which took him and the news of his discovery to Mrs. Carmody's boarding house. Giggles and her father wanted to start at once for the theatre, but Dan persuaded them to wait until the following night. The next day was the last day of the year, and was uneventful, save for another letter from Elliot Constable, using all of his powers of persuasion to attempt to induce Giggles to give up her career and consider him seriously as a life mate. Giggles now invariably threw his letters in the fire after reading them. She was sick of his continual intimations that money would eventually win her love.

Early in the evening, Giggles and her father, Mrs. Carmody and Dan went to the stage door of the theatre where Lucia was engaged. They had planned to surprise her upon her arrival. After they had carefully scrutinized all of the actors as they entered, they finally applied to the door man for information.

After many descriptions he was able to place the girl in his mind, and informed them that she lived with the wardrobe mistress, Mrs. Dillon. Mrs. Dillon was called, and after her suspicions were allayed, she revealed that the girl, whose stage name was Marcia Wellington, was then up at her home confined to her bed.

"God knows," said Mrs. Dillon, with an accent that made no effort to conceal her nationality, "its high toime that some of her friends was doin' somethin' for her. If it hadn't been for the sisters and the doctor from Saint Michael's bringin' her the right food and medicine to-day she might be dead now. Sure she was starvin' herself trying to save up money enough to go home. Last

night the manager told her that he didn't want any invalids in the chorus, and fired her. My husband is a polisman, and he says that he'd like to lay his hand on the man that married her the day after her first concert in New York, and then after livin' with her for a year, without lettin' her tell anywan she was married, runs away and deserts her. Sure, Hell ain't hot enough for divvles like him. Come back at tin minutes after eleven and yez can all go home with Mary Ann Dillon, and welcome to yez. If a friend in need is a friend indeed, yez are needed right now."

The little rescue party walked around Broadway looking in the restaurants, watching the armies of boisterous people intent upon ushering in the New Year with as much noise, indigestible food and intoxicating liquor as possible. Notwithstanding the pandemonium, the time passed slowly for the anxious little group. Dan bought some fruit at perfectly unheard-of prices. Giggles and her father bought some flowers at Forty-second street rates. Mrs. Carmody purchased a bottle of bay rum at a drug store in the Times Building, insisting that "while rum makes headaches, bay rum beats the Dutch for taking them away." She also purchased a hot-water bottle and an alcohol stove for emergencies. Thus armed and provisioned, they went back to the stage door just in time to meet the excited wardrobe mistress coming out.

It was not far to the Dillon home—that is, considering the distance horizontally—and not mentioning the six flights of stairs which had to be climbed

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LOST IN DREAMS.

"Giggles often sat, lost in dreams, thinking of the time when she had the precious instrument in her hands."

taken his seat near the conductor, when he glanced up at the stage and saw a face which made him tremble with apprehension. There in the chorus was the woman for whom Jeremiah Lethbridge had been searching for so many days. Dan and Lucia Malet had grown up together, way out in Bentonville, and there was no possible doubt in his mind that he was right. Not even the heavy coating of grease paint, the penciled eyebrows, the tinted lips, could conceal her identity. He stepped to the back of the parquet to avoid being recognized.

The whole scene came back to him. He could see her singing in her old place in the choir of the Bentonville Methodist Church. He could hear her fresh, sweet voice ring out in "Beulah Land." He remembered with what pride her parents told of her wonderful success at the conservatory in New York. Then came the great concert and the newspaper clippings which prophesied a great future. And then—ah what a tragedy it was! He saw her father going to the post office every day and saying: "Don't say there ain't no letter from our Lucia?"

Dan had gone home one Christmas, and with his own father, the leading doctor of Bentonville, had been present in the Malet home to help hold down the grief-crazed man who at the last moment imagined that his wife was his daughter and pathetically kissed her goodbye. Then, he had the dismal picture of Lucia's mother begging him and everybody who went to New York to "hunt for our little Lucia."

Dan hired a pair of opera glasses and studied the face he dreaded to look upon. Age and suffering



The Teachers' Round Table

Conducted by N. J. COREY

PIANO OR VIOLIN.

"I am seventeen years of age, and have studied both piano and violin, being able to play from the fourth to the fifth grade music for each instrument. My first hopes were for sufficient skill on the piano to be a good accompanist, and use it for a background for organ study. My friends tell me I will be unwise to abandon this aim, while my violin teacher tells me I can play as well as any orchestra musician in the country in three or four years."

M. S.

We can print only a portion of this lady's letter. In answer to her violin teacher's plea, I would say that there is very little opportunity, if any, that is at all remunerative, for women violinists in the orchestra. She will have to confine her activities to teaching and public playing. In public playing she will be unable to gain a livelihood except as a member of some good concert company. Even this will not be permanent, but eventually she will drift into teaching. At least such is the average experience. It will be better for her to understand this before making her choice.

She complains that if she takes up piano in the college where opportunity offers, that she will have to go to the very beginning and practice the Virgil Practice Clavier system. This, however, need not alarm her, for if her work has been well done thus far it will only require a comparatively short time to catch up with the Virgil principles. Her advancement is sufficient, so that she can take up the organ with profit. This will be a distinct advantage to her in professional life, for it will not only be a pleasurable outlet for her musical energies, but will also furnish her with many opportunities for musical and social contact with the best element in a community. It is impossible for the ROUND TABLE to say, "Do so and so," in a case like this, for there can only be a partial understanding of conditions. It would seem, however, that more opportunities would be opened up by following up the piano and organ idea.

SEVERAL POINTS IN TEACHING.

"1. In teaching the scales should I give them in chromatic order of succession?"

"2. Should I give the pure minor in connection with the major scales?"

"3. What can I do to give a lifeless pupil some vim? She seems to 'take in' all I explain to her, yet when she goes to the piano, she looks and acts as if she were scarcely alive."

"4. How should I teach the pupil to determine the key of a piece of music?"

"5. When should I begin to teach the names of the intervals?"

R. V.

1. When the scales are first given it is better that they follow the natural succession of sharps, or flats, as the case may be. A pupil understands them better if the sharps or flats are introduced one at a time. To use the chromatic order of succession would confuse the mind of a beginner. It is perfectly simple, however, to alternate the sharps and flats, if you desire, giving one sharp and one flat, then two sharps and two flats, and so on.

2. At the very beginning most teachers give the major scales only, leaving the minor scales to follow later. Pupils thrive better if their minds are not crowded with many ideas too rapidly. Personally, I prefer to use the harmonic minor scales first.

3. This question belongs to the physiological and pathological departments. As THE ETUDE has not yet established these departments, and probably will not encroach upon ground that belongs to the medical journals, I may say that it is hardly possible to prescribe a remedy for cases in which treatment probably should have begun several generations before the child was born. The young lady is very likely an unfinished product of nature. The world is full of them, and it is exceedingly difficult to reconstruct them. It may be her nervous system, or her muscular system, that is at fault. To improve conditions along these lines training should have begun in infancy. As such a thing never occurs to the average parent, however, such cases will continue to multiply. It will take a strong mentality on the part of the pupil to build herself up physically. Many who are apparently of an energetic nature are so deficient physically that they never learn to play well, but always in a lifeless manner. I used to have a theory that I could tell the moment I shook hands with a person whether he could learn to play the piano or not. The man who presents you with a lifeless, fishy grip will present

you with the same kind of music from the piano. A distinguished artist in Boston used to tell me that he could tell from the manner in which a pupil knocked upon his studio door whether he would be able to learn to paint or not. The person with no nervous energy in the hand would never put any in his or her painting. He said he had watched this throughout his long life, and had never known it to fail. Your pupil can only be helped by physical training and the effort to build up a robust physical system.

4. By making her a musician so far as her work progresses. The common direction to look at the bass note of the last chord does not always work, if the key be minor, and is a makeshift at best. It should only be given to those singers, who are very numerous, who do not pretend to be musicians. The pupil should learn absolutely the key that every signature stands for. They should know as surely as they know that c-a-t spells cat, that B flat, E flat and A flat as signature stand either for E flat major or C minor. They will soon learn that they can determine which by playing a few chords, and as their familiarity with the staff grows, they will afterwards learn to do this by simply looking at the first chords.

5. The names of the intervals should be taught from the first. The general names are learned very easily; their specific names will come with the growth of musicianship.

AN EXPERIENCE.

"My first instructor taught me to play the piano with knuckles level and all the finger tips resting on the keys. Then, on the count, the finger needed had to lift high with a quick jerk in order to get down as 'fast and loud as possible.' Result, after some years of hard study, no velocity, stiffness, and an intolerable pain up the arms. I concluded my study in despair."

"Some years later I began again under an eminent pianist, who instantly detected the difficulty, as it had been his own—the constant upward strain of the muscles, especially of the fourth finger, in trying to 'equalize tone.' I soon acquired a good touch, rapid, relaxed, artistic. For fast work I keep fingers close to the keys; for slow, steady practice the fingers are all kept poised at some height, and always the sensation is of relaxation—a playing down, the finger, of course, always returning instantly after the stroke to its original position."

"How can children be taught to play scales with firm tone and lifted fingers? Unless the fingers are kept poised over the keys, ready on the count to strike down, how is it possible to teach a good touch? It seems almost impossible to teach young children to poise the hand correctly at the start."

PERPLEXED.

The foregoing is printed complete, as it will furnish food for thought to thousands of teachers and pupils. The first finger exercises should teach up and down motions without strain. From the first, muscular control should be aimed at. For this reason a great deal of two-finger practice should be used. Just as soon as some control of the fingers is gained, aim at the poised position, or the practice results will be similar to those outlined above. Place the hand on the keyboard with the right thumb on E, and the second, third and fourth fingers on G flat, A flat and B flat. Then let the pupil draw the hand forward over the white keys, maintaining exactly the same position. Practice the two-finger exercises carefully, letting each finger return to position when through making the tone. The thumb should rise to a position nearly as high as the fingers, and needs a good deal of special attention because of its natural clumsiness. Careful attention and work will doubtless bring the results you desire.

UNDERSTANDING AND ABILITY.

"I have a pupil whose understanding of music is far in excess of her technical ability. She has finished two grades of the *Standard Course* very satisfactorily, and is now on Heller, Op. 47. Her technique, however, is so far behind her knowledge that I do not know what to do with her. She makes awful blunders in playing her pieces."—M. L. E.

If your pupil plays her etudes smoothly, and blunders in her pieces, the only inference I can draw is that she has been trying to play pieces that were more difficult than her ability would permit. If she can play etudes well, I cannot understand why she cannot play pieces equally well if they are no more difficult. Such being the condition of affairs, I should recommend that she take a systematic course of pieces, beginning with those that are so simple that the possibility of blundering is eliminated. It is a good plan to use

those that are so simple that they can almost be read at sight to begin with. Let a number of them be learned, progressing gradually to those which are more difficult. For pieces you will find a sufficient number listed in the October ETUDE under the head of "A Graded Course for Piano Students." The second grade "Albums" ought to provide you with material.

LITTLE FINGER AND THUMB.

"In an article in a recent number of THE ETUDE, instructions are given to place the little finger about the same distance from the end of the key as the thumb. It has been my habit to insist on pupils placing their little fingers near the ends of the black keys, and the first joint of the thumb only on the keys, in finger exercises and scales."

"It seems to me that in this manner they are more apt to hold the little finger side of the hand up, and the first and second joints of the fingers will stand up more perpendicularly over the keys, rather than slanting with the ends pointing towards the thumb. And it occurs to me that the weak fingers and the muscles of the outside of the hand can be better strengthened if the latter is in a straight line. I am sure the thumb can be passed under the fingers much more smoothly when the hand is in this position. Or am I mistaken in all this, and are some of the things I aim for unnessecary?"

A. N.

If you will form your hand in correct position, and place it on the table at right angles to the edge, you will observe that the tip of the little finger and the point of the thumb are almost in a straight line with the edge of the table. Sitting down to the keyboard and placing the hands directly in front of the arm will result in the same position on the keys. Passing the right hand in front of the body down the keyboard will result in the little finger being drawn nearer the black keys. Passing in the opposite direction, the tendency will be the reverse unless a special effort is made to counteract it by turning the wrist slightly outwards. This slight turning of the wrist in order to admit the passage of the thumb is correct, as was remarked by Paderewski in THE ETUDE a few months since. Meanwhile you will also observe that you should have such full control of the hand that it can take any position needed in order to produce any effect at any instant. Modern piano playing demands that the hand be able to take almost every position that is talked about at one time or another. In spite of this, however, the normal position should be mastered first.

VARIOUS QUESTIONS.

"1. What books and pieces should follow Heller, Op. 46, and E. Minor Sonata of Haydn?"

"2. Would Chopin's waltzes be too difficult?"

"3. Is it practicable to give sonatas by Clementi and Kuhlau after the first grade?"

"4. Which are the easiest studies of Bach, and when should they be begun?"

"5. I have a little girl, ten years old, who is playing Herz Scales, but as she has very weak fingers I should like to know whether to continue that book? Would not the arpeggios and double note scales be too hard for her?"

R. M.

1. You will find in the October and November numbers of THE ETUDE a graded list of études and pieces. For the present you will find enough there to answer your immediate necessities. You will find what you need in the fourth-grade selections.

2. The waltzes in A minor and D flat major are much used at this stage of progress. Inexperienced teachers, however, are apt to under-estimate the difficulty of the Chopin waltzes. They are played by artists at what seems incredible speed to young players. Even the D flat major waltz can hardly be done justice to except by an advanced player. The one in A minor is not so exacting in this regard. Its sentiment, however, is on so high a level that only very musical students are able to enter into it. Nevertheless, pupils ought to practice music that is in advance of them, both musically and technically, if they are to grow in ability and taste. It is not always well to encourage them to play it in the presence of others at first.

3. The easiest sonatas of Kuhlau and Clementi may be used to advantage in the second grade.

4. *The First Study of Bach* is the easiest book of selections that can be found. It may be used in the third grade.

5. No book of technical exercises, such as the one you mention, nor any other, is intended to be used like an instruction book by practicing its exercises from beginning to end. They are only compendiums of exercises from which the teacher may select that which is suitable for the pupil at this or that point in his progress. The pupil you mention ought to be able to take up arpeggios in their easier forms, but her fingers are probably not yet ready for double-note exercises. The practice of double-note scales belongs to a more advanced stage of progress. Used with pupils who are not properly prepared for them, they engender a rigid and constrained condition in the muscles.

DEPARTMENT FOR SINGERS

Opinions and Advice from Foremost Singers,
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THE LARYNX, ITS POSITION AND MOVEMENTS IN SINGING.

BY DR. HERBERT SANDERS.

PROBABLY every student of vocal science has difficulty, at some time or other, in ascertaining the significance of the movements of the larynx. Perhaps it would be unreasonable to expect it otherwise when authors, singers and teachers—the pillars of the art—cannot agree among themselves as to whether the larynx should be fixed, or whether its control should be conscious or unconscious. The time has come, however, when the correct visible movements of the larynx should be generally known and this knowledge practically applied in vocal training. The outcome of this would undoubtedly be beneficial in assisting the development of the voice, and especially in extending and adding resonance to the upper register. In the following observations all points open to dispute have been carefully avoided, so that the reader can here regard himself as being on perfectly safe ground. The principles here stated he can therefore incorporate into his teaching without fear of any but the most desirable and often astonishing results.

ITS MECHANISM.

It is unnecessary for any practical purpose for the singer to understand the mechanism of the larynx in detail. This would be interesting, but it is outside the scope of the present article. It must suffice to state that the larynx or voice-box (which is higher in women than in men) is formed of numerous cartilages connected by fibrous bands or ligaments. It is situated on the top of the windpipe, and is open above and below for the breath to flow through in order to set into vibration the vocal cords. In shape it is triangular above and cylindrical below. It is the apex of the triangle that causes the prominence in the front of the neck which is known as "Adam's Apple"—so called because of the tradition which says that when Adam ate of the forbidden fruit it stuck in his throat and made it bulge out. *It is important to remember that the larynx is attached by ligaments to the tongue-bone, and that the tongue-bone is connected with the root of the tongue.*

ITS MOVEMENTS.

Let us for a moment study the visible movements of the larynx. Open the mouth as if to sing and while doing so let the fingers rest lightly on the larynx. During this operation the larynx is felt to move to a lower position. Still keeping the fingers in position, breathe through the mouth—it will be felt that the larynx moves lower still. This low larynx is found to be largely the correct position for singing, as it induces a tone at once resonant and pure and easy to produce. In the act of swallowing the larynx is at its highest point, while in the various whispered vowel sounds it ascends in the order of oo, oh, ah, ai, ee.

"FIXED" LARYNX.

The discovery of this advantageous low position has given rise to some false theories, the most erroneous of which is that known as the "fixed" larynx. There is, of course, a distinction between a "low" larynx and a "fixed" larynx. The former has proved its desirability by its accompanied improved tone; the latter is unscientific, for, as the larynx is tied to the root of the tongue, it must move in correspondence with every movement of the tongue whether in singing or speaking. It is not to be wondered at, then, that teachers and singers have attributed any ugly and unpleasant tones to the "fixed" larynx. With tongue and larynx at variance no other result could be expected. As the "fixed" larynx must of necessity constrict the movements of the tongue, the tone must inevitably suffer, for how, without perfect freedom and correspondence of tongue and larynx, are we to articulate?

It is possible that the low larynx has been blamed for many vocal defects which have been the direct result of a high larynx. Certainly it is that when the larynx is allowed to rise with the tone the muscles governing the vocal cords have difficulty in acting, and only do so under undue strain.

Not a few masters state that the movements of the larynx are automatic, and when the singer attempts to bring it under conscious control it loses its automatic response to the demands of the musical sense. It gets, so to speak, out of gear, with the result that the voice loses in quality. The only truth here lies in the generally accepted fact that in order to obtain a supple vocal mechanism the mind must be fixed intently not on the *means* (i. e., the mechanism), but the *end* (i. e., the tone). Therefore attention to the larynx may be harmful, and would be, if the mind were fixed on it unduly, but it is possible to control it without the mind being on it at all, as will be proved later.

REASONS FOR HOLDING THE LARYNX LOW.

(1) It is generally understood that every musical instrument requires some enclosed space near the seat of vibration, so that the enclosed air can vibrate in sympathy with the original vibrations, or, as we say, "give it resonance." This enclosed space (or partly enclosed—as in the violin, which has the *f* holes) is called a "resonator." One of our chief vocal resonators is the chest. When the larynx is low and the upper chest arched and raised the instrument of vibration and the cavity of resonance assume that near relation occupied by other instruments the tones of which would be ruined were the resonator placed far from the vibrating element.

(2) The resonators of the voice, other than the chest, are above the vocal cords. The space above the cords must be enlarged as much as possible so as to give ample room for the sound waves to vibrate. This vibrating space is what is often called the "open throat," without which all tone is defective. It is in the higher register that the "open throat" is difficult to obtain. And why? Simply be-

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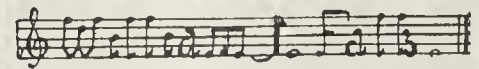
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cause the larynx is allowed to ascend and close the throat. The greatest enemy of the "open throat" is the high larynx. It is the function of the soft palate to alter the shape of the mouth for the production of the higher notes—and not of the larynx. This can be verified by observing the extended condition and lower position of the soft palate in singing in the head voice than in the lower registers.

HOW TO CONTROL THE LARYNX.

As the larynx moves a little for each vowel, consonant, pitch and intensity, this is no valid reason why it should be left alone. Without being "fixed" it can be steadied. In fact, this must be done to resist the flow of breath from the lungs. An uncontrolled larynx means an uncontrolled tone. Browne and Behnke, in *Voice, Song and Speech*, state that the larynx possesses what are known as the "extrinsic laryngeal muscles," best described as the "depressors" and "elevators," which, as their names imply, have the power of lowering or raising the larynx. But whether it is possible to control the larynx independently of the movements of jaw and tongue is possibly of little importance to the singer. Few seem to have this power anyway. But the preceding observations put into actual practice will prove how imperative it is that the mouth should be well opened in singing so that the larynx can assume its most favorable position and the throat its most "open" condition for the attainment of the fullest development and largest compass of the voice. Many singers (and other voice-trainers will support my contention) have been unable to gain their full vocal compass simply because they will not open their mouth sufficiently wide. Some believe that on high notes it is necessary to "shade" the vowels by partly closing the mouth, but the intensity of a note can be determined by the force and direction of the breath blast. Others, in their anxiety to keep the jaw muscles supple, are afraid to open their mouths enough. The common danger, I believe, is not in that direction, for the nearly closed mouth is, in singing, often an indication of muscular tension, and the mouth, on being more opened, will often cause the muscles to relax. A mouth well open during the singing of head notes will often do more to give muscular suppleness and ease of production than any other artifice. If in doubt observe the best singers, and especially note their suppleness of jaw movement even in the production of their highest notes, when the mouth is open to its widest extent. Dr. Fillibrown, in *Resonance in Singing and Speaking*, authoritatively sums up the matter: "The larynx and tongue should not rise with the pitch of the voice, but drop naturally with the lower jaw as the mouth opens in ascending the scale. *The proper position of the tongue will insure a proper position for the larynx.*"

FUNCTION OF THE LOWER JAW IN SINGING.

The lower jaw should be active neither in song nor speech. Its function is merely to open the mouth or vowel chamber. This is not done by a downward pressure of the jaw, but simply by the relaxation of the muscles which govern its movements. The single exception to this rule is in the initial and consonant form of y, as in "ya," "yes," "yacht," etc. This incessant closing and opening of the mouth is wisely condemned by Shakespeare in *Hamlet*:

"Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of your players do, I had lief the town crier spoke my lines."

This "mouthing," as it is now called, is wrong, for it shows the want of muscular suppleness (the jaw trying to do the work of the organs of articulation), the free vibration of air in the vowel chamber is rendered impossible and every closure of the mouth is accompanied by the high larynx. Dora Duty Jones, in *The Technique of Speech*, says ". . . the student of diction, whether singer or speaker, whether studying to acquire foreign languages or to perfect his own, must, first of all, correct this fault by *learning to open the mouth properly.*"

TWO DIFFICULT VOWELS.

The two vowels generally found to be somewhat difficult to produce with the lower jaw well depressed are oo and ee. The closure of the lips necessary for oo should not be aided by allowing the jaw to rise, but simply by allowing the tongue and lips by concerted action to form the vowel. The raised jaw and larynx will not rob the vowel of its resonance, and, as it is, it is the least resonant of all the vowels. The vowel ee is usually the weakest spot in a singer's enunciation, since it is generally sung through the teeth. In order to secure the correct resonance for this vowel, practice on lah, leh and lee on one continuous tone with the lower jaw still and depressed. The consonant l must be the result of tongue movement only.

Anyone can test for himself the principles here laid down, and it is safe to assert that with diligent application they will carry with them the conviction of their truth and will result in a marked improvement in both the singing and speaking voice. This practical application must be the test of their truth.

IMPOSSIBLE ASPIRATIONS.

BY S. CAMILLO ENGEL.

What would we think of the person who came to a piano teacher and said to him: "I do not see why I cannot play the piano like a virtuoso; everybody says that I possess a perfect piano hand." Now, I am quite positive that no piano teacher ever was nonplussed by such a remark. But in singing it is different. I recall two cases. In the first the would-be aspirant came from Seattle and to me with almost these identical words: "Why cannot I sing, having a voice that everybody finds so excellent?" Another from the State of Pennsylvania, impatient of work, pointed at the fact that she was a relation of a popular tenor singer, and that her father sang and therefore she naturally ought to know how to sing herself. It is a Herculean task to make people of that stamp see the error of their reasoning. Teachers ought not to be judged too harshly, if rather than lose a pupil they obsequiously flatter him.

A third pupil told me that as she did not intend to become a professional she did not wish me to be so particular. It certainly saves the teacher time and trouble if he is not particular. But anything worth learning at all is worth learning well. To sing well contributes to good health, whereas to sing wrongly endangers health.

"PATIENCE is a necessary ingredient of genius," according to Disraeli. Music students who are prone to look for results before they have had time to develop will do well to bear in mind this remark by a statesman who rose to be prime minister of England though he had Gladstone as a lifelong opponent.

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ORGAN DEPARTMENT

Edited for January by DR. HUGH A. CLARKE

Professor of Music at the University of Pennsylvania

THE CHANGES IN ORGAN MUSIC

The changes that have come about in organ music are manifold, and may be traced to a variety of causes, some of which have been in operation for centuries, others of which are quite recent. One of the oldest and most powerful has been the constant improvement that has taken place in the construction of the organ, by means of which its ever increasing resources have been placed with ever-increasing facility under the control of one pair of hands and feet.

This improvement which, now rapid, now slow, stretched over many centuries, began, about the beginning of the nineteenth century, to advance with rapid strides, until it has, at the present time, reached a pitch of perfection beyond which it seems hardly possible to advance.

The natural result has been a corresponding increase in the "technic" of the organist which has brought about a decided change in the character of the music now written for the instrument.

The slow moving, stately counterpoint of our ancestors, with its involved imitations and fugal devices, has given place to a species of composition that vies in brilliancy with the piano. Its ever-changing harmonic combinations and successions replace the diatonic plainness of the older time. The endless variety and exquisite tone quality of the modern solo stops have brought about a style of organ music in which the solo stops have the chief role, too often supported by a meagre accompaniment, with a pedal part for the left foot, the right foot meanwhile manipulating the swell pedal.

The wonderful appliances, by means of which the swiftest alternations of power and registration may be brought about, have given rise to another class of compositions which may, with justice, be termed symphonic. Many of these compositions, the work of the greatest musicians of the present day, are replete with all the devices of counterpoint and the resources of modern harmony.

If the figures of Bach may be instanced as the culmination of the old school, these symphonic compositions may be called the culmination of the new. They preserve the dignity of the old school, but add to it the endless variety and wide range of expression that is the chief characteristic of modern music.

The mention of the symphony naturally leads to some remarks on the custom of making transcriptions of orchestral music for the organ. Doubtless many of these transcriptions are effective enough, because the music is so good that it is hardly possible to spoil it. But they lack the distinctive quality of organ music—the work of masters of the instrument.

The orchestra is universally admitted to be the most perfect means for musical expression ever devised. It pos-

sesses in the highest degree that which is totally wanting in the organ, viz: accent—that slight, almost imperceptible stress by means of which the skilled pianist or violinist produces his chief effects.

Again, despite its swellbox and crescendo pedal, it cannot produce the crescendo of a full orchestra, in which every instrument is employed. The crescendo pedal is a poor substitute, because as each stop is added there is a sudden augmentation of the sound instead of the gradual increase of the orchestra.

Another weak point is the inability of the organ to give rapidly repeated chords with good effect; this effect is the peculiar province of the string instruments (only rarely resorted to with "wood" or "brass"). The strings make these repetitions with a clearness and precision that no other instrument can equal, the organ least of all—and this rapid reiteration of chords is of constant use in the orchestra.

Again, with the exception of the flute, and possibly clarinet, the organ stops with the names of orchestral instruments bear but a faint resemblance to their namesakes. Who will say after hearing the trumpet introduction to the march in Tannhäuser played on the organ, or the trombone introduction to Elijah, that they have any but a faint resemblance to the originals?

The foregoing remarks apply, but with less force, to playing piano music on the organ—with less force, because there is not, or cannot be, any attempt to imitate the piano on the organ.

Every composer who knows his business always keeps in mind the character, the capabilities and the limitations of the instrument for which he writes. Now the piano is inferior in power, range and variety to the organ, but it possesses in a high degree that which the organ lacks completely, that is, accent. All the beauty of piano playing lies in this. A child may play a phrase of half a dozen notes with absolute correctness, while the same phrase may be played by an artist with a score of differing effects, depending on the almost infinitesimal gradations of intensity and accent at the command of the artist.

This is absolutely impossible on the organ, no matter who presses the keys down, be it the youngest beginner or Guilmant; the sounds have the same intensity and the same lack of accent. It is therefore evident that the chief element of beauty in the piano piece is lost when it is played on the organ.

Again, the arpeggio on the piano is of great beauty; transferred to the organ it is a horror. The writer has, alas, had to listen to Mendelssohn's "Spring Song" played on the organ at a wedding. The effect of these short arpeggios, so slight and delicate on the piano, resembled on the organ exactly the effect of the "gobble" of a turkey.

An organist with knowledge and experience is often able so to modify a piano piece that it will produce a very good effect on the organ, but still there is something lacking.

We do not wish to be understood as writing to depreciate the organ by these remarks. Our object is far other, viz., to point out wherein its greatness consists.

The true understanding of this greatness can only come by loving study of the works written for the organ by men who thoroughly understood, not only its resources and capabilities, but its limitations as well.

Fortunately the number of writers for the "king of instruments" is growing rapidly. Here in our own land we have a goodly number. In a recent concert given by one of the most renowned organists in America there were compositions by several native composers that take rank with the very highest.

The organ is quite able to stand on its own merits and needs not to borrow from the orchestra or the piano. It cannot do so without losing some of its distinctive quality of native majesty.

Some one has made the following fanciful comparison between the organ and the orchestra:

The orchestra is like a great painting in oil, with its delicate, almost insensible, gradations of light, shade and color, which melt by imperceptible degrees into each other.

The organ is like a magnificent stained glass window—the colors are pure, and instead of melting into each other are separated by sharp lines, which resemble the sudden changes in the stops of the organ. Each has a glory of its own. The orchestra cannot usurp the place of the organ, nor the organ that of the orchestra.

TRANSCRIBING PIANO MUSIC FOR THE ORGAN.

It often becomes the duty of the church organist to accompany a solo from a pianoforte copy. To the experienced organist this presents little, if any, difficulty, but to the inexperienced it is not by any means easy. The following suggestions may be of some assistance to beginners:

Never play rapidly repeated chords, they are not suited to the organ, the effect may be secured by holding down the lower notes of the chord and repeating the note at the top, thus—C E G, hold the C E and repeat the G. Repeated chords always sound clumsy, and, on a small organ, are apt to set the bellows "rocking," the result of which is that the sound "wobbles."

If the melody is included in the accompaniment and the words necessitate the repetition of a note in the voice part, do not repeat it on the organ, but hold the notes as if they were tied.

If the accompaniment should ascend above the voice part, avoid the use of stops of flute quality; use in preference those of string quality, such as the dulciana and salicional. Of course this does not apply to an obligato passage, in which a phrase of melody, in a solo stop, is used to contrast with the voice.

A piano accompaniment often consists of extended arpeggios; there are beautiful on the piano but very ugly on the organ. They should be condensed within the limits of an octave. Thus an arpeggio extending from A, 5th line, to A above the treble clef (two octaves), may be changed, to extend from the first A to the octave above, and, if

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rapid, notes of twice the value may be substituted.

The bass notes in a piano accompaniment are often written as short notes, and the hand is lifted to play a repeated chord higher up; on the organ these bass notes should be held, preferably by a soft pedal. This prolonging of the bass note is attained on the piano by the use of the damper pedal.

If the dulciana and stops of like quality are not loud enough, the open diapason, if not too loud, may be used. It makes the best accompaniment for a bass voice. The only reed stop that should ever be used with a solo voice is the swell oboe; it is very effective if not used too continuously.

It requires long practice to enable one to translate, at once, a piano accompaniment into one for the organ, but it is well worth studying. Few songs are published with an organ accompaniment. The oratorio solos have a condensed orchestral accompaniment, that also requires to be readjusted to fit it for the organ.

THE GLORY OF THE ORGAN.

FROM a work called "My Thoughts About Music and Musicians," by H. H. Statham, the following excerpts concerning organ music are gleaned:

"The great glory of the organ consists in the fact that it alone, among instruments for the production of music, plans a great power of sound—'an omnipotence of music' as Schumann calls it—under the control of one mind and hands."

Taking into consideration these qualities, viz: its power, variety and sustaining power, it seems evident at once that the true province of such an instrument is to give expression to the intellectual, rather than the emotional element in music.

Mr. Statham is very savage in his strictures on the modern French school, with the exception of St. Saëns, Widor, Salomé and Guilmant. He writes: "The French organ composers have sinned vilely against good taste: their popular organ music by such composers as Batiste and his clan is only fit to be played at a wild beast show, and even their best composers have descended deep into the valley of the shadow of Kickshaws (!) but there is this to be said for them, that at their worst they are not absolutely dull, and at their best are original, interesting and graceful."

Mr. Statham is inclined to be forceful in his denunciations; for example, he does not approve of playing Handel's choruses as organ solos, he admits that some of them, the fugues, may be tolerated, but he winds up by saying that "the lowest deep that can be descended to in this way is to play the Hallelujah Chorus on the organ. A man who is known to have done this should be avoided." We fear that were this dictum to be put in force there would soon be a great dearth of organists.

I have thought these quotations worth giving, because their author is a recognized authority in musical criticism. They are extracted from lectures given at the Royal Institution and other places in England

SOME THOUGHTS ON ORGAN MUSIC AND ADAPTATIONS.

THE chief and most unanswerable argument for the use of organ transcriptions lies in the fact, as Dr. Palmer, organist of Canterbury Cathedral, has put it recently, that there is "not enough interesting and inspired original organ music to go round." This saying may seem rather severe, but when one considers the literature of the organ in comparison with that of other instruments it really does appear somewhat limited. If we except Bach, Handel and Mendelssohn we find that none of the really great composers has written anything for the organ. Aside from the works of the composers mentioned above there is no other organ music in existence fit to be compared with the great musical masterpieces which were not written for the organ. The organ is a noble instrument in many respects and it unquestionably has a great future before it; but great composers so far have preferred other instruments, less mechanical, less rigid in resources and capable of more definite emotional expression. Many of us cannot agree with Dr. A. Eaglefield Hull, who advances the claim, in his new book on *Organ Playing*, that "organ music is perhaps the highest branch of music" or that "the organ is able to reflect the complex emotions, ideas and aspirations of our twentieth-century civilization." There is much good organ music, but there is not enough of the right sort.

Fortunately there is much good music by the best writers of all periods which sounds well on the organ. After all good music is always good music and pure music always proves itself no matter under what guise. If it be legitimate to transcribe a Beethoven symphony or a Mendelssohn overture for the pianoforte it is equally legitimate to do so for the organ, perhaps even more so. In fact, the practice of the great composers themselves justifies transcriptions, for most of them have "arranged" either themselves or somebody else. Witness Bach's transcription of the Vivaldi Violin Concertos as an early instance. In transcribing orchestral and other music for the organ it is not necessary to imitate tone colors and combinations, rather let the music speak for itself, giving it the best rendition possible. Music which depends for its success solely upon color had best be avoided. A photograph has effects of light and shade, also extreme detail, but it does not reproduce colors, yet the photograph has become one of the most satisfactory art products.

One thing the organist must always bear in mind: that is the psychological proposition that the player having the music before him and knowing what he is playing hears it far differently from the listener in the audience. Very often contrapuntal intricacies which seem clear enough to the player reach the audience only as a confused blur. The player should endeavor to put himself as far as possible in the place of the listener—*P. W. Orem.*

QUEER ORGANS.

IN an exhaustive work on "Organs and Organ Building," by C. A. Edwards, of London, there are described some very strange organs. As this work may not be known to some of our readers we make some quotations. Mention is made of one in which keys, pipes, case and even the bellows were made of alabaster.

Another had a case covered with angels, animals and heads. The angels had trumpets which they raised to their lips. Others played on bells and kettledrums. One angel larger than the rest soared above and beat time with a baton. As though this were not enough, there was a firmament over the organ, furnished with a moving sun and moon, and with jingling stars (called cymbal stars). There were also nightingales and cuckoos and eagles that flapped their wings. Unfortunately, Edwards' authority, one named Seidel, who was organist in Breslau at the beginning of the eighteenth century, does not tell where this wonderful organ was. Some modern builders who have a fancy for putting strange contrivances into their organs might get some hint from this for a startling "effect."

At Saintes, in France, a certain Father Julian built an organ the pipes of which were made of pasteboard. One is said to have been built in Paris, the pipes of which were made of playing cards.

The writer has seen a set of pipes, one of pasteboard, one of wood, one of metal and one lined with cloth, all of which sound exactly alike. They are the work of the great acoustician Koenig, of Paris. His object was to show that the tone quality of a pipe was a matter of voicing, not of material used in making. The pipe thus runs counter to the immemorial belief of organ builders that the tone quality was largely dependent upon the choice of the material of which the pipe was made. But the builders must be in some degree mistaken, since it is the air in the pipe that vibrates, not the pipe itself.

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Department for Violinists

Edited by ROBERT BRAINE

THE OPERA ORCHESTRA.

No branch of musical activity is of greater importance to the violinist and violin student than the production of opera. To the professional orchestra violinist the opera, in its various forms, offers the greatest source of income by reason of the large number of strings required for its orchestra; to the violin student it is valuable as a school of expression and musical style; to the composer and arranger of violin music its myriad melodies offer a never failing supply of rich musical material to be worked up in suitable forms for the use of the violin student and the artist.

Theatres devoted chiefly to the drama can get along with small orchestras or none, as, witness the action of several New York managers in dispensing with their orchestras altogether, even for *entr'acte* music. For the production of opera, however, a complete orchestra is absolutely essential for an adequate presentation of the composer's ideas. The orchestra is the life and foundation of every production of opera. In the great opera houses of the world devoted exclusively to the production of grand opera, such as those in London, Paris, Berlin, Vienna, and the Metropolitan Opera House of New York, orchestras of from 75 to 100 men are employed, all executive musicians of the highest class. As nearly two-thirds of the membership of these orchestras consists of the first and second violins, violas, cellos and double basses, it will be readily seen what this means to players on string instruments in the way of a livelihood. Extra musicians are also frequently required on the stage in certain operas.

COMIC OPERA.

For the production of comic opera, musical comedies, and similar works, in theatres and opera houses of ordinary size, orchestras of from 20 to 50 men are employed. Gilbert and Sullivan, in the production of their famous comic operas at the Savoy theatre in London, furnished steady employment for years to an orchestra of between 40 and 50 men. Comic opera and musical comedy, which are extremely popular in our own country, furnish employment to thousands of violinists and other string instrument players.

Grand opera, all over the world, and especially in the United States and South America, is constantly growing in popularity, and the demand for violinists for its orchestras will be on an increasing scale for many years to come. Oscar Hammerstein, the New York impresario of opera, who now lives in London, has just built a magnificent opera house, in that city, at a cost of over \$1,000,000, as a permanent home for grand opera. New York, at the Metropolitan Opera House, supports a five months' season of grand opera, in which are gathered together the greatest collection of song-birds to be heard on this planet. It is also said that it will be only a short time before New York will have a magnificent new building, devoted to grand opera, which will compare favorably in

point of architecture with those in the principal capitals of Europe. The price of seats at the Metropolitan was raised last season an average of 20 per cent., without any effect on the attendance; in fact the attendance was greater last year than ever before. Boston and Philadelphia have erected handsome temples as homes of grand opera, and there is hardly a large city in the United States that is not figuring on a permanent building for grand opera.

There is the greatest activity in operatic circles the world over. Chicago now has a permanent grand opera company under the directorship of Andreas Dippel, late of the Metropolitan Opera House, New York, and it is only a question of time until she will have a new opera house built on ambitious lines.

New Orleans has supported a long season of French opera for years, San Francisco enjoys grand opera for a month each year, and the other large American cities furnish good support to short seasons of grand opera, produced by traveling opera companies. There is no reason to doubt that every large city in the United States will, within a comparatively few years, have its own opera house and permanent grand opera company. In South America the demand for opera is growing by leaps and bounds and Mexico City has just erected a new opera house, which will take its place among the handsomest structures of the kind in the world.

All this activity in opera spells prosperity for the orchestra violinist.

AN ORCHESTRA PLAYER'S SALARY.

As it requires thoroughly competent players to cope with the score of a grand opera, the string department of an opera orchestra must be made up of good material. No class of orchestral work is better paid than that required for first class grand opera. Salaries are higher in New York and other large American cities than anywhere in the world. In New York City, the scale of the musical union, American Federation of Musicians, in force at present is as follows:

PRICE LIST, GRAND OPERA, CLASS 1.

Orchestra musicians for grand opera (in any language), for not more than 5 performances each week, \$35; extra performances *pro rata*. Extra musicians with one day rehearsal, each performance, \$8. Musicians engaged for longer than one week are permitted to give six rehearsals before the season begins, free of charge. All necessary rehearsals during the season for new works are given free. For repetition not more than one rehearsal is given free for each opera. Not more than one rehearsal a day, and no rehearsals on matinee days. Extra day rehearsals for orchestra, per man, \$4. All evening rehearsals are charged the same as performances. No rehearsal shall exceed four hours. Each additional hour or fraction thereof, per man, \$1.

GRAND OPERA, CLASS 2.

Orchestra musicians, where the price of the choicest seats is over \$2, but does not exceed \$3, for one week only, 6

evenings and 1 matinee, per week, \$42. For longer engagements than one week, per week, \$35. All extra performances *pro rata*. Single performances with one day rehearsal, \$8; extra day rehearsals, per man, \$3. Rules in regard to length of rehearsals, etc., same as for Class 1.

GRAND OPERA, CLASS 3.

Orchestra musicians, where the price of the choicest seats does not exceed \$2, for one week only, 6 evenings and one matinee performance, per week, \$35. For a longer engagement than one week, per week \$28. Extra performances *pro rata*. Single performances with one day rehearsal, \$8. The leader of the orchestra shall receive double these prices.

For comic opera, musical comedy, operettas, etc., the musicians are paid \$25 per week for seven performances, and extra performances *pro rata*.

It must be remembered that all the above prices are the minimum. The leading first violinist (*concertmeister*), receives a much higher salary than the rest, as do certain other members of the orchestra, who are especially proficient. Some of these receive as high as \$75 per week. Prices for the same class of work are little if any lower in other American cities than they are in New York, but are very much lower in Europe.

REQUIREMENTS FOR GRAND OPERA.

To fill a position in a grand opera orchestra, a violinist must have a broad, highly advanced technic, great experience as a musician, the faculty of following the beat of the director with unflinching accuracy, and good health. The general public attending the opera has no conception of the high standard of musical knowledge required in the orchestra. Many a member of the orchestra quite unknown to fame, has greater musical knowledge than some of the great stars on the stage. While the earlier operas, or even opera of the Italian type, such as *Il Trovatore* and *Sonambula*, present no great difficulties to a good orchestral violinist, some of the more modern operas, especially those by Wagner, are very difficult. Wagner was a supreme master of writing for the orchestra, and in his music dramas, he did not spare the orchestra. Many of the first violin parts of his operas are harder than the average violin concerto, and require a high order of technic to play them. Wilhelmj, the great violinist, once acted as *concertmeister* of the orchestra during a season of Wagner opera in Europe, under the personal direction of the composer. In *Die Walküre*, when the famous passages were reached, representing the ride of Valkyries through the air, Wilhelmj, speaking of the part given to the first violins, turned to Wagner and said, "The part you have written here is impossible." Wagner replied, "I wish to give the effect of these mythical beings sweeping through the air. The violins will have to do the best they can with it, I think the effect will be produced even if every note in the passage is not played." The passage was tried, and its remarkable success proved that Wagner's wonderful instinct in writing characteristic effects for the orchestra had proved correct. The "Ride of the Valkyries" is one of the most famous pieces of orchestra music in existence.

The student who expects to fit himself for the grand opera orchestra must master his instrument thoroughly; no half way technic will do at all. He must also have had much experience in orchestral playing and following the director's beat. In no class of musical composition is so much liberty taken with tempos, as in opera. The man in the orchestra must literally "hang on the end of the director's stick," at all times. Observance of the expression marks is also of extreme

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importance. It is also absolutely necessary for the grand opera musician to be able to transpose at sight, for the key of any part of the opera may be put up or down at any time to suit the necessities of the singers. The director may even order a transposition in the middle of a performance, where no rehearsal is possible.

Good health is also a prime requirement for the opera musician. The work is very taxing, as rehearsals are long, and performances last from 8 to 11, 11.30 or even 12 o'clock. During all this time the nervous system of the performer is keyed up to a high tension, and his vigilance cannot be relaxed for a moment. The strings have much more to do than the wind instruments, and when not playing are busy counting rests, so as to bring their next passage in at the proper time.

To an ambitious musician, a position in a grand opera orchestra has often been a stepping stone to higher things. Many an orchestral violinist has stepped from the ranks to a position as a singer in the cast, or to the director's post, and not a few have achieved success as composers of operas, largely from their experience gained in the orchestra. The salaries of eminent directors of grand opera are very large, sums as high as \$10,000 having sometimes been paid to the orchestra director for a season of opera. In our own country the director of a traveling opera company, of no special note, usually receives from \$60 to \$100 per week.

TESTED STRINGS.

A BAD, worn-out gas mantle gives a feeble, sickly light, no matter what the pressure and quality of the gas. In the same manner poor violin strings, either false or of poor quality, or worn out, will rob the finest violin of its good tone. Strings should be changed reasonably often, whether they break or not, and false lengths should not be used at all.

Although more expensive, it will be found the best policy in the end to use tested strings, which can be obtained of any large music dealer. These strings are warranted not to be false, and to be correct in fifths, thus saving the violinist a vast amount of time which he would otherwise spend in hunting out good lengths from ordinary untested strings. The late J. T. Carrodus, the eminent English violinist, in advocating the use of tested strings, stated that he personally had often spent almost an entire day in choosing a good set of strings for use in an important public performance before tested strings came into vogue. If a string has to be put on in a hurry during a performance, or in the middle of an orchestral selection, the violinist with a tested string feels safe, while the player with an ordinary length is as likely to get a bad as a good one.

Violin strings are the vocal chords of the violin, and it is impossible to devote too much care to them. Every violin player should have a string gauge, so as to get strings of the thickness which he has found to give the best results for his violin. The eye is very deceptive in choosing violin strings of the proper thickness, and it is much better to use the gauge. An occasional rubbing down of the strings with a bit of silk slightly moistened with almond oil will be found beneficial in the case of players who suffer from perspiration.

A stock of strings should be kept on hand, in a wide-mouthed glass jar with a ground glass stopper, which perfectly excludes the air.

Prove to me that you can control yourself and I'll say that you are an educated man; without this all other education is good for next to nothing.—Mrs. Oliphant.

Answers to Violin Inquiries

W. R.—As a general proposition, heavy labor with the hands and arms, if continuous, is injurious to the bowing and left hand work of a violinist, since such heavy labor has a tendency to stiffen the muscles. The muscles of a violinist must be supple and elastic to the last degree, since such lightning quickness is required of them. Even prize fighters, whose work requires great agility and swiftness of action, as well as strength, do not, in their training, do a great quantity of heavy work, such as exercising with enormous dumb-bells, lifting huge weights, etc. If they practice with dumb-bells at all, it is with comparatively light ones.

If a violin student exercises to develop his arms it should be in the lighter forms. Very few violinists or violin students do gymnasium work to develop their muscles with a view to improving their playing, since the muscles involved in violin playing are not necessarily those used in ordinary exercise. Very few great violinists use any special exercises for the purpose of keeping in condition, as the practice of the instrument itself is its own best exercise, and keeps the muscles in proper condition.

The amount of manual labor which you say you do for brief periods, three times a week, would not, I should think, affect your playing injuriously. It is only where heavy manual labor is continued daily for several hours a day that the muscles become permanently stiff.

C. McR.—The wrist must not touch the ribs of the violin when playing in the second position. This is one of the most frequent faults a pupil falls into when playing in this position. As a rule teachers prefer to take up the study of the third position before commencing the second.

H. L.—Great teachers of the violin in Europe do not accept all pupils who apply. They do not conduct violin teaching as a business, but as an art. A pupil must show marked talent before they will take him. It is often a matter of great surprise to American pupils that these great teachers will not take their money, even although they offer more than the teacher's regular fee. These teachers have a reputation, and insist on sustaining it. It is a good deal as it would be in the case of a great violin maker; he would not try to make a violin and put his name to it out of some cross-grained, gnarled, sappy piece of wood which some one brought to him to be fashioned into a violin. Many students try to become professional violinists, who have not the talent. It would be much better for such aspirants to study simply for their own amusement, and adopt some other profession.

G. A. S.—The manuscript which you enclose is the Minuet No. 2 in G, and is one of six minuets for the piano, written by Beethoven, and published originally by Breitkopf and Härtel. The set is known as the "Six Minuets," and is a posthumous work. Two good arrangements for the violin and piano of this work can be obtained, one edited by Burmester, and the other by Ambrosio. This charming composition is played in concert frequently by Mischa Elman and other noted violinists, and as it is not technically difficult, I would advise violinists everywhere to add it to their repertoire, especially as an encore number. A piano arrangement of this minuet appeared in THE ETUDE in October, 1909.

E. H.—The copy of the label you send is a correct Stradivarius label, but whether it, or your violin, is genuine could only be determined by an expert.

2. For the beginning, you could probably make a bow costing \$4 or \$5 answer, but for fine solo work, you would find a bow costing from \$25 to \$50 a great assistance.

W. K.—There is no one violinist who can be considered the "greatest in the world." There would be a great difference of opinion on such a subject if submitted to various musical authorities; besides, one artist might excel in one style of music and another in another style.

2. It is pretty well agreed that Antonius Stradivarius was the greatest of all violin makers, although many eminent violinists have preferred the violins of Guarnerius and even other Cremona masters.

3. You would have to write to Maud Powell herself for the information you require about her violin. Address your letter in care of THE ETUDE and it will be forwarded.

W. D. C.—As a rule Stradivarius made the backs of his violins of maple, the bellies of pine or spruce, and the inner framework, consisting of the blocks and linings, of willow from the banks of the Po about Cremona. Occasionally he varied from these woods, as he was fond of making experiments. It is impossible for an expert to say whether an old violin is genuine or not by a written description as it would be for a bank cashier to say whether a bank-note which he had never seen was counterfeit or genuine. Your only course is to get the opinion of an expert who has seen many Stradivarius violins and knows all their characteristics. You must remember that Stradivarius violins have been cunningly counterfeited for many years, as to choice of wood and in every other respect.



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THE CHILDREN'S PAGE

Edited by JO-SHIPLEY WATSON

"NEW YEAR'S EVE IN THE STUDIO."

SCENE: MISS MARSH'S STUDIO. TIME, ADVICE, WORK, REWARDS, AND NEW RESOLVES, are seated around the study table. Curtains are drawn and the lights are turned low.

TIME (smiling and bowing): It's fine to come here each year and plan for these people. I wonder what would become of us any way, without plans!

WORK (opening an account book): It would all be a horrible jumble!

REWARDS (shifting uneasily in his chair): If there were no plans I'd never get in edgways.

ADVICE (selecting a more comfortable chair): Thank goodness I can exist without plans. The worst of it is I've grown so dreadfully commonplace.

NEW RESOLVES (yawning and stretching himself): Not more so than I, my dear friend. It's my turn again to step forward and lead these students on to new life. I'm tired to death of yearly resolves! Why not daily, even hourly resolutions? Perhaps we would get somewhere then!

TIME (looking toward the door): Oh, here are the twins!

(INSPIRATION and ASPIRATION enter, both speaking at once): We knew where to find you. You've been grumbling—oh, we can always tell. We have a box outside and in it are packed the most wonderful wonders. They (the teacher and children) will marvel at so much coming out of so small a box. But the biggest wonder of all didn't have to go in the box. We might have put it straight into the piano, into the music, into the door bell and down the telephone, even into their smile and their "Good morning," only we felt they would not recognize it unless it came out of something, so we put it in with the rest. It's Hope.

ASPIRATION: We put in Hope for the teacher, and a list of new music to try over; it is said that the teacher who has no opportunity to hunt novelties in the city is badly handicapped, but this is not always the case.

TIME (jumping up): To be sure! A saucy clerk, perhaps, or an indifferent one! Counting carfare and time lost she's much better off with Uncle Sam's postage stamp. You know it brings nearly everything to our door these days.

INSPIRATION: We both believe that there is no need for a country studio lacking in anything that counts for down-to-dateness.

WORK (growing restless): I hope you put in something special for boys.

ASPIRATION: We did—plenty of tunes and stories and pictures, and several copies of the *Standard History* with the musical map at the end.

WORK: I'm glad; so many teachers these days are so engaged in teaching pure "Method" they are apt to overlook little things like tunes. Goodness knows we ought to have scores of tunes and oceans of melody and plenty of stories, jokes and anecdotes.

ADVICE: You are entirely right, my good friend, so many lessons are turned

into note-reading; time-killing affairs in which the teacher reaps all the benefit.

NEW RESOLVES: For my part I long for more recitals. What's all this music studying for, if not to be used as we use our goodwill and our smile. It's for everyday, like soap and water, to take the dust of commonplaceness away.

REWARDS: Quite right — when I can make the tiniest child feel that she is using her music to make some one happy, then I know that she will never shrink from using this greatest of all gifts, just to help others. (Loud knocking outside.)

ALL TOGETHER: Come in! Come in! (Enter Progress.)

PROGRESS (out of breath): I'm late. I was putting the Practical Things in the box, you know those twins, Inspiration and Aspiration, are always so up in the clouds that they forget all about plans for more sight reading in 1912. I'm truly surprised at the note stumblers I've had to check up this year.

ADVICE: Please save their feelings by not mentioning names.

WORK: We need more sight-reading and more duet-playing, that's positively a lost art in these days of cram.

REWARDS: What better pastime in the years to come than to sit down evenings and play four handed with some neighbor?

NEW RESOLVES: Can't we make this plainer to the teachers? We must.

ADVICE: What a shame Must isn't with us any more.

WORK: It's all in the age; he had to go, he was so awfully out of style. It's the playtime age, things have to be attractive and pleasing and very sugary to make them go down.

PROGRESS: You forget the box, my friends, it may change all.

INSPIRATION and ASPIRATION: "Results" is one of the things we put on top, that together with the "Royal Road."

WORK: I hope you put in the realization that I am the "Royal Road," otherwise it will prove misleading.

INSPIRATION: We tried to make that more conspicuous than ever before, because Americans, even the children, are looking for short cuts. If we can make these pupils see that the lesser things done perfectly lead to the bigger things done well, then we can put in more Hope for 1913.

REWARDS: Leschetizky himself said, "If you can play the first of the second book of Czerny *Velocity Studies* perfectly, you can play the first movement of the Beethoven C minor concerto."

NEW RESOLVES: That's really the most encouraging thing I've heard in months.

WORK: Isn't a sonata and a concerto just four pieces? Piece up these pieces and what an enormous reward!

REWARDS (rising and bowing): I'm glad, indeed, that Work and I understand each other so perfectly; but let's see what are some of the Practical Things that Progress has put in the box.

PROGRESS: Programs to be worked up by teacher and pupil. "The Seasons," "Then and Now," "Summer Scenes in Musicland," "Forgotten Tunes."

ADVICE: And the teacher will say,

"That sounds fine, but how can I make John and Bessie do that?"

NEW RESOLVES: Don't put it into her mind by saying it yourself.

WORK: Come! Come! They will do it, never fear. I want all the boys and girls to take part. I want them to feel that this is a fine place to come—a place of broad culture and much love. I want them to know that "to take lessons" and "to practice" is a glorious privilege. I want them to be prompt to lessons and I want them to try hard.

NEW RESOLVES: And I'm sure they'll all think you are preaching—can't we give them something new? (A rose-colored light floods the studio and the door opens silently. Enter NEW YEAR holding a box.)

NEW YEAR: I'm new—can't you give me to them? (All rise and bow.)

ALL TOGETHER: What better gift—and the box that Inspiration and Aspiration packed, what shall we do with it?

NEW YEAR: Open it.

(Places the box on the table. PROGRESS opens the lid; they look in and behold SUCCESS. They take out bits of it and place them about the studio. The clock strikes one. All vanish except NEW YEAR, who seals the box with Joy and places it in the piano.)

NEW YEAR: At last 1912 and I am alone—and now let's see if they will find the place where the box has been put!

SOME OPERAS A CHILD SHOULD KNOW.

HERE is a partial list of well-known operas every music student should know. Study the libretto (the words of the opera), listen to the pianoforte transcriptions and talking-machine records of the principal songs, and study the life of the composer:

Humperdinck, *The Children of the King; Hänsel and Gretel.*

Balfe, *The Bohemian Girl.*

Verdi, *Il Trovatore; Rigoletto; Aida.*

Wagner, *The Ring of the Nibelung; Lohengrin; The Mastersingers of Nuremberg; Parsifal; The Flying Dutchman.*

Sullivan, *Pinafore; The Mikado.*

Mozart, *The Magic Flute.*

Meyerbeer, *The Prophet.*

Mascagni, *Cavalleria Rusticana.*

Flotow, *Martha.*

De Koven, *Robin Hood.*

Bizet, *Carmen.*

Beethoven, *Fidelio.*

Weber, *Freischütz.*

Thomas, *Mignon.*

Rossini, *William Tell.*

Donizetti, *Lucia di Lammermoor.*

The following transcriptions from some of the operas in the foregoing list may be found in THE ETUDE of 1910 and 1911: Verdi, *Rigoletto.* (ETUDE, January, 1910.)

Mascagni, Piano and Violin, *Intermezzo* from *Cavalleria Rusticana.* (ETUDE, January, 1910.)

Verdi, *Anvil Chorus* from *Il Trovatore.* (ETUDE, March, 1910.)

Donizetti, *Lucia di Lammermoor.* (ETUDE, August, 1910.)

Wagner, *Prize Song* from *The Mastersingers of Nuremberg.* (ETUDE, October, 1910.)

Bizet, *Carmen March*, arranged from *Carmen.* (ETUDE, February, 1911.)

Wagner, *Nibelung March*, arranged from the trumpet calls in *The Nibelung Ring.* (ETUDE, March, 1911.)

Weber, *Prayer* from *Freischütz.* (ETUDE, May, 1911.) This number may be used as a piano arrangement.

Use the above selections in playing the following game of

MAGICAL MUSIC.

On one of the children volunteering to leave the room, some composer of the opera is selected and his picture hidden. On being recalled, the child, ignorant of the hiding place, must commence a diligent search, taking the piano as a guide. First, from the composition played he must guess the composer, then he must hunt for him. The loud tones will mean that he is very near the picture and the soft tones that he is far from it.

Another way of playing the same game is for the child who has been out of the room to try to discover on his return which composer they are thinking of. He must begin by guessing the first letter of the composer's name. The only clue afforded him of solving the riddle must be the loud or soft tones of the piano as he calls the letter.

HILDA'S DREAM.

HILDA had been counting aloud for a long time, in a droning, sing-song voice. The windows were open wide and the room was sweet with honeysuckle. Hilda was twelve. She loved music, but she hated to count aloud and she hated exercises.

"Oh, my!" said Hilda, "if I could just play and not do all this stuff!" and she threw Plaidy on the floor and banged down the piano lid. She leaned her head upon the closed lid and shut her eyes.

"Ouch! ouch!" cried a thin, musical voice, the very sweetest voice she had ever heard.

"My gracious! whoever can that be?" said Hilda, in surprise.

"It's I. Watch out, now! I'm the Spirit of Music."

Hilda raised the lid, and there, hanging from middle C, by one finger, dangled the limp form of the Spirit of Music.

"See here what you've done. I shall not be able to help you for a week or more; you've mashed my finger," and the Spirit of Music held his finger in his mouth and looked sorrowfully at Hilda.

"I'm awfully sorry, but I didn't know you were in there, and, anyway, I didn't know anyone helped me practice but myself."

"I'm always in there," he said. "Don't you know the days you practice well I work with you like a tiger, and when it's over I skip and dance with joy because you have made so much progress. Days like this, though, are hard on me, and I just have to give it up and hide between the keys. That's where I was going when you shut the lid on me." He sat down on C sharp, looked at his finger, straightened his coat and pulled on his boots.

Hilda thought he was too cunning for any use and started to pick him up. "Don't do that!" he shouted. "Of course, you couldn't grasp me, anyway. I'm like the shine of the sun and the perfume of flowers. I'm in the song of the world. I'm in every good composition you play. I'm—" but he didn't finish, for Hilda said, "Bah—you're nothing but a brag!" and with that the Spirit of Music vanished.

"Oh! come back; do, please. I didn't mean it," and Hilda looked longingly into the keyboard. "Really I didn't—I don't like Plaidy, but I do love music, and I think I would like you, too."

WHAT THE SPIRIT OF MUSIC SAID.

"Well, if you do that again I'll never help you at practice time. And I'll tell you, Hilda Strong, and every other girl in this century, you don't know what you have to be grateful for!" and his eyes snapped as he changed his seat to F sharp. Hilda knew he was nervous and excited from the way he kept stamping his feet on poor E sharp.

"First," he went on angrily, "you girls

ave fine pianos to practice on; you are well dressed, well fed, your parents are anxious for you to learn and your teachers encourage and pet you. You are promised a year in New York or Europe, and still you fuss and complain about practicing.

"Now, I'll just tell you a few things I know, and perhaps you will understand better when your next practice time comes. Why, I remember when people played upon little jingly spinets and harp-chords, instruments that your mother could put in the garret. When pianos were made few except the leading society people could afford them. Piano music was not enjoyed then as it is now. Poor Beethoven used to writhe under what he considered personal slights. Then, as now, people talked in drawing-rooms when anyone played the piano. I recall a time in the house of Prince —, Beethoven and Ries, the famous musicians, were asked to play together, and a young nobleman talked loudly during their playing. Finally, in a fury, Beethoven lifted Ries' hands from the piano and shouted, 'Stop! I will not play for such dogs!' and away he went in spite of every effort to apologize.

HOW BEETHOVEN PRACTICED.

"You complain about an hour and a half at the piano. What do you think of Beethoven, who, when he was a boy, was at the piano for hours, and was given good beating every time he left it without his father's permission? Mozart had pupils who thought nothing of five hours' play at the piano. Think of it!

"You are promised a year in New York or Europe; and in those days I remember, well, the musicians had to find for themselves noble patrons, rich people, who would help them on in their study. These people went to their concerts and got pensions for them. Some musicians were taken into the homes of the nobility, where they might work free from worry at the cost of their independence. You need only to close the parlor door and you are free from all annoyance, and your parents are only too glad to hear you at work. Think how different it was with Bach and Handel, with Joseph Haydn and Beethoven!

I suppose you know that George Han-son's father abhorred music? As soon as George began to show a taste for music, his father took him out of school for some one would teach him the notes. A friend of the family found a little dumb net for him, and, being sorry for George, he hid it in the attic for him to practice upon. And there, all by himself, the little fellow learned the notes and to finger. If you had been set down at the piano in a room all by yourself, you suppose you could have done as well?

HAYDN AND HIS TEACHER.

Poor Joseph Haydn had almost as bad time with that selfish, exacting old teacher. If Joseph had not cut off the end of some singer's wig at choir practice, the teacher would have had him still. Bless that boy! Old Reuter flew into a rage and turned him out then and there with a penny.

Of course, Joseph had plenty of time to compose, but very little to eat, and there was no one to listen to the music he made; so one night he started out to make Herr Curtz, the director of the municipal opera house. He played away a long time in the cool moonlit garden.

The house was dark and only the cats seemed to hear his music and to answer in dull croaks.

"Suddenly up went the window and out came Curtz's head.

"'Who's that playing down there?' he screamed.

"'It's Joseph Haydn.'

"'Well, whose music are you playing, that's what I want to know?'

"'Mine.' Haydn was thoroughly scared and wished he hadn't come.

"'Yours?' shrieked Curtz, and down he came and seized Joseph by the collar and dragged him upstairs. 'Now, don't you dare to leave!' he thundered.

"He lighted all the candles in the room, and Joseph saw a beautiful piano standing there, covered with opera scores.

"'Now, young man, you are the chap I've been looking for. I've a new libretto here and I want the music for it and you're the fellow to make it. Come, my boy, don't be frightened. I was so afraid you'd get away before I got down. Come over to the piano and try.'

"Joseph sat down before the piano and he tried many ideas, but none seemed to fit. He was in despair. Here was his opportunity. Was he going to fail? At last he hit upon a theme that suited. He worked upon it until daylight, and when they looked at the score, Act I was finished.

HILDA'S AWAKENING.

"'Good!' and Curtz gave him a rousing slap on the shoulder. . . ."

"Oh, my! Stop! Stop!" and Hilda sprang up and rubbed her shoulder.

Mrs. Strong was standing near her.

"Why, Hilda, dear, you must have been asleep. Didn't you feel that last slap I gave you?"

"I thought it was Curtz," said the bewildered Hilda, and the Spirit of Music laughed aloud at the joke he had played.

"Come, dear, after this you must not practice so long at a time. You're all worn out."

"Oh, Mamma!" cried Hilda joyfully. "I know some one who will always be near to help me if I try."

"Who?" asked Mrs. Strong.

"Why, it's the Spirit of Music."

STARS OF THE OPERA.

(A game for the history class.)

To each player is given a card with the name of an opera star and her leading rôle. Calvé—*Carmen*; Burrian—*Tristan*; Melba—*Lucia*; Fremstad—*Isolda*; Gadski—*Brünnhilde*; Caruso—*Johnson*; Eames—*Eva*, etc.

A blindfolded leader stands in the center of a circle of children. He is the manager. Touching one of the children he says, "What opera singer is this?" The child answers "Calvé, come hear me sing." Each gives the name of the singer written on his card, and when all are named the manager says, "Go get your contracts." They break the circle and scamper out of reach, but not out of the room. When the manager shouts "The opera season is here, who'll sing *Carmen*?" the child representing Calvé answers. The manager must locate her and try to catch her; the game is continued until all the singers are caught. The one who takes the longest to be caught receives a favor of an opera star's picture in her leading rôle.

MUSICAL enthusiasm must be never-ending. Far too often we let ourselves sink into indifference for the art, because of the drudgery it entails. Let us learn to be like Browning's thrush, who "Sings each song twice over, Lest you should think he never can recapture, The first fine careless rapture."

PUBLISHER'S NOTES

A Department of Information Regarding
New Educational Musical Works

\$600 Prize Offer for A great deal of Vocal Compositions

interest has been shown in this Contest, and we have had many letters of inquiry from composers near and far. In order to afford a better opportunity for those living at a distance to compete, and also to give a little more time for all, it has been thought advisable to extend the close of the contest to March 31, after which time the adjudications will be made promptly. To the many inquirers and for the better information of all we would state that there is no reservation as to the number of manuscripts any one composer may submit. Any composer may be represented in any or all of the classes and he may send in as many manuscripts as he sees fit. It is not necessary for the composer to specify in which class he wishes each manuscript to be considered, although he may do so if he prefers.

All manuscripts that are not successful will be returned promptly to the sender after the close of the Contest.

A Magnificent Supplement.

The adjective "magnificent" is one which should be used with reserve, but it would be difficult to find a word which could be used with more propriety in describing the unusual supplement which was given with the Christmas issue of THE ETUDE (December, 1911). The title "The Musical Hall of Fame" indicates its purpose. It was designed to show a kind of congress of the greatest masters of music. Beethoven has the center position, for the artist evidently thought that Beethoven was the greatest. Wagner is on one side and Bach on the other, and the other musicians are in their relative positions according to the artist's conception.

The color is a soft neutral olive, a fast color as are all these photogravures, and it is eminently suited for framing and hanging over the piano in your home. The imported copies of this picture sold for from \$3.00 to \$6.00 in art stores. By securing an enormous number of impressions we were able to give it away free with every copy of the Christmas ETUDE.

The price of THE ETUDE with the art supplement is only fifteen cents. All of our subscribers got the picture in the regular way. We can insure our regular subscribers getting the supplement safely as it was wrapped securely with THE ETUDE. We can supply a copy on heavy paper in a photo-brown carefully packed and delivered in a heavy cardboard tube for 25c postpaid.

Teachers' Supplies.

Tens of thousands of teachers, almost a hundred thousand teachers, have an On Sale package of Theodore Presser publications in their studio at all times. A large proportion of these teachers receive during the winter months another smaller package at regular intervals to be used to freshen the regular selection. This On Sale system is only one of many efforts con-

stantly inaugurated and carried out by this house tending to aid the professionals in their work.

Text books of many descriptions are constantly being issued even of greater importance than the sheet music publications above mentioned. Perhaps of greater importance from the teacher's side is the fact that beyond the publishing of sheet music and music books of educational value is the carrying in stock constantly all publications by every American and European publisher to a very large extent. This means prompt filling of mail orders whether from the teachers or from the trade, and in every case at the very best discount it is possible to receive anywhere.

Our first bundle of catalogues, which contains thematic lists of various grades of publications for piano or voice or both and full information with regard to our system of dealing and our discounts, will be cheerfully sent on application.

By all means investigate the On Sale system, including the new music On Sale for piano, vocal and octavo. If almost a hundred thousand teachers find it of value, it is almost positive that an On Sale selection from us will be of use to every teacher. The terms under which this is sent, as well as the discount, are very liberal.

Gallery of Eminent Musicians of To-day and Yesterday.

This is an age of exact information. We are no longer satisfied to take things on trust, and it is so in music as in other matters. We want to know how the master-musicians worked, where and when they lived, what they accomplished—and we also want to know what they looked like. It was in response to these demands that the Gallery of Musical Celebrities was published in THE ETUDE. This feature has been running now for three years. In response to a wide demand, the first year's Gallery was published in book form. This book has now been supplemented by another volume compiled from the portrait-biographies which have since appeared in THE ETUDE, and the two works combined make a complete source of reference. None of the regular musical dictionaries, from Grove's down, furnishes portraits of all the musicians treated in their pages—indeed it would be impossible to do so, as many of the musicians treated are little more than names to the general public. Nor are the portraits of musicians published collectively with adequate biographical information. It is the combination of these two essentials that makes the Gallery books unique in the field of musical literature. This and the fact that the musicians treated are those of the past and present in whom the world is interested to-day. The introductory advance price of the new volume is 35 cents each, postpaid. The work will be published, however, in time for the holiday season. *Musical Celebrities*, the first of these volumes, sells during the

holidays for 50 cents. We will make a special cash price during December and January on the two volumes of 75 cents. Both books will also be published in leather binding at a uniform price of \$1.00 each, postpaid. The regular price is \$1.50.

Calendars.

Our new calendar offering for 1912 has been received with a great deal of favor. It has proven one of the most popular calendars that we have ever put out. An illustration of this new calendar will be seen on page 7 of this issue. The panel calendar and the post card frame calendar with a list of the subjects to be obtained in all will be found in the same advertisement. The price of all is 10c each, \$1.00 per dozen postpaid.

New Beginners' Method for the Pianoforte.

This method remains on the Special Offer during the present month.

It is the object of the publisher to have it ready before the winter season is over. This work will be one of the best we have ever issued for beginners, but it will be along entirely different lines from anything we have ever issued as an elementary piano book. First of all there will not be anything in it that has ever appeared before in any work that we have published. The material will be new and extremely elementary. There will be cuts of the hands and very close attention is given to every detail as the pupil progresses. Nothing will be overlooked to make this work the best elementary work that it is possible to make.

The introductory price is but 20c postpaid if cash accompanies the order.

Kunz's Canons for This important the Pianoforte.

This educational work is hereby withdrawn from the Special Offer as we expect to have it on the market before the next issue of the journal appears. The work is entirely engraved and is now on press. The editing and mechanical work of printing have been done with the greatest care. We can unhesitatingly say that we have the very best edition of this important work.

Vocal Studies. By H. W. Petrie.

We have in the course of printing a melodic set of vocal studies by this popular author. The studies have a two-fold object. First they are excellent gymnastics for the voice, and second they are most excellent music. The accompaniments will not embarrass the average singer. The studies are also comprehensively arranged. They are extremely modern, and will no doubt be acceptable to a great many vocal teachers who are looking for something new and pleasing in the vocal study line.

We will send these studies to those ordering them in advance at 25c, although the price when published will be about four times this amount. They will be acceptable to anyone interested in vocal music.

Instructive Clavier Pieces for the Youth. By Geza Horvath.

This set of piano pieces is half way between studies and pieces. They are in grades two and three. The studies all have names and each has a distinct technical difficulty to overcome, but expressed in the most pleasing way. There is not a dull number in the book. The object that we have at all times is to make the study of music as pleasing as possible to the learner. This set of studies is along this line. All those

A New Year Welcome To Our Friends—Old and New



THE CIRCULATION of THE ETUDE has increased 50 per cent. during the last five years. This has brought us a vast number of new friends. We wish that it were possible to hold a monster reception and greet all of them personally, but we are unfortunately compelled to resort to the somewhat distant form of a type greeting. Nevertheless, at this Happy New Year Season we desire to greet all our old friends and our new friends with the warmest possible cordiality and the deepest gratitude for their sincere support.

We want all earnest workers of THE ETUDE to know that there are many, many names on our lists which have been there *for nearly three decades*. These good old friends of THE ETUDE write us, every now and then, and tell us what THE ETUDE has meant to them all these years. The best that we can hope is that our many new friends will extract a similar value from these pages.

We do not feel that THE ETUDE has reached its largest audience by any means. We feel that there are thousands who would be benefited by taking it regularly if they only knew how good it was. Won't you do your share in telling them about it? We are leaving nothing undone to give you the very brightest and most helpful magazine possible. We thank you for your hearty support and shall be grateful for any assistance which THE ETUDE co-workers in the field may render to us.

who desire something new and pleasing in the second and third grades of piano music will be delighted with this set.

The advance price will be 20c postpaid if cash accompanies the order.

Editions Reprinted. It is always interesting to know what other persons in the same line of work are doing. There is no better method of obtaining this knowledge in our business than to give a list of the works which are selling to such an extent that it is necessary to often reprint large editions. The following are such works. We would be very willing to send any or all of these on inspection to professional musicians at the same liberal discounts as given when ordered outright.

Sacred Duets
Czerny-Liebling Selected Studies, Book II
School and Home Marches
Graded Material for the Pipe Organ. Rogers
Springtime, Song Cycle by Miss Ashford
Twelve Lyrics, by Goring Thomas
Mathews' Graded Course of Studies, Grades I, II, III, IV
Santa Claus Party, Children's Cantata by Gardiner-Gottschalk
Morning Star, Christmas Cantata by Spencer Camp.
Clarke's Harmony Tablets
Exercises for Sight Singing Classes—W. W. Gilchrist.
Mendelssohn's Songs Without Words
Moscheles, Op. 70, Book I
Concone, Op. 9
Burgmüller, Op. 109.
Chopin Waltzes
Bach Inventions
Loeschhorn, Op. 65, Complete
Berens, Op. 61, Book 1

Virtuoso Pianist. By C. L. Hanon.

This important educational work is still on Special Offer. This is a technical work that is not surpassed by any one at the present time. It is used more largely for the higher grades of piano technic than any other works extant. It is also used by the leading musical institutions in Paris and Brussels, and is recommended by all the great pianists of the present day. It may be taken up by any one who is as far advanced as Czerny's Velocity or even a grade before that. Even one who has passed through Op. 636 of Czerny will be able to take up this work.

Our Special Offer price is 40c postpaid if cash accompanies the order.

Treble Clef Album. This Album has appeared on the market and the Special Offer is hereby withdrawn. The work may now be had at the regular price. It may also be sent on sale to anyone desiring it, who has an account with the house. There are no fewer than 26 pieces in this collection. They are all in the first grade or a little beyond it. They are the pick of our treble clef pieces. Any beginner will be delighted to receive this collection. We look forward to a good future for it.

Four hand Piano Pieces. By F. Neumann.

We shall continue the Special Offer during the present month on this collection of piano duets. The author is one of the leading musicians of St. Petersburg. He has written the most musical set of easy duets that we have seen for many years. The work will appear in the Presser Collection. It may be had at the present time at the

unusually low rate of 20c, although this will be less than a ½c a page, for the very best music in this line. The work will be ready for delivery during the month of December and this will positively the last month that the work can be had at the Special price. It is one of those works about which those who have ordered one copy will say "Why did I not order five copies instead of one?"

Instructive Album. By Carl Koelling.

This work is along toward completion. The book is what the title indicates, only that the title gives no clue to the character of these instructive pieces. They are very pleasing while they are instructive. Mr. Koelling is very happy in writing for medium grade pupils. He always has something earnest to say and says it in the most pleasing manner. Those who order this book will be delighted with it. It is a work that will be acceptable to any pupil between the second and third grades. Order this month as it will most likely be withdrawn with the February issue.

The Special price is but 25c postpaid.

Album for the Young, Op. 131. By F. Spindler.

This elementary instructive work will be added complete in our volume to the Presser Collection. It is a comprehensive study book for young students, starting from the very beginning and progressing logically. It consists of 24 little studies, both hands the treble clef, the left hand playing octave lower than the right; 15 studies both hands in the treble clef, with both hands playing independent parts; pieces introducing the treble and bass clefs with freer motion of the hands. These studies are all short but very musical. They may be taken up just after the pupil has made a beginning of the rudiments.

The Special Introductory price of this book will be 20c postpaid if cash accompanies the order. If charged, postage will be additional.

Music Pupils' Lesson Book and Practice Record, By F. F. Guard

This is a useful little book which we are about to publish. It will enable the teacher and pupil to keep a complete record of one season's work all neatly tabulated. Each page gives space for keeping a record of a pupil's practice during one week, and gives additional space for the teacher to mark the result of the lesson. This enables one at a glance to compute the amount of practice for a week and complete average obtained at the lesson including work in technics, scales, pieces, theory, etc.

The Special price on this little booklet will be 5c postpaid if cash accompanies the order. If charged, postage will be additional.

Master Lesons in Piano Playing. Mr. Bowma

"Letters From a Musician to His Nephew," which have been published in part in THE ETUDE, will now be discontinued in the journal as the book will soon be published separately, under the title of "Master Lessons in Piano Playing" with the former title as a subtitle. The work was originally prepared for the elaborate "American Encyclopedia and History of Music" issued by Irving Squires, a series of exceptionally high character and including original contributions from many eminent American musical authorities. For an arate publication, however, Mr. Bowma

as seen fit to make many additions to the original book, enhancing its value or the purpose of the readers of THE ETUDE. It now includes the most comprehensive treatment of the problem pertaining to the foundation of piano technique, interpretation and all the necessary details of this most interesting phase of musical work to be found in any book. After the first of January our special introductory price of 20 cents (which by the way is vastly out of proportion with the great worth of the book itself) will be withdrawn. That is, in order to take advantage of this very low price, you must order right away.

Operatic Album for the Pianoforte. We shall continue on special offer during the current month, the Operatic Album for the Pianoforte which was announced last month. Operatic transcriptions of all sorts have always been popular and probably always will be. A work of this sort affords an excellent opportunity to have one's favorite melodies all close at hand. Our new collection will be a comprehensive one; one of the best that it is possible to compile. The special introductory price during the current month will be 20c postpaid if cash accompanies the order. If charged postage will be additional.

Nursery Songs and Games This work is now ready, but the special offer will be continued during the current month. The songs in this collection are chiefly of the traditional sort, both words and music. They are songs which children really love to sing; those that have been handed down from generation to generation. The melodies are all simple and of easy compass. The accompaniments are all easy to play and effective. The special introductory price during the current month will be 15c postpaid if cash accompanies the order.

New Gradus Ad Parnassum Arpeggios. By I. Philipp. The volume of this new course of study devoted to Arpeggios is now ready. We consider the Arpeggio section to be one of the most im-

portant volumes of the entire set. It will be equal in quality to the successful numbers already issued.

The special introductory price during the current month will be 20c postpaid if cash accompanies the order. If charged, postage will be additional.

Maybells for the Pianoforte, Op. 44. We will continue the Special Offer by F. Spindler. during the current month on this useful and popular little volume. These one-page pieces are really very musical and pleasing, in addition to their educational quality. Our edition of this work will be edited by Mr. Newton Swift, who is an educational teacher and composer and who has written many attractive pieces for young players.

Our special introductory price during the current month will be 15c postpaid if cash accompanies the order. If charged, postage will be additional.

Special Notices

RATES—Professional Want Notices five cents per word. All other notices eight cents per nonpareil word, cash with orders.

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"THE MUSICIAN'S LETTERS TO HIS NEPHEW" which have been appearing in THE ETUDE during the last few months were originally published in "The American History and Encyclopedia of Music," issued by Irving Squires. This work is a series of volumes compiled by foremost musical thinkers and includes many original contributions from teachers, composers and artists of a similar standing with Mr. Bowman.

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Each song must be complete, i.e., text, voice part and piano accompaniment.

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THE WORLD OF MUSIC

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world told concisely, pointedly and justly

At Home.

EFRAIM ZEMBALIST seems to be the violin-
ist of the hour.

THE production of Massenet's *Cendrillon*
in Philadelphia was a great success.

LEONARD BORWICK, the English pianist,
has been having a great success on the
Pacific coast.

THE Philadelphia opera season commenced
with a performance of *Carmen*, with Mary
Garden in the title rôle.

It is estimated that New York will pay,
on a conservative estimate, more than \$2-
000,000 on music, operatic and non-operatic,
during the coming season.

THE capital now invested in the manu-
facture and sale of sound-reproducing ma-
chines in America is over \$14,000,000. This
is according to the census of the United
States Bureau of Commerce and Labor.

A "League of Piano Teachers" has just
been formed in the city of Washington with
Mr. Heinrich Hammer as the president. The
aim of the association is to raise the stand-
ard of Musical Education in the city.

MRS. J. IRVING WOOD has been giving
some successful recitals of the music of
Parsifal and *Pelléas and Melisande* in con-
junction with the reading of Miss Amy
Grant. Mrs. Wood has been one of the con-
tributors to THE ETUDE.

GATTI-CASSAZZA is to remain four years
more at least as director of the Metropoli-
tan Opera. Arturo Toscanini, the musical
director, will remain for the same period.
Their contracts, which expire at the end of
next season, have been renewed for another
three years.

THE Business Controller of the Metropoli-
tan Opera House reported that when the
subscription books for the present season
were closed for the season, they showed an
increase of \$60,000 over last year, in a total
subscription of about \$800,000.

FAME—or at least notoriety—is an illu-
sive thing at best. Raymon Moore, formerly
one of the best minstrel ballad singers on
the stage, and composer of *Succet Marie*, a
once popular song, is said to be ill and des-
titute in a Massachusetts hospital.

It is satisfactory to know that Joseph
Stransky met with success at the initial per-
formance of the Philharmonic. As the suc-
cessor of Gustav Mahler his task is an
arduous one, and he seems to have given
the general impression that he is able to
meet the exigencies of the situation.

EXTENSIVE alterations and repairs are to
be made to the New York Academy of
Music. It is estimated that the renovations
will cost \$18,000. The building was erected
in 1853 at a cost of \$350,000. Grisli and
Mario were the stars the week it opened,
and Max Maretzek was the director.

A GENTLEMAN from Milwaukee has recently
broken his own record as the world's cham-
pion long distance piano player by perform-
ing for forty hours at a stretch without stop-
ping. Seeing that he came from Milwaukee,
it seems in bad taste to inquire whence
he found his inspiration for this astounding
feat.

MR. G. A. DOSTAL is one of the American
singers who are making Italian audiences "sit
up and take notice." Fortunately he is
blessed with an extremely high tenor, and
is thus able to take the leading rôles in
La Favorita and other operas so dear to the
Italian hearts, but so prohibitive in their
demands upon the tenor's capacity to sing
high.

THE faculty at the Spartanburg (Con-
verse) College (Spartanburg, S. C.) includes
such well-known artists as Carmen Melis,
Alexander Bonci and Arthur Shattuck. Mr.
A. L. Manchester, the well-known teacher, is
the director of music at this college.

THE prize of \$100 offered annually by
the Chicago Madrigal Club (one of the most
efficient male choruses in the West, directed
by the able vocal teacher and writer, Mr.
D. A. Clippenger) was awarded to Mr. Wil-
liam C. McFarlane, of New York. The poem is
by Wilkes, and was written in the sixteenth
century. The composition will be sung for
the first time by the Madrigal Club in April.

THE fourth annual convention of the Kan-
sas State Music Teachers' Association was
held at Lawrence, Kansas, on November
first, second and third. Unfortunately the

excellent programs are so extensive that THE
ETUDE can not mention them in their en-
tirety. The president for the coming year
is Mr. Charles W. Landis, the vice-president
Mr. Horace Whitehouse.

DR. AUGUST THEODOR SCHEMMEL, pianist,
organist, composer and teacher, who died at
Farmville, Va., recently, was born in Berlin
1851. He was a pupil of Kullak and at the
age of twenty he was sent to Bayreuth to
attend the opening of the Wagner Theatre
to present Wagner with an offering from the
Berlin Musical Society. In America he
founded the well-known Nashville Conserva-
tory of Music. About four years ago he
founded a Conservatory of Music as an annex
to the State Normal School at Farmville, Va.
Dr. Schemmel was an excellent musician of
scholarly attainments, and was greatly be-
loved by all who came into contact with
him.

At the conclusion of the recent Liszt cen-
tenary festival at Buda-Pesth, Count Zichy,
the president of the committee, handed a
sealed packet to the Hungarian Academy of
Music, with the request that it should be
opened only after the expiration of ten
years. Count Zichy stated that the packet
contains proofs that a work attributed to
Liszt in which Hungarian music is belittled
as entirely a product of the gipsies was
really written by Liszt's friend, Prince Witt-
genstein. As it excited much resentment in
Hungary at the time, the composer's gal-
lantry led him to take the odium of it upon
himself. It would, however, be indiscreet to
publish the documents now, but after ten
years it may be expected that no one living
could be pained by them. Count Zichy stated
further that the papers when published would
absolve Liszt from the charge of anti-Semi-
tism which is sometimes brought against him.

JUST as THE ETUDE is reaching your hand
the Music Teachers' National Association is
holding its Thirty-third Annual Meeting at
the University of Michigan (December 20
27, 28, 29). The program includes the
names of the following well-known musicians:
Louis A. Coerne, Max Meyer, Robert M.
Wenley, Charles W. Duglass, William C. Carl,
George C. Gow, E. R. Kroeger, H. D. Sleeper,
Ella Ellis, Samuel P. Lockwood, William
Howland, J. Frederick Wolfe, Oscar G. Son-
neck, Frederick A. Stock, Peter C. Luttki
(resident), Wallace C. Sabine, Oscar Gar-
eissen, R. F. S. Olmstead, Carlo Somigli,
Albert A. Stanley, Charles S. Skilton, John
C. Griggs, Will Earhart, W. A. White, W. C.
Meissner, E. B. Birge and others. It may
easily be observed that this body is becom-
ing more and more representative of the
higher musical scholarship in America. The
splendid subjects proposed at its meeting
are in themselves inspiring. It represents
an educational force of which any country
might be justly proud. As our land increases
in population, the activities of our leading
musicians increase accordingly, and only
very few can afford the time to attend such
meetings as those of the M. T. N. A. held
in distant parts of the country. However,
the proceedings of the Association are al-
ways printed at the end of the year and
these may be obtained at a cost of \$1.50 per
copy. The proceedings of the present con-
vention will be issued in February of this
year. The officers of the Association for
the present year are: president, Peter C.
Luttki; vice-president, George C. Gow; sec-
retary, Francis L. York; treasurer, Wald
S. Pratt.

THE Philadelphia Music Teachers' Asso-
ciation, an organization now over twenty
years old, and the only civic organization
of this kind in existence, is at present en-
tering upon a new period of activity and
helpfulness. It is believed that by the sh-
ere coöperation of the many able teach-
ers of Philadelphia a vast amount of mu-
nificent work may be done not only for the
teachers themselves but for the cause of
good music in Philadelphia. Philadelphia
presents many unexcelled advantages as a
music centre. The cost of living in the
city is very low and the essentially home-
like atmosphere makes it a particularly sat-
isfying city in which to trust the youthful student.
The city has a fine orchestra, two fine oper-
a houses, and will possess a magnificent Fe-
stival Hall in the near future. It is est-
imated that there are about 2000 teachers
in the city. At a meeting held on Decem-
ber 6th, the subject of securing dignified pub-
licity for musical Philadelphia was discus-
ed by the following speakers: Mr. Perley Dun-
Aldrich (Vocal Advantages), Mr. Thomas
a'Becket (Retiring President), Mr. Daniel
Batchellor (Teaching Beginners), Mr. Jame
Francis Cooke (New President), Mr. Philli
Goepf (Orchestral Advantages), Mr. John
Grolle (Teaching in the Music Settlement),
Mr. Ralph Kinder (Church Music Advan-
tages), Mr. Enoch Pierson (Public School

Music). Mr. Constantin von Sternberg (Piano Teaching). Mr. Henry Gordon Thunder (Choral Advantages). There were songs by Mrs. Carbutt, violin solos by Mr. N. L. Frey. A pronounced interest was manifested in the new work, and there is no doubt that such an organization in every city of our country would do much to raise the value of musical education. Miss Agnes Clune Quinlan played some piano solos with great taste.

LOBETANZ, the first novelty of the season, has been successfully produced by the Metropolitan Opera Company in New York. It is a fairy opera, by the late Ludwig Thuille, of Munich, and has been popular for some years in Germany. Like the *Koenigskinder*, and *Hänsel and Gretel*, it is based on an old fairy story, though Thuille is hardly so good as Humperdinck. *Lobetanz*, it appears, is a poor fiddler who strays into the King's garden. He is met by fairies who tell him that the Princess is suffering from some strange malady. Not one of the court poets has been able to rouse her from her melancholy. To-day is Rose Festival, and another attempt is to be made in the Garden to restore the Princess to her normal health. The fairies try to persuade *Lobetanz* to remain, but he is ashamed of his shabbiness, and wants to leave them. They twine him about with roses, and conceal him in a leafy bower. Presently the King, the Princess and the courtiers arrive. The court poets endeavor to rouse her, but their efforts prove discordant. They are interrupted by the sound of a violin, and *Lobetanz* appears. With the King's approval he sings a tender love-song. The Princess faints from emotion, and she falls senseless. Believing that the fiddler has bewitched her, the multitude seek to slay *Lobetanz*, but he escapes. In the next act he returns to the garden, and is joined by the Princess. They are discovered by the King, and *Lobetanz* is cast into prison. He is sentenced to be hung, and the last act is before the gallows. The Princess is carried on, and appears to be dead. *Lobetanz* asks permission to play to her once more before he goes to his death. The King not only agrees, but promises that if *Lobetanz* can restore the Princess he shall be as the King's own son. *Lobetanz* plays, and the Princess stirs and rises from her couch. General rejoicings follow, and the curtain falls to the strains of a lively waltz. The principal singers were Mmes. Gadske, Sparkes, Case and Messrs. Jadlowker, Hinshaw, Witherspoon, Ruysdael and Murphy. The stage effects were remarkably beautiful.

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A Bay State belle talks thus about coffee:

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Abroad.

Faust recently had its 1400th performance in Paris.

MASSNET'S new opera, *Roma*, is to be represented at Monte Carlo this winter.

THE birthplace of Liszt has been converted into a small museum.

MISCHA ELMAN, the eminent Russian violinist, has taken a residence in London, and presumably intends to make his home there.

THE Prussian Minister of Education has instituted some radical forms in the singing course in the Prussian schools.

THE Brahms Society of Germany is organizing a Brahms Festival to take place at Wiesbaden from the 22d of May to the 3d of June.

AFTER an interruption of twelve years, Dr. Hans Richter will again undertake to conduct the Wagner works at Bayreuth.

A SUCCESSOR to the late Felix Mottl as director of the Munich opera has been found in Bruno Walter, of Vienna.

WE learn from a French source that Andreas Dippel contemplates a European tour for the Philadelphia-Chicago Opera Co.

LORENZO PEROSI, the Italian priest-composer, has completed a new oratorio entitled *Vespertino oratio*.

FELIX WEINGARTNER has completed the libretto of an opera entitled *Cain and Abel*. He will now proceed to set it to music.

SOME posthumous works of Dvorak are to be published in Berlin. They comprise symphonies, overtures, piano pieces and songs.

THE Bach Society of Eisenach has undertaken to have all the ancient organs and keyboard instruments preserved at the Bach Museum in that city thoroughly repaired.

THE friends and admirers of the late Felix Mottl have decided to place a marble bust of the great conductor in the foyer of the Prince Regent Theatre, Munich.

SURELY they must love the organ in England. We learn that a Mr. Herbert Hodge, organist at St. Nicholas Cole Abbey, has just given his 1,250th organ recital. If he has been playing for twenty-five years, he has given 50 recitals a year during that time.

IF it is true that some music "students" can never be got to practice, it is equally true that others can never be got to stop practicing. We learn that a pianist in Tripoli kept on playing all through the bombardment by the Italian warships.

IT is not generally known in America that the London Stock Exchange boasts an excellent amateur orchestra among its members. Imagine a Wall Street Orchestral Society, or an Oratorio Society in the Chicago Wheat Pit.

IT is said that Constantino, the well-known tenor, contemplates becoming an impresario. He intends to manage an opera house in Bragado, Argentine Republic. South America is proving to be unmistakably an opera-loving continent.

LONDON CHARLTON, the well-known concert agent, recently remarked that Montreal bids fair to become the fourth most important city on the North American continent so far as opera is concerned. A very keen interest is taken in the Canadian center in all musical matters, and a permanent opera house is to be erected in Montreal.

A GENTLEMAN in Copenhagen has written a brochure upon the subject of Esquimaux music. A large number of native melodies are included and the volume makes interesting reading. Doubtless the work includes such songs as *The Wail of the Whale*, *The Peel of the Seal*, *the Bear Scare*, and so on.

CONSIDERABLE importance is attached in the Paris Conservatoire to the study of the percussion instruments. It must be remembered that both Massenet and d'Indy have had considerable experience in this important branch of orchestral study. Every kind of drum, cymbal, glockenspiel, etc., that can be imagined is included.

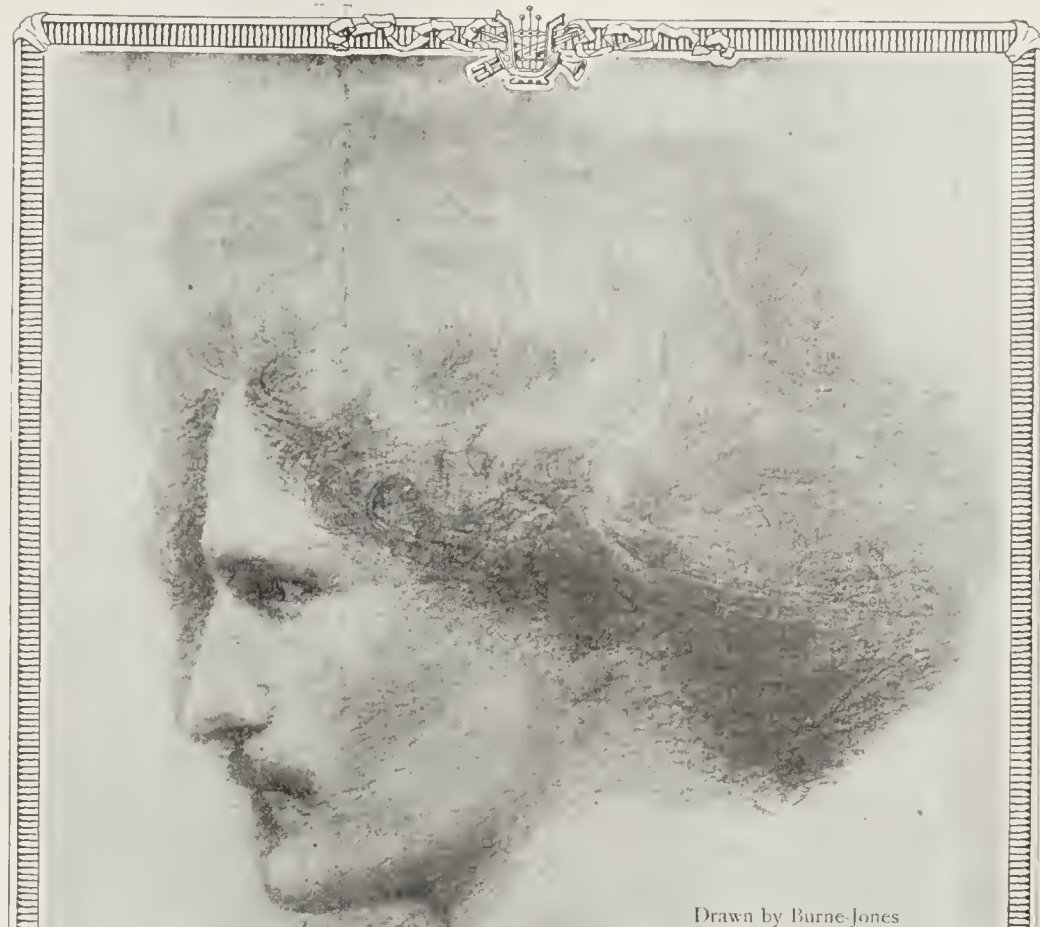
OSCAR HAMMERSTEIN has scored another striking success in London at the opening of his new opera houses with *Quo Vadis*. It is said that there were over 2,000 people on the "waiting list" who failed to get in on the opening night. Two of the most successful members of the cast were American singers—Felic Lyne and Orville Harrold.

IT is not only in America that operatic rehearsals are too few. Andre Messager, of the Opera Comique in Paris, complains that it is impossible to do justice to new works, and to the regular repertoire operas with the scant rehearsals possible. He points out that while modern works are far more exacting than the older ones, and the public far more critical, the opportunities for adequate rehearsal have decreased.

SOME years ago THE ETUDE commented upon the ridiculously insufficient accommodations of the famous Stuttgart Conservatory in Germany. At that time no such building or instruments as our reviewer saw would have been tolerated in a large American city. Recent information and pictures from Germany reveal that the institution's present building is beautiful and modern in the extreme. THE ETUDE is just as glad to appreciate the wonderful improvement as it was to condemn the former unworthy quarters.

Continued on page 72

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Continued from page 54

before one reached the little flat. Mrs. Dillon went into the parlor, where her patient was propped upon a lounge, and explained that some friends had come a long ways to see her. Then the little party came in, Mrs. Carmody leading the way, and in fact rushing to her old ward with her uncontrollable wealth of charity and womanliness which was buried deep in her character. The chorus girl was dazed. She raised herself upon her elbow and said: "You've come to take me home? Yes, you've come to take me home, but I can't go. You don't know. I don't dare face my father, my mother; they would never forgive me. I'm married. My husband is coming back to me to-night. I know he's coming. He is the best man in the world. I have written him that I am sick and that I need him." A smile of beautiful confidence passed over her face. "He won't desert me—we had a little quarrel. I thought he gave too much time to another woman and well—he'll forgive me now. Of course he'll forgive his wife. I know he'll come back."

"Of course he will, dearie," said Mrs. Carmody, indicating to the others that the unfortunate little woman was delirious.

"He'll come back and take me home and father and mother will be so proud of us when they know that we are married. I wrote him to come this very New Year's Eve and start the new year right."

A sound of the ringing of cow-bells, the blowing of horns and the moaning of a hundred thousand whistles from factories and boats everywhere rose from the street. Lucia fell back upon her pillow chanting, "I know he'll come. I know he'll come. Listen! There is some one in the hall. It's him. I know his step. I heard it for two years. It's him. Open the door." Exhausted with excitement she fell back in a faint.

Mrs. Dillon opened the door and the tall form of Elliot Constable entered the room. As he walked slowly toward the couch he failed to see the other persons obscured by the dim light of the room. Suddenly his eyes met those of Giggles and he backed slowly toward the entrance of the room and discovering Dan and Jeremiah Lethbridge, said with a hideous smile: "This is a trap, eh?"

"You can't get away now," yelled Dan. "The time has come for you to make good."

"Make good? Well, it will take more than a galoot from Kansas to tell me that. I expected this, and I've come prepared for it."

Constable whisked out a little magazine automatic pistol of Belgian pattern from his overcoat pocket. Making a sardonic grimace and a bow, he said, backing out of the door:

"I wish you all a Happy New Year. Elliot Constable always goes prepared for little emergencies."

"Except Barney Dillon," roared a powerful gentleman in a blue uniform, coming in the door and grasping him with a grip that made the pistol fall to the floor. At the same time he felt for another weapon. "If yez don't mind, I'll take this gun too," he said, drawing a queer looking object from Elliot's back pocket. He looked at it and roared with laughter. "Well, that's the funniest looking billy I ever did sec."

Giggles rushed forward and snatched it from the policeman's hand. She showed it to her father and to Dan, too dumbfounded to say anything. It was the head and scroll of the Lethbridge "Strad."

Constable trembled like a leaf. In tones that were hardly audible he muttered:

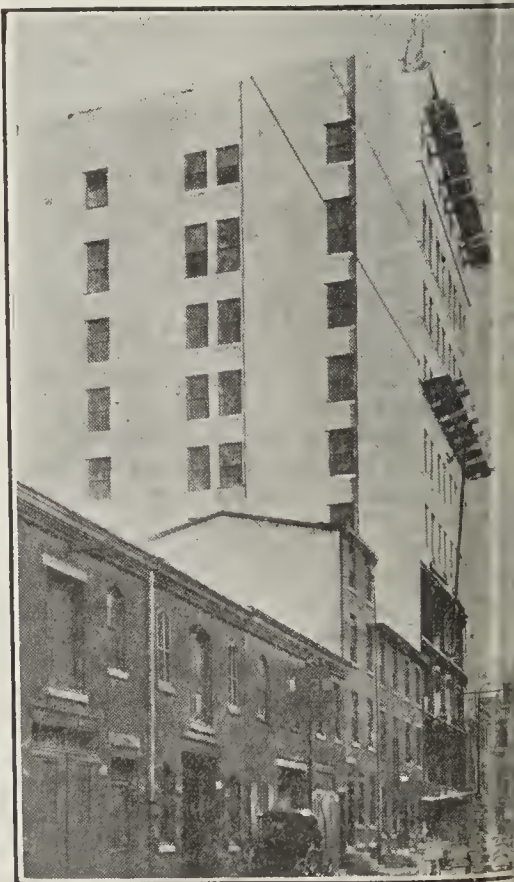
"I must have been mad, insane. I saw that instrument—a miserable little stick of wood—standing between you and me, and while you were on the stage I felt as though I had to wipe it out of existence."

"By the harp of Tara," shouted Dillon, "that must be the thing that the Daily News offered a prize of one thousand dollars for. Come on, me laddie buck, it's the little steel coop for yours to-night."

"Look here, officer," shouted the misery-stricken scion of one of New York's proudest families, "look here, let me go and I'll make it two thousand."

"None of that, young man. Sure, bribin' is a bad resolution for a young man to make on New Year's Eve. I'll get my thousand and that girl lying there will get her alimony or there never was a Dillon ever came from Balleybay, County Monaghan. Come along, ye great big bunch of nothin'. I'm going to put ye where your money won't turn the lock."

Next morning the daily papers all claimed their special features of their news of the "Lethbridge Strad Mystery," now the "Lethbridge Strad Sensation," as "beats." The result was that the managers were still more insistent for Giggles' professional services. She found that although she had played but once, a peculiar combination of circumstances had given her more of that very saleable commodity, "reputation," than was possessed by violinists who had been before the public for years. Her every movement was watched by eager reporters. Even her wedding, which took place in the "Little Church Around the Corner," with Lucia Malet, now quite a different woman, as matron of honor, was given space on the front page of every metropolitan daily. The groom's wedding present to the bride was the reconstructed Lethbridge "Strad" with its inimitable tone perfectly restored. When the bride and groom sailed down New York harbor bound for Europe with a trunk full of contracts for concerts during the following winter, every detail was known in Park Row and carefully dished up with press agent sauce for the delectation of voracious New York. "The Lethbridge Strad Mystery" was ended and the career of Giggles commenced in real artistic earnest.



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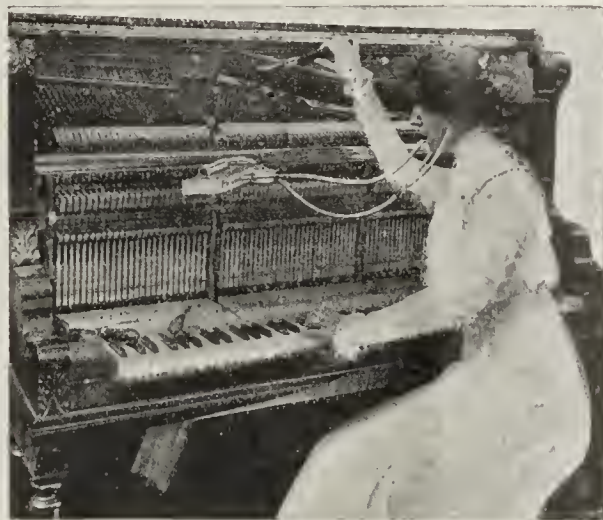
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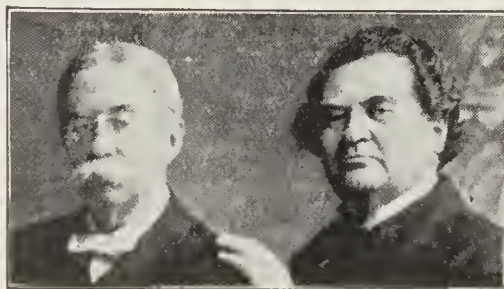
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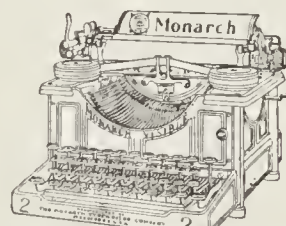
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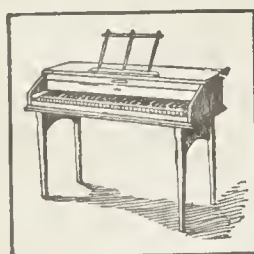
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"GOTTERDAMMERUNG" AT THE PRINZ REGENT.

(Impressions of a Traveler.)

This is the day after the Wagner Festival, it was "Gotterdammerung," and I am completely exhausted. Came down from Nürnberg Sunday noon in order to get a part of the feast and, by the aid of a porter, managed to get a ticket for the modest sum of twenty-six marks—about six and a half dollars.

The foyer of the Prinz Regent theatre was crowded with a motley mass attired in everything from Alpine costume to Parisian evening gowns. It was three o'clock in the afternoon, too, and broad daylight. There were Germans, French, Americans, English and what not, all in a confused and amiable jumble.

A fanfare of horns, and the throng surges into the gray and silver hall and lapses into silence, the lights go out one by one. The orchestra is subterranean, heard but not seen.

Some say that they do not sing in Germany, and some say that they shout, and some declare that the chief gratification of a Wagnerian singer, male at least, seems to be the ability to shout longer and louder than the others. Gotterdammerung is too noisy I think, and fearfully long; for two mortal hours the house sat breathless, with darkness on the stage and in the theatre and listened to that interminable first act.

I heard the audience heave a unanimous sigh of relief as the curtains fell together, only a few decorous pats of weary hands and the crowd surged out for air.

The second and third acts are better, and there is much beautiful music in the orchestra, if the singers could only keep still and let you hear it. The best thing in the opera is the orchestra and the scenery, which acts splendidly, sunrises and twinkling waves and clouds that pass across crimson skies and mists that envelop everything.

Of course you know that everybody is murdered off in the end, even to that dashing young Siegfried, who behaves rather badly toward Brünnhilde. Really they ought to have some light during those long duets, so you can look around, otherwise your mind wanders from the motives and things, and you are apt to get drowsy.

I forgot to say there is a real horse in this opera, he's as quiet as a nursery lamb with Brünnhilde screaming down his ears all the thunderous motives of Treachery, Destiny, Flames, Murder and Love. She makes a heroic effort to have Grane, that's the horse, understand all these themes; it's no use, she can't, so she snatches a firebrand from a pile that is burning at the back of the stage and, jumping upon the horse's back, they plunge into the flames.

Those tantalizing Rhine Maidens appear and finally get the Ring and at the very end you can see, if you are lucky enough to be sitting in the parquet, all the gods mounted in the clouds, and that makes you more certain that it all comes out right.

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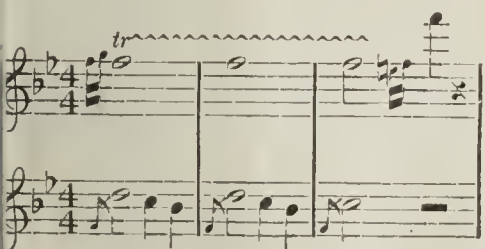
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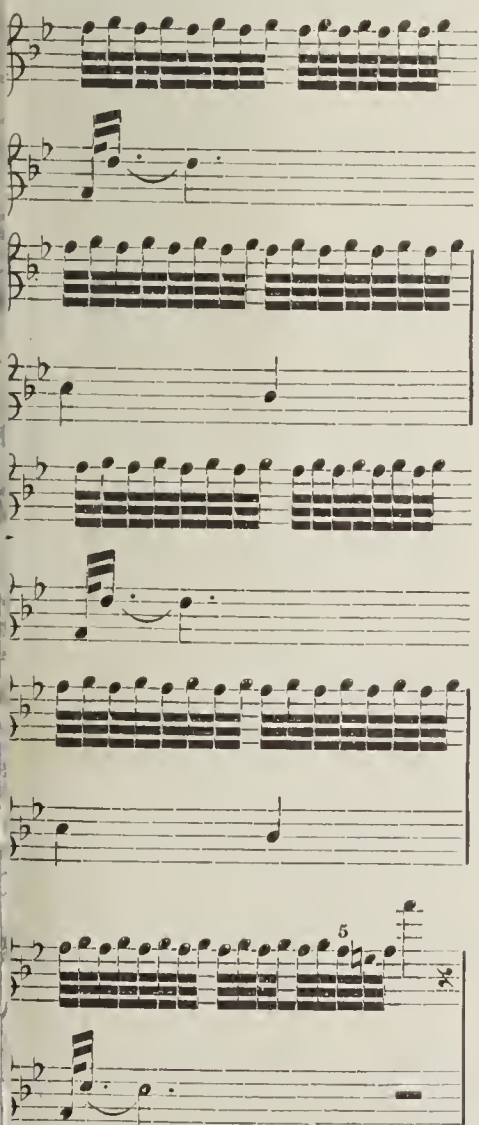
Edited by LOUIS C. ELSON

Always send your full name and address. No questions will be answered when this has been neglected. Only your initials or a chosen nom de plume will be printed. Make your questions short and to the point. Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. The following passage confuses me greatly. Will you please write out this trill indicating just what notes go together. I think that I would understand it if it were not for the acciaccatura or grace note in the left hand part.



A. The above would be the best way of performance. The two grace notes at the beginning of the trill are unnecessary. In stating the above one is tempted to write a chief melody note, after the acciaccatura, a triple dotted one, but the use of the is a simpler notation. It is possible that the two grace notes before the trill are only there to show that the trill is expected to begin upon the principal note. The passage more awkward to notate than to perform.



Has America developed any special style church music peculiar to itself, apart from hymns? (B. E.)

None that is in use to-day, but in the part of the nineteenth century the self-taught native composers did bring something that was peculiar to America. This being the land of Liberty, they

defied many of the rules of harmony. They would often begin with a little primitive imitation between two parts, and hymns thus constructed they would call "Fugue Tunes," although they were no more fugues than they were oratorios. You can find some account of this style of music in Elson's "History of American Music," and some mention of it in Elson's "Our National Music and its Sources," but it was only a passing phase of American sacred music.

Q. Does using the typewriter unfit one for playing upon the piano or any other instrument? (J. K. B.)

A. It does not appear that using the typewriter should unfit anyone for instrumental work, unless he wears out his fingers. The true typewriter touch should give a good staccato and insure strong fingers, hands, wrists and arms. Perhaps the work would be coarse for a violin student, but even then strength could be trained into delicacy. If the typewriter is a source of income, it certainly would not unfit one financially for music study. The piano student who has been addicted to the typewriter can feel assured of the proper muscular development, and should therefore have sufficient control to attain the finer gradations of expressive shading. I may add that I myself use a typewriter constantly and I have not found it in any degree detrimental to piano or organ playing. Per contra, I have found that piano-playing helps one to get a rapid action upon the typewriter.

Q. What is the difference between a suite and a partita? (R. S.)

A. The partita is merely another name for the early suite, or set of dance tunes. The term partita was not usually applied after the dance suite reached its full form in the days of Bach and Handel. In Bach's hands the suite became fairly definite in form. It had a prelude, if desired, then allemande, courante, sarabande, intermezzo and gigue. The intermezzos were from two to four dances, or other movements chosen by the composer, such as minuet, gavotte, air, burlesca, bourrée, etc. The succession of movements was not unlike that in the symphony, which was based in part on the suite. The allemande was of a lively character, not unlike an allegro. The courante was a quick dance, not much different from a modern scherzo in effect. The stately sarabande formed the slow movement, while the gigue made a rapid and brilliant finale. In the last century the suite became more modern in character, and grew into an orchestral piece of symphonic character, though freer in style. Lisztner used this form well, including effective movements in march and fugue form. Goldmark's "Rustic Wedding Symphony" is practically a suite. Rimsky-Korsakoff's "Scherzarezo" is an excellent example of symphonic style in a suite, carried through four large movements.

Q. Is the leit-motif as found in the Wagner Operas to be found in the works of other composers previous to Wagner? (T. H. U.)

A. Yes, but by no means with the logic and continuity of the Wagnerian manner. Mozart, in "Don Giovanni," uses one "leit-motif," once. In the second act of this opera, Don Giovanni comes to the grave of the Commendatore, whom he has murdered and in a spirit of bravado, invites the statue standing there to take supper with him that evening. The statue nods its head and sings an awful warning to the reckless Don. In the last act, at the banquet, when all is mirth and jollity, suddenly the warning motive of the statue is heard. This tells its own story, for the Commendatore, or rather his ghost, comes to the table and seizes upon Don Giovanni.

In "Elijah" there is a chorus picturing the famine upon the land—"The Harvest now is over, the Summer Days are Gone." In the last part of Mendelssohn's oratorio Elijah speaks of his soul longing for the Lord like a thirsty land, whereupon there comes in the orchestra the beautiful theme of the above chorus. This is certainly a "leit-motif" used very graphically. But Wagner made his Leitmotiven numerous and almost continuous. By means of them the orchestra is constantly speaking a language which is as definite as French or Greek. And Wagner had the power of making his Leitmotiven very condensed and graphic. I doubt if there exist in music three chords more expressive than those which constitute the "Fate-motive" in "Die Walküre," and other operas of the Trilogy. Study the Sword-motive, the Fire-motive, the Hunding-motive, the Tristan and Isolde motive, if you wish to realize the condensing power of this genius.



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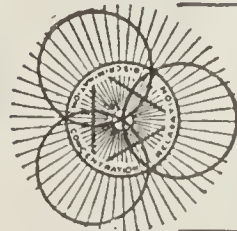
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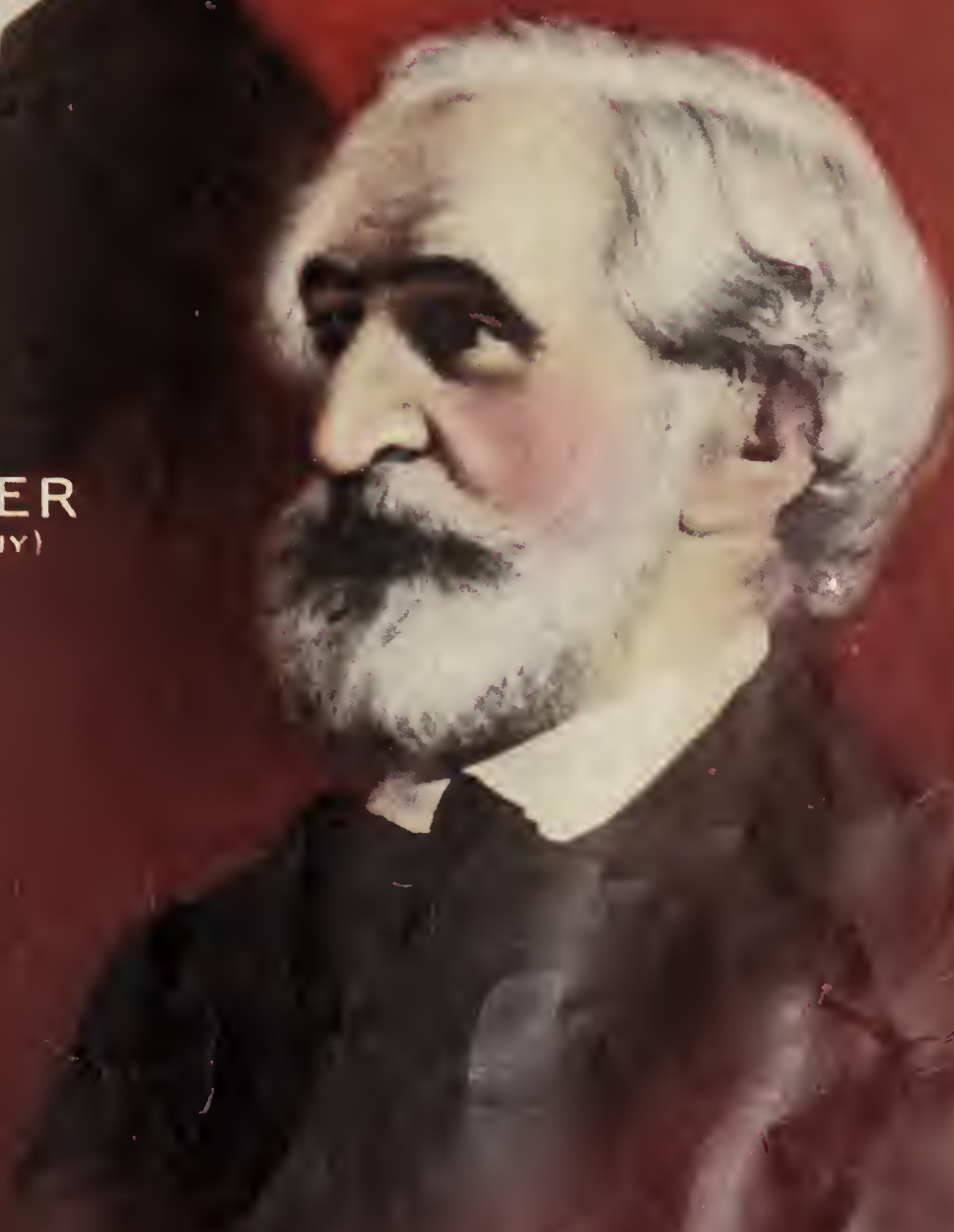
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The Editors' Chat

A Great Pianist on "Art in Piano Playing"

A FEW years ago Mr. Harold Bauer came to America with only one engagement. That was with the Boston Symphony Orchestra. He realized that his whole venture would be a failure unless this one performance was a success. The next morning the critics proclaimed him as one of the most artistic of all the pianists. Since then he has toured the United States many times with unflinching success. Mr. Bauer has given THE ETUDE one of the very best interviews we have ever had the privilege to secure. It is comparable with those of Rachmaninoff, Busoni, Sauer and Pachmann, but in addition to this Mr. Bauer has taken personal pains to introduce advice upon educational matters which will doubtless make this one of the most quoted articles we have ever issued. Mr. Bauer's ideas upon phrasing are unique, and are based upon his experience as violin virtuoso, previous to becoming a piano virtuoso. This little educational talk is cram full of bright helpful points, and will be one of the features of the March ETUDE.

A Vital Article from a Distinguished Historian

Liszt, Rubinstein and Wagner all paid homage to the ability and erudition of Prof. Hermann Ritter, the most distinguished German musical historian. We asked Prof. Ritter to prepare an article upon "The Ten Most Famous Events in Musical History." We wanted to give our readers a means for fixing the outline of Musical History in such a way that their historical reading would prove more understandable and enjoyable. Prof. Ritter went about the work with the sincerity and enthusiasm that has made German *savants* famous the world around. The result is an article which you should read over and over again and then save for future reference. This article will be one of the many features in the March ETUDE.

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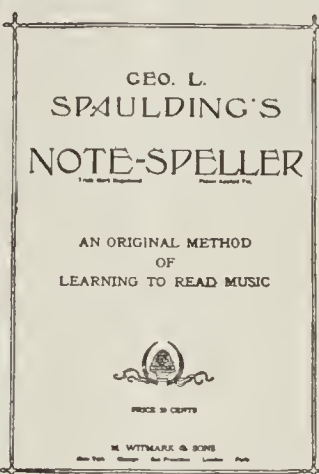
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THE ETUDE

FEBRUARY, 1912

VOL. XXX. No. 2



REAL WORTH AND MUSICAL SUCCESS



THE opera issues of THE ETUDE have reminded us of the eternal and fortifying truth which teaches us that "real worth is the only thing that counts." You have read the admission of the great Caruso who has told ETUDE readers that applause and success are measured by the character of the singer's real merits. If he sings well the public responds. If his voice and art are not up to the mark the public is not responsive. Those singers and performers who imagine that the public is mistaken, and that it will continually patronize mediocre performances simply because the artist has had some "pull" or "influence" in securing opportunities are altogether wrong. When Adelina Patti went to London in 1861 she applied repeatedly to the impresario of the Royal Italian Opera, but was refused an opportunity to sing. She knew that if the public once heard her, her difficulties would end. Consequently, she visited the office of the manager every day, offering to sing for nothing at any time the manager chose. As she was then quite unknown, the manager gave her a part in an unimportant performance of *La Sonambula*. Her triumph with the public was immediate and enormous. After that all was easy. If you have failed to succeed don't blame the public, or the manager, or the conditions, or the lack of advertising—blame yourself. Start at once to use your own intelligence in finding out where your deficiencies are and in determining whether it is within your power to correct them.



THE NEW NECESSITIES



JAMES G. BLAINE is credited with saying: "The luxuries of to-day are the necessities of to-morrow." History is constantly working to verify this aphorism. When forks were first introduced, the common people guffawed at the nobility who ate with metal prongs. At one time baths, carpets, and lights were considered luxuries. The grandeur of a salon was estimated by the number of candles that were burned to illuminate it. One electric advertising sign on Broadway, New York, would make the thousands of candles in the great Hall at Versailles seem dim indeed. Light is no longer the monopoly of the monarchs. The very luxuries which the kings of other days fought to preserve are the possessions of the people. At one time an education was considered among the greatest of luxuries. Now education is not only free to the poorest child in America, but the child's parents are punished if they do not permit it to have this great necessity—education.

Within the memory of our grandparents music itself was thought to be a kind of a useless luxury, often a species of matrimonial bait designed to add to the charms of young ladies in quest of a soul mate. The piano was a piece of furniture which signified social caste more than culture. If anyone died, the piano was sealed for a certain period. Who would think of associating eating or reading with mourning? Music was not a part of the real life of the people. It was something quite alien to their everyday work. The very fact that it was regarded as a desecration to the memory of the dead proves this.

We have lived to see a wonderful change. Music once a luxury has become a most present necessity. According to alienists and psychologists it is very right that this should be thus. We need music as we need the air, the light, water, good food, the sheltering trees, the fragrant flowers. This is particularly so in our city life. Our men have come to work in iron towers and stone caves. Most of the things that are beautiful and fascinating in nature are beyond the city walls. City flowers are for the most part exotic.

Birds fly miles high in the air to keep away from the modern Gehenna of smoke, gasoline, seething masses of struggling mortals. Yet the city is a necessity and this in itself has made music a necessity. The man or woman who serves in the profession of music is performing as important a duty as the physician, the banker or the clergyman. Let him realize the dignity of his work and assume the position that rightfully belongs to him.



BLAZING THE WAY TO PROGRESS



SAVONAROLA, monk, puritan, teacher, despot and over zealous reformer, instituted the "burning of vanities" in the frivolous Venice of 1497. Crowds came to the public square with everything they could find that might be looked upon as useless or vicious. Bad books, cards, evil works of art, tokens of vice, all went into the flames. The next year the zealots carried the work to the extreme and many really valuable books and works of art were lost. Hawthorne, in his wonderful allegory, "The Great Holocaust," imagines a similar destruction of the worthless things of our life.

There comes a time in the careers of all musicians when it is good to do away with the bad habits which stand in the path of progress. We know of one teacher who made a catalogue of all the things which she knew were obstacles and then determined to destroy the obstacles. One of her obstacles was the failure to examine the music she selected for her pupils sufficiently in advance to enable her to give an interesting lesson. Another obstacle was her failure to keep continually on the outlook for new pieces.

Did you ever think of the plan of having a kind of imaginary bonfire made up of the traits that are keeping you back? The way to success is not along paths some one has already cut for you. First find out what your obstacles are and then blaze your way through them until you reach your life's goal. Think of the hide-bound traditions, habits of thought, and conventional customs which men like Beethoven, Gluck and Wagner had to feed to the flames before their roads were cleared for progress.



MUSIC, THE COMFORTER



LAST week we heard one hundred crippled orphan children singing, and music had for us a new and sweeter meaning. The crutches, the bandages, the braces, the pains, the aches, the fears and tears were all wiped away for the moment by the wonderful magic of song. Smiling faces made it hard to realize that their cruel deformities really existed. Music, the comforter, had come.

Sometimes we think that the highest office of our art is to take the mind away from the perplexities, the griefs and the cares of everyday life. We agree with Shelley that "music when soft voices die, vibrates in the memory." Music is the anodyne of the world. When you are tired, and worn and worried; when the great problem seems harder than ever; when there does not seem to be any way out, take a little rest and go to your piano, your violin or your singing. This kind of a rest may bring the solution of your difficulties far quicker than hours of worrying. Psychologists are coming to realize that music has a utilitarian worth which in this age of tension is quite as important as bread and butter. When you fail to find mental comfort turn to music and the relief is almost sure to come.

"The still, sad music of humanity" of which Wordsworth speaks has been the haven to which many a world-worn soul has drifted to find rest, comfort and new spiritual development.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

THE MODERN COMPOSERS OF HUNGARY.

IN the French review of the International Music Society, Sándor Kovács writes on the young Hungarian school. The leader in this school was Hans Koessler, who exerted his influence as conservatory teacher at Budapest. The writer intimates that before this "few knew what a fugue was, or a consecutive fifth." Liszt, of course, was one of the Titans, but his career was passed mostly in foreign lands.

The pioneer composer of the school was Odon de Mihalovitch, now director of the conservatory at Budapest. A pupil of Moritz Hauptmann, he was at first ultra-Wagnerian, producing an opera in 1880 and spending his time in exploiting the Wagner-Liszt school. Through him Wagner was perhaps known earlier in Hungary than in Germany. With his "Nixe," Mihalovitch grew more independent of Bayreuth influence, and his symphony in C-sharp minor marked the maturity of his style and power. The writer says this work shows the grandeur of feeling found in Brahms, Bruckner and Franck. This is a little indefinite, but the work is evidently earnest.

Leo Weiner, now a professor of harmony, was self-taught except for a three months' piano course. His early Scherzo and Serenade for orchestra show much caprice and brilliancy, together with a leaning toward the Debussy school of sonority for its own sake. Weiner's E-flat string quartet, which followed, combined a modern style with almost savage strength. With his G-minor trio (1910) Weiner returned to the solid ground of musical architecture, and showed a ripe mastery of expression. Nothing in this is fettered by rule, however, and Weiner proceeds by brusque contrasts of themes rather than by the familiar methods of development. He has a keen and individual harmonic taste, and his modulations, like all his work, show decided individuality.

Ernst von Dohnanyi, like Weiner, was a youthful prodigy, and his two quartets are full of variety and interest. Rated as a follower of Brahms, Dohnanyi is rather a member of the school represented by Elgar or Paderewski, a school of intense, almost hair-splitting earnestness. These men do sincere work, but in symphonies it is often too diffuse. Where Weiner begins gently and works up to a climax, Dohnanyi starts in with intensity and tries to hold the pace. M. Kovács speaks of Dohnanyi's symphony in D-minor as showing vehement pathos, virile force, and youthful spirit; but his standard is not that of a Tchaikovsky or a Huber. These composers are often best known by their piano works and Dohnanyi's Rhapsodies are a case in point.

The works of Weiner and Dohnanyi have a persistent Hungarian suggestion about them, but it is not the Gypsy flavor. The writer disclaims all desire to call Gypsy music Hungarian. It belongs to Hungary, and Schubert and Liszt have made it famous; but it is not the music of the real Hungarian race. It has one striking scale, A, B, C, D-sharp, E, F, G-sharp, A. But the real Hungarian folk-songs have many other scales especially the pentatonic. The songs are more or less perverted by the Gypsies, and Liszt championed the perverted style. "It sufficed," writes M. Kovács, "to take some popular themes, no matter from where, and treat them in the Gypsy manner, with augmented intervals, weird chromatics and crashes of noise, and the public would believe itself at Budapest." Now the composers have gone back to the real Hungarian folk-song. Bartalus collected them in their true form, and the pianist Arpad Szendy tried to get their effects in his rhapsodies. But the cause was really won by Bela Bartok and Zoltan Kodaly. They went about the country gifted with keen musical intelligence and armed with phonographs. They passed months and seasons among the peasants, and found that the Gypsy scale was either a fiction or a rare exception among the natives.

They found a variety of metres and rhythms, the pentatonic scale, and the remains of some of the mediæval church modes, if not of the actual old Greek scales. They are writing a book in which they will surely prove that Liszt's rhapsodies should be called Gypsy and not Hungarian. Meanwhile they bring to the native themes in their compositions a style that is almost too modern.

THE INFLUENCE OF EARLY ENGLISH MUSIC.

Still another article on English influence in music, this time by Johannes Wolf in the *Quarterly*. He begins just after ancient times, when Augustine came to Britain with the liturgy of Gregory the Great. Under Winfred the Gregorian Tones were taken from England to Germany. Many Irish monks became musical leaders on the continent, one of them, St. Gall, founding the famous monastery named after him. Alcuin, at the court of Charlemagne, was another Irish authority on music. Scotius Erigena made a report on the primitive Organum as early as the ninth century, says the writer. The Organum was at first a crude succession of empty fifths and fourths. Guido allowed one voice to start with another and move up in oblique motion until a fourth above it. But it remained for England to develop a new Organum including contrary motion also. John Cotton was the leader, and a manuscript of this system called the Winchester Troper dates back at least as far as 1100. Systems of thirds or sixths were called the Gymel or Fauxbourdon. The freeing of restrictions gradually allowed true polyphony to develop, and the writer believes that it arose in Wales. Meanwhile there must have been an early school of popular music. The bards with their harps existed in both Saxon and Danish times. We find King Canute improvising a song, moved by the distant singing of the monks of Ely at sunset. By the year 1215 English music was well developed as is shown by the well-known round of about that date, "Sumer is icumen in." Nothing so beautiful is found in other nations until centuries later. In the 14th century Paris was considered the leader, but Norman France was then a part of England. Thus Jean de Muris, of the Paris school, who wrote the "Speculum Musicae" in 1325, was really a teacher at Oxford. He regrets the good old days of the preceding century, probably referring to the English school of "Sumer is icumen in." In the fifteenth century John Dunstable kept England in the lead, just as Purcell did in the later days when counterpoint gave way to harmony. We find Erasmus saying that the English were the most accomplished in music of any people; and German musicians came regularly to England to study until the end of the 17th century. In the same magazine Angul Hammerich has an article on Denmark's debt to England in that century. Bach and Handel then came on the scene, but even then some English influence helped to shape the latter's oratorios—a healthier influence than Italy exerted on his operas.

MUSICAL NOVELTIES.

Among the foreign novelties, perhaps the most successful is Kienzl's opera "The Ranz-des-Vaches," dealing with the Swiss guards at the Tuileries in the French Revolution. Another popular work is Bittner's "Der Bergsee," showing Austrian mountaineers resisting the Bishop of Salzburg. Other German operas are "Der Freischärler," by Karl Weiss; and "Das heisse Eisen," by Max Wolff; the latter on a play by Hans Sachs. Weingartner is at work upon "Cain and Abel," also a violin concerto and a comedy overture. In Italy, Sonzogno will produce new works by Orefice, Serpelli and Gianetto. Barcelona will hear "Titania," by Morera; while new works for Madrid are San Felipe's "La Real Hembra" and "Amor y Libertad," by Ernesto de Arana. "La Peri," by Dukas, is now published. The Peri, who dwells at the end of the earth, is robbed of the flower of immortality by King Iskender; but she revenges herself by giving him the fear of death. The ballet "Bacchante," by Leon Delcroix, will be heard (and seen) at Ghent.

In the instrumental field, Dresden enjoyed symphonies by August Halm and Ewald Straesser, while Joseph Lauber's violin concerto was given at Zurich. Reger's new string quartet, Op. 121, is held below his usual standard, except for the slow movement. A Scherzo by Erwin Lendvai pleased

at Altenburg. Prince Joachim Albrecht of Prussia has finished a symphonic poem on Böcklin's picture "The Isle of the Dead," but Rachmaninoff's work on this subject will be hard to surpass. Paris has enjoyed a symphony by Louis Thirion, three Roumanian ballads by Bertelin, and a symphonic poem by Ingelbrecht called "Pour le jour de la première neige au vieux Japon." This takes the prize for length of title. It seems that when the first snow came in old Japan, people made a holiday and welcomed it; and the composer wrote some bizarre music on this subject.

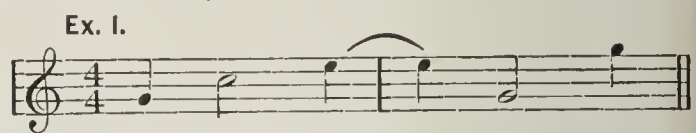
Warsaw had some new stage business in "Carmen." Russian soldiers were borrowed for the occasion, and when they saw their general in one of the boxes, they lined up and saluted him. The audience was vastly amused and the general laughed as heartily as anyone. A more serious event was a soprano's sudden drop through a stage in Florence. The audience was horrified, but she came back with only a slight limp. She had fallen through the prompter's box.

Strauss is reported ill. Investigation shows that he directed a festival of his own music at Hague.

THE PROBABLE ORIGIN OF SYNCOPATION.

MANY people have difficulty in understanding the significance of syncopation, whereas it is really little more than a temporary displacement of the regular metrical accent. For instance, if the time signature or meter is four-four, or four quarter notes to the measure, the main accent naturally falls upon the first beat of the measure and the secondary accent regularly falls upon the third beat of the measure.

Now let us suppose that a measure ends with a quarter note and that this quarter note is tied over to the first quarter note in the next succeeding measure.



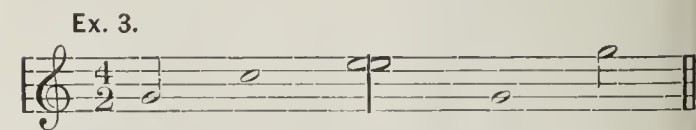
This virtually robs the second measure of the accent which would have fallen upon its strongest beat if a note had been played upon that beat. To the person with a well-developed sense of rhythm, this loss is very strongly felt. A syncopation also occurs when a note begins after the commencement of any beat and is continued into the following beat, as at (a) in Ex. 2.

The following are examples of the effects of syncopation:



In playing the above the performer should feel firmly impressed with the regular accents, even though the regular accentuation is disturbed. It must always be like an irregular design on a very regular background.

A leading English authority, Dr. Ralph Dunstan, says in his *Cyclopaedic Dictionary*, "The term syncopation, meaning literally 'a cutting off,' is probably derived from the practice of 'cutting through the notes' in early notation." Thus, instead of writing a quarter note and tying it over to the next measure it was the custom to write a phrase such as the above (Ex. 1) in the following manner. Note that the metre is changed from four-four to four-two.



The art of music is the wealth of modern times as well as the pride and greatness of our day. It is essentially a product of the last few centuries and its position in the development of the world will not be known or appreciated for ages to come.

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VICTOR HERBERT



ARTHUR SULLIVAN

[Although the greater part of Victor Herbert's life has been spent in America and on the continent, and although he is now a staunch American citizen, he is very proud of the fact that he was born in Dublin, Ireland, on the first of February, 1859. Students of genealogy will find it interesting to note that Mr. Herbert's grandfather was the immensely versatile novelist, artist and musician, Samuel Lover. All who have sung *The Low-back Car* and *Molly Bawn* have had a taste of Lover's melodious gift, and all who have read *Handy Andy* or *Rory O'More* know his wonderful talent for character drawing, and his keen Irish wit, but few know that he was one of the most famous portrait painters of his time. Many of his portraits are to be found in the foremost picture galleries of Great Britain. Mr. Herbert's father was a barrister in Dublin. When the boy was taken to Germany, at the age of seven, great care was exercised in his general education. He went to the Gymnasium, at Stuttgart, and received that strict and excellent education for which such institutions (which compare with American colleges—not high schools), are justly famed. It was not long before it was evident that music was to be the most likely career for the boy, and he was placed under the best teachers obtainable. The great 'cellist, Bernhard Cossmann (whose private pupil he was in Baden-Baden), was his teacher in violoncello. Hofkapellmeister Max Seifritz, in Stuttgart, later became his teacher in composition. He toured Germany, Austria and Switzerland as a solo 'cellist with great success. For a time he played in Vienna under the direction of Edward Strauss. Here he made the acquaintance of Von Suppé and other noted composers of the Viennese light operas of the time. He played in one of the operas houses and became thoroughly acquainted with the best in the inimitable Viennese school. This served to mould his taste to an extent; although his cosmopolitan life has kept him from becoming narrowed by any one school or type of composition. In 1885 he returned to Stuttgart to accept what he thought would be a life position at the Royal Opera as solo 'cellist. In 1886 he was brought to the Metropolitan Opera House in New York by Seidl. There he was solo 'cellist during all of the historic operatic productions, which made the Seidl epoch famous. For a time he acted as assistant conductor to Anton Seidl and Theodore Thomas. At the death of Patrick Gilmore, Mr. Herbert became conductor of the Twenty-second Regiment Band, of New York (1896), continuing in this position for six years. In 1898 he assumed the position of conductor of the Pittsburgh Symphony Orchestra. On his return to New York he formed his own orchestra, which has had a unique and exceptionally successful career. A list of Mr. Herbert's compositions would be very long. The following is a list of a few by which he is best known to the public, many of which have been extremely successful in Europe as well as in America. ORCHESTRAL WORKS: *Hero and Leander* (Symphonic Poem), *Suites*, *Romantic*, *Woodland Fancies* and *Columbus*. *The Captive*, a dramatic cantata performed at the Worcester (Mass.) festival. His violoncello concertos are in the repertoire of practically every high-class orchestra and 'cello virtuoso. Among the most successful of his 30 and more comic operas are: *Prince Ananias*, *The Serenade*, *The Wizard of the Nile*, *The Idol's Eye*, *The Fortune Teller*, *The Singing Girl*, *Cyrano de Bergerac*, *Babes in Toyland*, *It Happened in Noidland*, *Babette*, *Mlle. Modiste*, *The Red Mill*, *Algeria*, *Naughty Marietta*, *The Duchess* and *The Enchantress*. In addition Mr. Herbert has written much chamber music, as yet unpublished. Mr. Herbert's masterpiece is his Grand Opera *Natoma*, which, up to the time of writing, has been performed by the Chicago-Philadelphia Opera Company with sensational success in Philadelphia, Chicago, New York, Baltimore and elsewhere. When he landed in America in 1886, and like most Irishmen decided to become an American citizen at once, he determined to write an opera upon an American subject which would rank as a great American opera. For years he searched for a libretto. Finally Oscar Hammerstein asked him to write an opera for Miss Mary Garden and a book was found. When Hammerstein abandoned his New York Opera House, Andreas Dippel made every possible provision for a successful production. In recognition of his achievement the University of Villa Nova (Pennsylvania), conferred the degree of Music Doctor upon him. Mr. Herbert is particularly proud of this distinction as most of the professors at that prominent institution are of Irish birth.—EDITOR'S NOTE.]

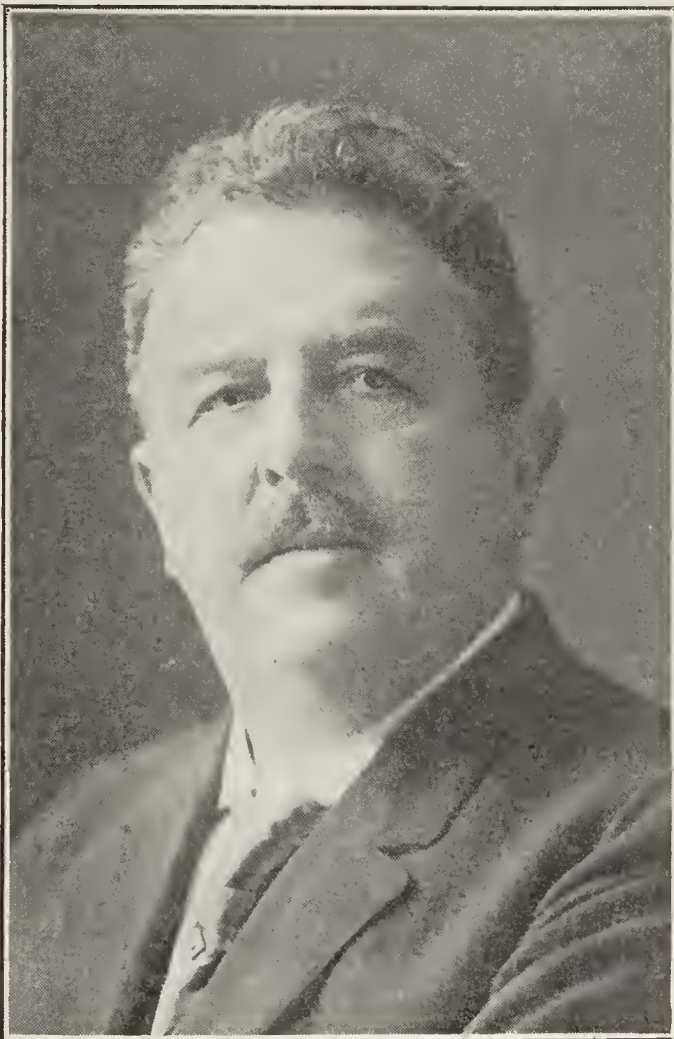
THE MUSIC OF THE PEOPLE.

"It is very hard to be patient with the musical hypocrites who affect to see nothing good in any music that is not of the most serious kind. There is a great territory between the very bad music and the very complicated music of the great masters. In that territory we find the music of the people. It is absurd to suppose that the average individual who has had no musical training of any kind takes a real musical delight in listening to music that even a musician would have difficulty in following and appreciating.

"We need more of the comedy in life. Who would

belittle the sociological worth of Ibsen? the symbolism of Maeterlinck? or the great poetic beauty of Rossetti?—still we should remember that the greatest dramatist of all found time for both *Hamlet* and *A Midsummer Night's Dream*. The world is hungry for something to rob our everyday life of too much of its seriousness.

"From an educational standpoint light opera has a greater influence upon the musical taste of the public in our cities than any other form of musical endeavor, unless it be the music in the churches. That is, more



VICTOR HERBERT.

people attend the performances of light opera than all of those who attend grand opera and high-class concerts. For this reason musical educators should consider the importance of the matter and contend for musicianly music in this form.

"I have never been able to look upon the music I have written for my own light operas as music demanding less thought, or less skill, or less careful detailed attention than the music I have written for the so-called serious works. I have always held before me the motto 'Always do the best you can no matter what the work may be.' There is a great deal in that. It is one of the best mottos for the young musician to adopt. Many young workers complete a work with the—'That is good enough; I'll let it go at that' spirit. They do not demand the best that is in them. This is the attitude I have always felt toward my comic operas. Everybody knows that I could write fugues if I chose

to do so. The work upon a comic opera is no less exacting in a way, but of a different kind. When I look back upon the actual labor which my comic operas have necessitated, I can assure you that I have a most wholesome respect for them."

[Mr. Herbert said this with an earnestness which is difficult to connote in an interview. As he walked around his room, papered with personal mementos from great musicians of the rank of Richard Strauss, it was interesting to note that programs of his comic operas given here and abroad were quite as much in evidence as the tokens of appreciation from distinguished virtuosos and composers.]

THE PUBLIC DEMAND FOR GOOD LIGHT OPERA.

"The public demand for really worthy light opera is always strongly manifested. The American public is entitled to the best. For a time some musical entertainment with an extremely good libretto—that is, good from the standpoint of popular drawing qualities, may succeed in drawing large audiences, even though the music may be mediocre or even very badly done. However, such pieces usually draw large houses for a comparatively short time while the works based upon a good plot, and accompanied with good music, are played for years, and then frequently revived with gratifying success. To endure, both libretto and music must be good.

"We are always blessed with pessimists who try to pull down that which the earnest music workers have worked so hard to build. These pessimists belittle good light opera music and claim that real musical appetite of the public is the kind of music commonly known as 'trash.' A review of the light opera situation for the past twenty years will reveal that the operas that have been the most in favor have been those with music far above the average.

"It is with great regret that I note that many leading American composers have turned aside from light opera after the failure of the first effort in this line. They write symphonies, huge choral works and other complicated compositions which are perhaps performed a few times before a curious public and then abandoned for the immortal works of the older masters. Of course, they are rendering a service to American musical art and I admire them for it, even though they seem to forget that they might do more good by occasionally writing good music within the comprehension of the greater number of people.

"Why cannot really brilliant men of the type of Chadwick, Parker, Hadley, Foote, A. Nevin, Kelley and others do more to enrich the people's music of America? The composer who has a higher regard for his dignity than the average musician need not suspect that the writing of a good comic opera is an easy task or one unworthy of his mettle. The average good comic opera demands as much musicianship as many of the alleged classical works and is vastly more difficult to execute.

"Musicians do not seem to realize that the great masters of the past wrote an enormous amount of good, light music. Consider for a moment the wonderful light operas of Mozart, some of them comic operas in the highest sense of the term. In fact, some musicians consider Richard Wagner's greatest work his comic opera *Die Meistersinger*. Look through Handel, Haydn, Beethoven, Mendelssohn, Mozart, etc., as well as such modern French composers as Saint-Saëns, Thomas, Delibes, Dubois and others, and you will find dozens of dance tunes and mighty good dance

Did these masters lower themselves by looking out at the sunshine and the flowers for a little while instead of everlastingly poking about in musical crypts? Play over the second subject of the first movement of Haydn's E flat symphony and see what a capital waltz it is. Do we have any such melodic fertility from the masters of to-day? Our young composers seem to have soared so high in Olympus that they have completely lost the ladder to earth.

"The musical public is commencing to cry out again for melody—real, beautiful, entrancing melody. One of the first things the old masters sought to do was to find a theme. Beethoven had books full of them stored away. Now the tendency seems to be to try to make a great work out of a weak theme, or sometimes no theme at all, if my ears do not deceive me. Works of this kind can hardly last long in popular favor. I can find little hope for a great musical future in the tendencies of the later Debussy and the later Strauss. I know full well that there was a great hue and cry of a similar kind when Wagner first came to the front—but Wagner had no desire to overthrow the great harmonic systems created by the old masters.

"The musical high brows who rave over *Pelléas and Mélisande* and *Elektra* would, in ninety cases out of a hundred, be much more comfortable at a performance of *Carmen* or *Mignon*. Between them and the unfortunates whose musical tastes are not very remote from the savagery of African forests there must come a vast army of real music lovers who want music that is beautiful and sprightly. It is absurd to be provoked with the business man who refuses to spend his evenings pouring over Dante's *Inferno* or Chaucer's *Canterbury Tales*. If he demands Thackeray, Dickens, Kipling, Hugo, or even Jack London and Montague Glass, it is a manifestation of an appetite which will do him and his neighbors nothing but good. The obtruse classics must always be for the limited few."

GOOD LIBRETTOS.

"It is one of the hardest things in the world to get a good, strong, clean libretto. There are only a very few men who seem to have the gift of writing fine librettos. The story is continually being thrown aside for the music. It is a task which taxes the most skillful dramatist. It is almost impossible for the composer to rise above a bad libretto. I have often read dozens before deciding upon a likely one. It is pleasant to note the high character of American librettos. In fact, some of the imported librettos are crude and even ungrammatical.

"If the output of librettos is small the output of really good comic opera singers is likewise limited. There is never a great output of really good things, but grand opera continually robs comic opera of the good singers. Our American girls study here and in Europe for grand opera when many of them barely have comic opera possibilities. Yet they are insulted if the project of going into comic opera is suggested to them. Comic opera soloists receive good salaries, and if they are really worthy, are rarely without regular employment. Traveling conditions and the condition of the theatre buildings are improving all the time and with legitimate comic opera of a high class the opportunities would seem to me far greater than the certain future of being a grand opera mediocrity.

"The difficulty with singers recruited from grand opera ranks is that they look down on comic opera and fail to apply themselves properly. It is often far more difficult to write a good piece of light music than a bad symphony. I know, for I have written both."

LIGHT OPERA IN GERMANY.

"The German has no false pride, no superciliousness about his light operas. He recognizes them as a necessity and patronizes them with the same sincerity with which he would give to a symphony concert. It was my good fortune to have known the Viennese composers Strauss, Gené, von Suppé and others. The Strausses were, of course, the providers of dance music to the great balls of Vienna. The title of dance king or waltz king which fell on different generations was justly won. When Johann Strauss commenced to write for the stage he was helped by Gené, and I played in the orchestra in Vienna when some of the Strauss pieces were at the height of their success. Von Suppé was much more of a musician from the sense of craftsmanship than Strauss or Gené. Some of his operas were really grand operas in the higher sense of the word. I played under him also. The operas of Lortzing have no counterpart in America. In fact they could not be successfully transplanted in American soil as they are 'volks' operas, and are based upon German

traditions quite alien to anything American. Millocker ranks high as a composer of German comic operas. It is a well-known fact that von Bülow regarded both Millocker and Lortzing as men of great genius. Von Bülow put a Strauss valse on one of his programs of a great festival at Hamburg, and during the time that I was with Seidl, Strauss' waltzes came on our programs with almost daily regularity. Of the present day Viennese writers Lehar and Oscar Strauss both rank very high. The former, perhaps, shows the most finished musicianship. The orchestration of his works is beautifully made and his craftsmanship as a composer is extremely fine.

THE LIGHT OPERA OF FRANCE.

The light operas of the standard French composers of the past show a kind of polish which makes them inimitable and which is extremely hard to describe. My own inclinations are decidedly toward the French school, if it may be called a school—although I have tried to create a style of my own. There is a long list of French composers who have added greatly to the treasures of light opera. Auber, Audran, Planquette and Lecocq sparkle with brilliant tunes and undulate with intoxicating melodies. Think of the longevity of the *Chimes of Normandy* or *Giroflé-Girofla*. They will long outlive those who scoff at light opera and who can see beauty in nothing short of *The Girl of the Golden West* or *Salome*. Offenbach is, of course, regarded as a Frenchman, although he was a German Hebrew. He was a 'cellist, by the way, and was the inventor of the Opera Bouffe, those musical dramatic satires which poke fun at serious things. There seem to be no French composers at this day who are carrying on the old French traditions, with the possible exception of Messager, whose works are truly delightful. *Veronique* is particularly fascinating.

LIGHT OPERA IN ENGLAND.

"In England the spot light of comic opera celebrity seems still to be focussed upon the works of Gilbert and Sullivan. The fact that they are frequently revived is sufficient testimony to their worth. Time is, after all, the great judge in matters of this kind. Of course *The Geisha* of Sidney Jones has been given many times on the continent and in this country, and Mr. Edward German has written some works which are, I fear, more of a credit to his thorough musicianship than to his melodic fertility, but the English tendency to engage several men in the composition of one work is ridiculously inartistic. Even a composer like Cellier could turn out an opera like the very effective *Dorothy* with far more likelihood of permanent recognition than could a congress of experts all working together, but all with their own individualities ever present and obvious. It is as though an army of sculptors undertook to make one work, one making the nose, one making the eyes, another making the ears, and others making different parts of the body. Can you imagine what would be the result from the artistic standpoint?

"The late W. S. Gilbert was such a master of his craft as a librettist that he stands alone among the librettists of all countries. There was never such a man on the continent, and the combination of Gilbert and Sullivan was inimitable. It should be remembered that even with this ideal combination there was still many a failure. By no means all of the Gilbert and Sullivan works were successes.

LIGHT OPERA IN AMERICA.

"I do not think that Americans suffer for want of good light opera, even though many of the successes in recent years have leaked out of the end of my own pen. I think that the best American comic operas will stand comparison with the best that come over the seas. The fact that there is a demand for American works abroad endorses this.

"I think that there is a big field for Americans in light opera. Our younger writers who would succeed must first of all learn the demands of the theatre. They must become acquainted with the atmosphere of the footlights. A composer may write the most marvelous music and yet produce music entirely unsuited to the stage. Innumerable great poets have tried to write great plays, but few catch the right color. Longfellow, for instance, was a dismal failure, although he earnestly hoped and worked to produce a great dramatic work. There must be a natural feeling for the dramatic. The composer must feel and understand what music is best to enhance the dramatic effect in a certain situation. I never realized this so much as when I was engaged upon my grand opera *Natoma*.

The plot was filled with situations demanding special musical effects and all of these required particular care and a keen appreciation of the dramatic color.

"The feeling for dramatic color is partly innate and partly cultivated. The number of composers who have made a great success with their first works for the stage is so small that one has difficulty in thinking of them. Success most frequently comes at the end of a road lined with many failures. The trouble is that our younger composers in looking down this road see only the failures and shrink back in fear after their first work is sent to the theatrical storehouse. If you have confidence in yourself keep on. If you are built of the right stuff you will keep your eyes on the goal and march fearlessly down the road to success. Do not be beguiled by the false lights of mediocrity. Remember that if you are writing a comic opera try to make it just as fine in its type as though you were writing a Grand Opera. Always do 'the best you can!' That is the motto I have always followed."

THE NEED OF MORE STACCATO PLAYING.

BY MARGARET WHITFIELD.

THE value of a certain amount of regular drill in staccato playing cannot be overestimated. So convinced is the writer of its power to impart a beautiful quality to the touch that, up to a certain stage of advancement, she habitually devotes some minutes of each lesson period to its special practice, the length of time being proportioned to the needs of the pupil. Those with a heavy or with a blurred, legato touch of course require more of such work than those with the more elastic touch.

It is better to have this drill come in the regular lesson period so that it may be done under the teacher's personal supervision. As a rule the major and the minor scales may be used. These come within the scope of the average pupil, or in cases of more advanced pupils, they serve a double purpose by also being kept in perpetual remembrance. When one has learned to play a quick staccato scale satisfactorily, one has gone far towards acquiring not only the lightness of touch indispensable in certain kinds of music, but also the sureness necessary in all kinds.

It might be argued that in many instances this would encroach too much on the usual half-hour period; but to this it may be pointed out that such an encroachment would be entirely justified by the gain in the technic and the touch. It increases the natural crispness and beauty of the elastic touch; it imparts a clearness to the too often blurred legato, and into that soulless, wooden touch, the despair of all teachers, it introduces a lighter quality. In the latter case a six months' uninterrupted diet of staccato work may be recommended.

Of course a pupil naturally inclines to the legato however imperfect his or her expression of it may be. It is well to recognize that behind this expression lies temperament. While a certain amount of practice and drill in all other touches and in the work embodying such touches is necessary, the best in this pupil will be developed through the legato, and to that end it is advisable to direct his special attention and effort. There are cases, however, where too much legato work would be injudicious. The writer has a pupil whose playing is of almost transcendent lightness and grace. To insist upon an equal period being given to heavy chord and legato practice, as to the work for which she is fitted, would assuredly have a detrimental effect on her delicacy of touch without bringing her legato up to the proper richness and fulness. The result would be mediocrity. She has not the legato temperament.

It may be argued that such methods will not produce "all around good musicians." A fine mathematician may be a comparatively poor speller, and a boy or girl who excels in the study of "English as she is written" may be a very poor talker. Whenever the best has been brought out, whenever one has really "made good," it is because special attention has been directed to a particular end. Special drill in the staccato touch invariably brings good results.

Art is free and should not be hampered by mechanical and theoretical restrictions. The trained ear must discriminate, and I am very diffident about making laws for others to follow. Such laws have little real worth. It would be better to my mind for their makers to spend the time in trying to turn out a really worthy new Minuet.—Haydn.



Some Embellishments Which Perplex Piano Pupils

By the Distinguished German Musical Savant
DR. HUGO RIEMANN

Author of "Riemann's Dictionary," Lecturer on Music at the
Leipsic University

[Dr. Carl Wilhelm Julius Hugo Riemann, now regarded throughout the world as one of the most distinguished and erudite authorities upon musical theoretical subjects, joins the long list of eminent musicians who have honored the music teachers, students and music lovers of America through contributions to THE ETUDE. Dr. Riemann was born at Grossmehra, near Sondershausen, July 18, 1849. He was a pupil of Ratzenberger, Frankenberger and Barthel and a student of law, philosophy and history at the Universities of Berlin and Tübingen. In 1870 he became a student at the Leipsic Conservatory. He won his degree of Doctor of Philosophy with a musical thesis at the University of Göttingen in 1873. He became a lecturer at the conservatories of Leipsic, Hamburg and Sondershausen. In 1893 he became a lecturer at the Leipsic University. Besides his musical compositions he has written numerous works upon musical theory and musical history. His best known work is Riemann's Dictionary, which has passed through many editions.]

It is a familiar fact that embellishments which are not written out definitely in rhythmic values, but are indicated either by abbreviating signs (*tr* ~ ~ ~) or by very small notes placed without fixed time value in the measure, are always a troublesome matter to lovers of music who have not had professional training, and for that reason either are not clear as to the meaning of these ornaments or else are embarrassed in trying to arrange them properly in the measure. The following simple directions are intended as an aid for them in their perplexity.

We shall wholly disregard signs that are antiquated and obsolete. Fundamental, historical study is essential to the correct understanding and proper execution of the embellishments that occur in compositions by the French clavicinists of the eighteenth century, and in those by the English virginalists of the seventeenth century. When works dating from those earlier periods are prepared for publication at the present time it becomes the duty of the editor to substitute modern ornament signs that will be immediately understood, and will correctly express the meaning of the ancient ones; or else it behooves him to write out in full the more complicated ones. But the embellishments which rose in the classical period following the time of Bach reveal quite a different case, inasmuch as the compositions of Haydn, Mozart, Beethoven and of the more recent composers, can usually be printed without any considerable alteration of the ornaments, since those ornaments less commonly in use are generally written out by the composer.

THE TRILL AND ITS PROPER EXECUTION.

The trill (shake) is the most important of the embellishments. It is indicated by (*tr*), with or without an appended wave-like line ~~~~~, for example, the trill in the *Adagio* of Beethoven's Sonata in G major (Op. 14, 1):



The trill begins on the note for which it is required (the note immediately over or under the trill sign) and continues as a rapid and regular alternation of this note (known as the principal note) and the note next above, which is known as the auxiliary note. This auxiliary note always conforms to the key signature, that is it is the next note above in the scale of the piece you are playing. Hence, as our example is in the key of C, and the principal note is C, the auxiliary note would be D, a whole step above C. If the trill had been upon E, the auxiliary note would have been one-half step above E. If the key of the piece had been different, let us say A flat, with four flats, and the trill on C the auxiliary note would have been D flat, one-half step above C, but the next note above in the scale of A flat.

The rapidity of the trill depends upon the rapidity of the tempo of the piece and upon the technical capabilities of the performer. In all cases the alternation must be regular and the number of notes made proportionate to the number of time units indicated by the principal note. In the case of this example from Beethoven a moderate degree of rapidity is advisable, namely four thirty-seconds to each eighth note of the accompaniment.

Ex. 2.



The amateur can wholly ignore the old rule that a trill must begin on the auxiliary note. When the modern composer desires this form of trill he writes a short appoggiatura. This short appoggiatura, sometimes called acciaccatura, is a small note with a stroke through its hook, at the beginning of the trill. This expedient is also employed in modern editions of the classics. When the trill is to begin on the auxiliary note, as shown by the short appoggiatura, instead of the first two auxiliary notes, it is best to play three (a triplet). Our example above is thus simplified, and begins as follows:

Ex. 3.



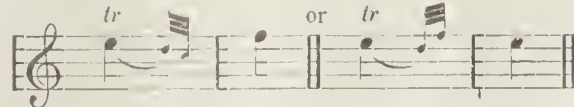
When a trill is required for a note of short value it is best to play a triplet instead of a single note, and so make only one alternation between the principal note and its auxiliary, as, for example, in measure 25 in the *Finale* to Beethoven's Sonata Op. 2, III:

Ex. 4.



A trill must always end on the principal note, except when some form of "after-note" (*nachschlag*) is shown by small notes, written at its close, for instance:

Ex. 5.



At the present time such passages are more usually written in the following manner:

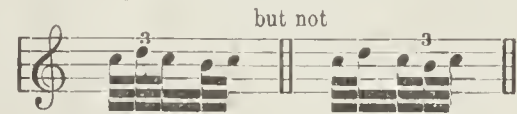
Ex. 6.



because, after one has become accustomed to the regular use of the after-notes of the trill it is an easy matter to fall into the error either of reading the small notes falsely or else of supposing some mistake on the part of the printer.

The normal after-note to a trill is written in small notes at the close of the trill (the same as in our first example), and calls for a single alternation of the principal note and its auxiliary note below, therefore, for a trill upon C, a conclusion by means of an after-note would be B C. But let it be remembered that, as a rule, the written principal note is played on the accented parts of the measure, and, therefore, upon the several eighths or sixteenths, respectively; and, furthermore, that the fifth note from the end of the trill should be the first note of a triplet, while the last five notes, divided into three notes and two notes, respectively, make the proper ending with an after-note. This may be exemplified as follows:

Ex. 7.



In this way the after-note is made much clearer.

It may be stated that, as a rule, every long trill has an after-note, even though it be not indicated. But the after-note is incorrectly used when a note of short value follows the trill, as, for example:

Ex. 8.



and in both of the instances in the fifth example given above.

Chain trills and leaping-trills, such as:

Ex. 9.



only take an after-note at the close, that is, at the point where the chain ceases.

The less-qualified player is particularly cautioned when playing trills not to overdo the matter, and exceed his strength, but, as far as possible, without forcing himself, he should execute as many notes as he can do most conveniently, striving before all else to make his rendition perfectly smooth and wholly free from anything disturbing to the even flow of the tones.

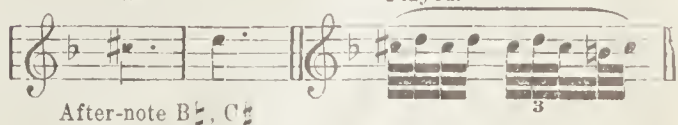
A number of accidentals (\flat \sharp \natural \sharp) are used in connection with the sign (*tr*), and these always affect the one or the other of the auxiliary notes. For example:

Ex. 10.



A trill is never used in any interval other than a major or minor second. In the last instance in the above example the trill is upon B flat and C, and even though the accidental were omitted, C sharp would not be played. As after-note the under auxiliary note conforming to the key of the composition is always understood. In the following example, however, which is in D minor, with B flattened, the augmented second, C sharp and B flat, would be impossible. The after-note of the trill on C sharp would, therefore, demand a B natural, thus:

Ex. 11. Written.



The double trill makes even higher demands upon the ability of the player than the simple trill, for the reason that the less advanced player may have to be satisfied with a trill in only one of the two voices,

or else play both voices as a short, inverted mordent, called in German a *pralltriller*, for example:



In a great many cases, and especially in modern music, when the trill-sign is written over notes of short value, it is also practical to play this as an inverted mordent, and often the inverted mordent is the ornament intended by the composer, as at the close of the *Adagio* movement in Beethoven's C major Sonata, Op. 2 III.:



(The second section of this article will deal with the mordent, the turn, the appoggiatura, etc.)

SELF-EXPRESSION IN MUSIC.

BY EDW. BAXTER PERRY.

[The following stimulating article by the eminent American pianist, Edward Baxter Perry, was intended for the "Self-Help, Uplift and Inspiration" number of THE ETUDE, published last October, but was omitted because of space restrictions.—EDITOR'S NOTE.]

MANY persons who play fairly well compositions on which they have been carefully drilled by the teacher both in technic and interpretation, as well as many who read well at first sight and give a reasonably good idea of the character and content of the work have no conception of the way such a work comes into being or why it was written.

The best, quickest and most practical method of getting such a conception, of realizing the composer's aims, judging of the relative success of his efforts and understanding the possibilities and limitations of the material with which he has to work, is to try it one's self, no matter how primitive and inadequate the first attempt may be. In other words, if you would learn fully and easily to understand and thereby to interpret correctly what other people have composed, begin, at once, by trying to produce compositions yourself. At first, of course, you must work in the simplest way and in the shortest possible forms, and if you have any creative ability latent within you this is the quickest, in fact, the only way to develop it, and it will grow with a rapidity that will astonish you.

MUSIC IS A LANGUAGE.

Remember that music is a language. Primarily, of course, the language of *emotion*, but also, secondarily, the language of thought of fancy and, by means of symbolism, of description and narration.

If you would use it well you must not only study its elements, its grammar, so to speak, and become familiar with the way others have used it in the past, but, above all, you must use it yourself for the purpose for which it was intended, namely, the expression of the thoughts and moods in your own brain and heart.

At the first attempt it may seem difficult, well nigh impossible; but persevere. You will find it after a little much easier than it appears.

Start with some very simple, concrete emotion like sorrow or joy and try to express it on the piano in one phrase of four or eight measures, the shorter the better at first.

We do not expect the student of English composition to begin by writing a novel, or a five-act drama, but by expressing some thought, or describing some scene, in his own words, simply, briefly but clearly.

We do not ask the beginner in the study of painting to try a picture of the battle of Waterloo or a sunset on Mt. Blanc for his first venture, but to copy some small, simple thing in nature like an oak leaf or a pansy blossom.

Do not attempt to make a concert piece for the piano and get discouraged because you fail, as you certainly will, but fix clearly in your mind the idea or mood which you are to express; then try with a few chords or a short phrase of melody with suitable accompaniment to embody it so unmistakably that a person in the next room will understand what

you are trying to say in music without being told. A few, seemingly obvious, suggestions as to the *modus operandi* may, nevertheless, be of aid to the beginner.

SELECTING THE KEY.

First: Select your key deliberately and with intention in reference to its fitness for the purpose you have in view, just as the painter chooses his colors to meet the demands of his intended subject. He would not take blue to paint a meadow, or red for the summer sky, and he would not pick up anything at random and try to make it serve a given purpose. He must select carefully, using his judgment. Every key or tonality has its own peculiar character and tone-color; is specially adapted for the expression of certain moods, and wholly unfit for others.

Speaking in a general way, the major keys are the brightest, most cheerful, especially those in sharps. The majors in flats are more tender and subdued in color, better suited to the expression of tranquil and pensive, but still quietly happy moods. The minors express varying degrees of sadness, despondency and despair.

Your key decided upon, bear in mind that you have three elements at your disposal, and only three: rhythm, melody and harmony.

Each of these has a distinct and independent means of expression, and these three combined form the sum total of the composer's resources in the production of the all but infinite variety of effects within the scope of tonal art, emotional or descriptive. Rhythm is the simplest of these elements, the easiest to grasp and always the first to be utilized.

In the musical evolution of the primitive races the instruments of percussion, like the drum and the tom-tom, antedate all others in history. A slow, monotonous rhythm suggests, and produces, depression, physical and mental. A more rapid and varied movement indicates and causes elation, excitement, courage and gaiety.

Melody comes next in the development of a race or an individual. It was suggested and based upon the inflexions of the human voice rising in pitch and increasing in power in surprise, delight, exultation; falling in disappointment, sadness and pain. The gradual sinking in semitone intervals especially indicates longing and distress.

Harmony is the last to be evolved, the most complex and by far the richest and most varied in its possibilities, but for that very reason the most difficult to command for the novice.

A careful study of the relations and possible combinations of chords is, of course, a great help in acquiring a mastery of this most important of resources in musical expression and a study of established and well defined musical forms gives greater facility in putting one's ideas in clear and logical shape; but neither will make a composer, any more than the study of syntax and prosody will make a poet. Only familiarity, bred by constant, practical use of musical material, musical symbolism, and terminology, will develop any real capacity in the line of self-expression.

THE CAPACITY FOR SELF-EXPRESSION.

You may study grammars and dictionaries all you please but you will never learn to speak any language fluently till you begin to hear it spoken and to speak it yourself in daily life. The same is absolutely true of music.

If you would compose, begin by composing. Learn the possibilities of the art and your own limitations by practical experiment, then extend and enlarge both.

When you have found that you can express a single, simple emotion clearly in a few measures, try something a little more complex in a somewhat more extended form, fear or sadness changing to relief or joy, happiness suddenly clouded by grief, despair brightening into the dawn of hope. Then, later, try something in a more objective and realistic vein; a boat ride with a rocking motion, the dip of the oars and plash of the waves suggested in the accompaniment, and little embellishments; the general mood indicated by the character of the melody and the harmonic coloring.

Try to imitate the ripple of a mountain stream, the sigh of the wind, the fall of rain, the great Atlantic rollers breaking on a lonely beach, the flitter and crackle of a camp-fire followed by an Indian war-dance about it; in short, anything that your fancy indicates. Try, not once but many times, in different

ways. Test your powers and the latent possibilities of your instrument and feel the delight (and there are few greater) of seeing both grow. Dig, diligently, deep into the secret depths of your being and see if you may find a vein of the precious stuff of which genius is made, for it is *made*, not given or flung at one's head.

LEARN THE REAL SIGNIFICANCE OF MUSIC.

The material must be there, of course, if anything important is to result, but it will never see the light without the pick and shovel, the brawny arm and dogged perseverance of the laborer, who delves for it and brings it forth with infinite toil. It has been said that "Genius is inspiration and talent is perspiration," but I venture the assertion that there is no difference between them except that in *degree*, and that fame like daily bread must be earned by the sweat of the brow.

If you fail of achieving fame, or even of producing art-works of real merit by the process outlined, you will at least learn the significance of music as a means of expression, will be able to appreciate what others have written and to play like an intelligent being for the sake of bringing out what is in the composition and not merely, parrot-like, imitating the inflections of the teacher in a phrase learned by rote.

AN INTERESTING GAME.

Let me, in this connection, suggest an interesting and helpful exercise, or, if you will, a musical game, for use at meetings of musical clubs and gatherings of classes of piano students.

Let each person present write on a slip of paper some thought or emotion or scene to be expressed in music; deposit the slips in a box; draw lots, or select alphabetically, for turns to play. Then let each, as he goes to the piano, take a slip from the box, without knowing, or letting others know, what is on it, take a moment for reflection and then express, as well as may be, on the piano, the suggestion on the slip, in a short improvisation, and let the members of the audience write what they think is on the slip drawn; then read them and compare the original with the impressions the playing has produced. This will stimulate and develop not only the original powers of the player, but the insight, perception and discrimination of the listeners.

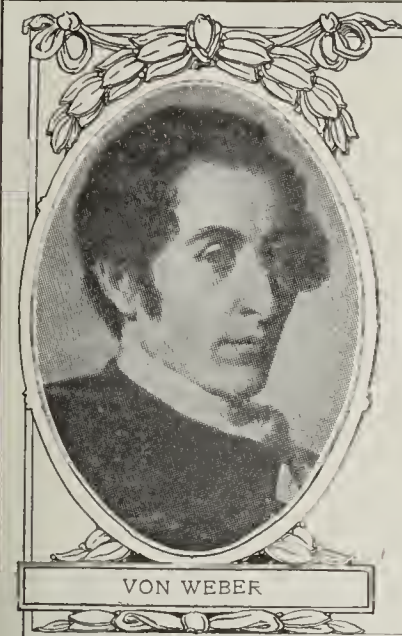
If the improvisations are found to be too difficult or too unsatisfactory at first, follow the same plan, in the main, but let the slips be written and distributed at one meeting and the playing done at the next, thus giving the player a chance to prepare at home and at leisure a brief composition expressing the desired thought or mood.

A NOVEL TEST.

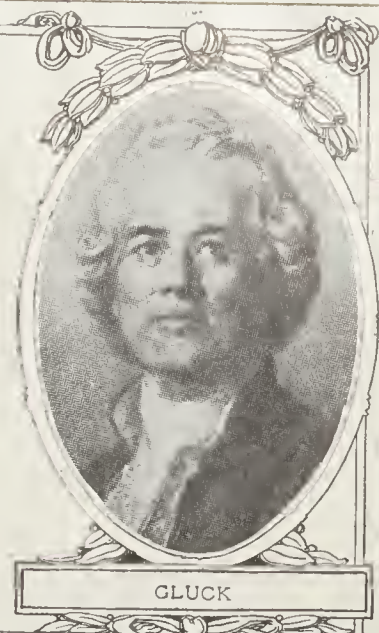
Another practical plan for work along this line, especially if one is pursuing it *alone*, would be (if I may be pardoned a little egotism) to secure a copy of my recent book, "Stories of Standard Teaching Pieces," look up the description of some composition of moderate difficulty with which you are not familiar (I have tried to explain the ideas contained in each clearly), fill your mind with the thought, or scene, or mood described, then try, for two weeks, to express it to your satisfaction on the piano. Memorize or write down the final result, then get the music mentioned, study it carefully, and compare your production with it, in detail, and see where it differs or falls short of the model by Schumann, Mendelssohn or whomsoever the composer may be. See just what means he uses for the required end and, if possible, the precise reason for it. Notice the effects of melody, harmony and rhythm and the details of form. In this way you will have constant stimulus for the imagination, fresh material to work on, and a definite model to strive towards.

Continue the process with other compositions in like manner, and, if you have any creative ability at all, dormant within you it will awaken, and grow in a way to surprise and delight you beyond all expectation. If you can, submit your completed productions for correction and criticism to some good teacher, it would be a great help, but unfortunately you will find most teachers of composition more interested in the *form* than the *content* of your work.

It has been charged against the musician that he is far too prone to talk music all the time. Remember the epigram of Sydney Smith regarding Macauley, "He has occasional flashes of silence that make his conversation perfectly delightful."



VON WEBER



GLUCK

The Conflict of Speech and Song

By FREDERICK CORDER

Professor of Composition at the Royal Academy of Music of London

SPECIAL EDITORIAL NOTICE.

THE ETUDE desires to present its readers with a series of articles reviewing the progress of opera from its beginning to the present time. Owing to the fact that the presentation of these articles in any one issue would make impossible the variety which we deem all essential, we have decided to issue them in four consecutive numbers. All have been written by authorities of the highest standing and all are equally interesting and instructive.

THE BEGINNINGS OF OPERA,

BY HENRY T. FINCK.

This article appeared in the first of our two opera issues, published last month (January). It discussed the development of the opera down to Lully and Gluck.

MODERN ITALIAN OPERA,

BY LOUIS C. ELSON,

will form the third installment of the series and will be published in the March issue. This is one of the most fascinating educational articles this eminent critic and educator has ever written and will prove profitable reading to thousands of ETUDE readers.

MODERN FRENCH AND GERMAN OPERA,

BY ARTHUR ELSON,

author of "A Critical History of Opera," and other works, will furnish the fourth article of the series which will appear in April, and complete the historical and critical discussion of a subject about which many of our readers have been writing us for years.

THE CONFLICT OF SPEECH AND SONG,

BY FREDERICK CORDER,

the foremost English authority upon the subject of opera and the Professor of Composition at the Royal Academy. Mr. Corder is one of the ablest and at the same time one of the most brilliant writers upon musical subjects. He presents the second phase of the subject (Gluck to Wagner) in the present issue.

THE above title sums up the history of Opera during its whole extent of three hundred and ten years. For what is an opera? A stage-play set to music, you will reply. A vain attempt to set a stage-play to music would be a more truthful definition. For even in the most exceptional and remarkable instances it cannot but be noticeable that each of the two arts, Drama and Music, has suffered by the union. Each has had to give up something and has injured the other in order that their union should become possible. For, you see, the difficulty is that the poetical parts of a play are the least vital to the plot, yet it is just these that yearn for musical expression. The necessary explanations of the drama, on the other hand, cannot be really sung, but merely declaimed; they demand then either recitative or spoken dialogue and either way are hostile to musical interest. One opera is lyric and though teeming with melody is despised for its feeble plot. Another is dramatic and the complaint is that it has no tunes. The public alternately inclines to each form of art, but the difficulty seems insoluble.

It is my purpose here to describe the various phases of this amicable contest, this striving for an impossible ideal, dealing principally with the men who have really endeavored to fight against the dead weight of tradition and dull convention, which has always seemed the bar to progress. We shall see as we proceed whether this be a correct idea or no.

PRIMITIVE OPERAS.

Musical historians tell us that the first real opera—Peri's *Eurydice*—was the outcome of an attempt on the part of certain young Florentine artists to resuscitate Greek tragedy, this attempt lasting from about 1590 to 1600. The tradition is that Greek plays were either entirely or at least in part declaimed to music, as the Chinese plays are still. Upon what plan or principles the Greeks proceeded we can now never know, but the result was doubtless pretty much what it is on the Chinese stage and therefore wholly unfitted for modern ears. Peri's opera, portions of which are quoted in various histories, seems to us now a very doleful affair, the verses being declaimed in the dullest of recitative with occasional interludes for the orchestra in the form of mild minuets or country dances. If the libretto, regarded as a play, had any merit, this was only obscured by the music; if the music had any interest it was constantly interrupted by stage requirements. After several efforts of a similar kind had been made there came one of those rare minds in which the intellect dominates the musical sense and thus pushes art out of the rut in which she is so apt to move.

A RARE MUSICAL INNOVATOR.

Claudio Monteverde (1568-1643) has been exaggeratedly called the Father of Modern Music. His claims to that title rest upon the statement made by learned antiquaries that he was the first to employ unprepared discords in music (which statement is not literally true) and the first to invent orchestral effects (about which there is no doubt whatever). As regards his first claim the truth is that for a couple of centuries the scientific side of music had been unceasingly practiced by the church musicians, till counterpoint had degenerated into a dull and meaningless formula. There was bound to arise some man who would be sufficiently ignorant or careless of tradition to attack it from the outside and thus strike out a new line. Monteverde's so-called innovations seem to us now little more than the mere blunders of an energetic, but not very skilful student. They are, in fact, on a par with the harmonic crudities that disfigure Wagner's earliest attempts. But, as in this case, they are the outcome of sincerity, of the man whose feelings are in advance of his methods of expression. Mark Twain once felicitously advised a young aspirant to fame to "keep his feelings where he could reach for them with a dictionary."

This was just the advice that Monteverde needed. Still, in his operatic attempts he had the brains to see, what all his fellows had overlooked, that to keep an audience interested in a whole long opera there must be varied interest in the music. Now music at this period was not sufficiently developed to be capable of much real variety. All he could do, therefore, was to enhance the dismal recitative and mild country dances by occasional harmonic shocks and by using all the different instruments he could get as a corrective to the monotonous "basso continuo;" for even he had not the temerity to break away from this. Indeed it lasted for a full 150 years longer. But Monteverde, having the advantage of royal patronage, was able to disregard expense and to dazzle the eye as well as the ear in his brilliant productions. Unfortunately the spectacular element is

one which appeals only too well to the ignorant public.

Opera once made only a superior kind of masque, attention was easily diverted from the main point, the structure of the music. Accordingly we are not surprised to find that with Monteverde's successors operatic music quickly reverted and became a mere ballad concert sung in costume on the stage. Such was the opera of Scarlatti, Handel and Porpora. Pedantry and formality resumed greater sway than ever, dictating the number of characters and the kind of songs each was to sing, while the brainless composers submitted smilingly and did exactly as they were told.

In England alone there arose one splendid composer, Henry Purcell (1658-1695), who under happier circumstances might have swayed the world; but England was—England, and Purcell died young. He had the true dramatic feeling; his operas, or rather musical plays, are only a superior kind of masques, but now and again you come upon a piece of declamation or a dramatic chorus which might have been written today. It is characteristic of our nation that not until quite recently has the attempt been made to print all his MSS. During the 250 years that they have been neglected of course many have disappeared, and any way it is too late to do him justice now. But Purcell's declamatory recitative is second only to Wagner's, and the dramatic scenes entitled "Saul and the Witch of Endor," and "The Complaint of Job," rise to an astonishing degree of power.

GLUCK'S INFLUENCE.

After nearly a whole century, during which the song writers had it all their own way, arose another intellectual musician who felt that in Lyric Drama the accent must not be on *Lyric* but on *Drama*. This was Christoph Willibald Gluck (not Glück, as the amateurs love to write it), who began like most, by being quite conventional, but owing to the failure of a work which was a hash-up of all his best stock, he was led to ask himself, like Sir Isaac Newton with the apple, "Why an opera falls to the ground?" It could not be the fault of his music; so he was led to turn his attention to libretti, which up to that time had been purchased just like music paper, and as little valued by composers. One Metastasio, a court poet, had almost the monopoly of their production and we are told that many of his books were set by forty or fifty different composers, so he must have made a good thing of it. The brilliant idea of trying some one else occurred to Gluck and a gentleman named Calzabigi supplied him with a libretto on the eternal subject of Orpheus. It seems to me that much of the success of this opera was owing to the sincerity and excellence of this book. It is not perfect, the foolish classical tradition of making the opera a mere commentary on incidents which are not presented to the audience, still lingers and checks sympathy, but the composer allows himself some freedom in the shape of the numbers, occasionally dispensing with the *da capo* so fatal to dramatic effect. Gluck tried to be dramatic; that was his great merit. I consider that his actual merits have been rather exaggerated—notably by Berlioz, who thought he had discovered him—and that his intentions were in advance of his achievements.

The reason why I cannot rave over Gluck to the extent that some critics do is that in his next works, *Alceste* and *Paris and Helen*—especially the latter—he reverted to old methods and met with comparative failure. The man who can return on his artistic tracks does not inspire me with reverence. It is only fair to say that he afterwards improved *Alceste* and retrieved his position which he maintained till the end of his days. The one beautiful air *Che farò* by which alone he is known to modern audiences is not a representative sample of his powers. His music in general is like a very inferior and faded Mozart. When I remember that Gluck was the only opera writer of the 18th century who tried, even feebly, to get beyond the hide-bound traditions of his time—the “laws” laid down by goodness knows whom—I respect and honor him. When I read one of his scores I confess I yawn.

MOZART'S WEAK LIBRETTOS.

It is curious to look from him to Mozart. Mozart, although a fine intelligence, was no iconoclast. Had he been ordered to write nothing but strict four-part counterpoint he would have cheerfully complied and ravished our ears all the same. The librettos of his operas are simply worthless, every one: how he can have consented to set such rubbish is inconceivable. Yet *Il Don Giovanni*, *Le Nozze di Figaro* and *Il Flauto Magico* are not only full of lovely music, but every chance afforded by the dramas is made the utmost of. There is astonishing variety, considering the limited harmonic scope and delicious instrumentation. He achieved the remarkable feat of combining strict musical form and dramatic propriety and he achieved this feat again and again. His concerted pieces and finals are exquisite, but he, unlike Gluck, left Recitative as barren a waste as the worst of his predecessors. For this his librettists were largely to blame.

WEBER AND THE NEW ROMANTICISM.

It was only natural that after this an improvement on the literary side should be attempted and accordingly it fell to the lot of Carl Maria von Weber (1786-1826) to win the next success with his romantic opera *Der Freischütz*. In this, as in other light operas, the explanatory parts were spoken dialogue and recitative but little employed. But when it became necessary the composer accompanied it with such originality and dramatic vividness as to open up an entirely new world to us. In his more ambitious attempts *Euryanthe* and *Oberon*, he still further exploited this new path, but unfortunately his musical technique was not sufficient to enable him to cope with the difficulties of the grand style. Also the librettos of these two works gave him picturesque backgrounds but no satisfactory dramatic incidents or climaxes.

By this time—the early half of the 19th century—owing to a great supply of fine singers, especially in Italy, opera was, as we say, booming. Of the Italian School of Rossini, Mercadante, Bellini and Donizetti, which simply pandered to the worst faults of these vocalists, there is no occasion to say much. Their works are a reversion to the worst side of the Scarlatti and Handel tradition; they seek no artistic end.

VERDI AND WAGNER.

Yet from such a thought could arise the mighty figure of Giuseppe Verdi (1813-1901) who, beginning as badly as the worst of his congeners, soared through the melodramatic blattancies of *Il Trovatore* and *Rigoletto* to the semi-Wagnerian *Aida* and culminated in the magnificent *Otello* and *Falstaff* which are not even yet thoroughly appreciated. In the last of these the Recitative difficulty is surmounted in really triumphant fashion, yet on quite different lines from those pursued by the mighty Wagner. This man (1813-83), who made the operatic question entirely his life work, one need hardly discuss fully at this time of day. But the most cursory inspection of his twelve operas—or music-dramas, as they are more justly called—suffices to show how he labored to solve the problem which had floored all his predecessors. In *The Fairies* we have the true beginner's work, with a libretto on the romantic lines then favored; with music a conscious imitation of Weber, Spohr and Marschner. In *Kiri-ei* we have a rather more robust libretto and music of a bolder character. With *The Flying Dutchman* comes the first sign of originality; the libretto is in good verse, the subject original and

daring, the music picturesque and dramatic. In *Tannhäuser* all these qualities are intensified, but now there is more attempt at breaking up the lyric forms. In *Lohengrin* we rise still higher; the bulk of this work is in short lyric strains interspersed with recitative and semi-recitative. Then Wagner perceived what a snare octo-syllabic rhymed verse was; he abandoned it and wrote his subsequent dramas in powerful Scandinavian verse of short measure, or else in verse of irregular metre.

The subjects, startlingly novel, were chosen with much care and research and—greatest innovation of all—a kind of music was at last evolved which was consummately plastic. The orchestra wove an endless and iridescent symphonic web out of the pre-arranged material while the text was so cunningly declaimed above it that there was no definite boundary between the lyric and the dramatic parts. This homogeneity of style is seen to greatest perfection in *Tristan and Isolde* where there is a minimum of explanation and a maximum of poetry, but even the explanatory portions of the *Nibelung's Ring* are marvelously well got over.

MODERN WRITERS.

For quite a while no one tried to follow Wagner's lead, though all composers were insensibly influenced by him. I shall not comment upon the operas of Richard Strauss for the simple reason that I cannot yet bring myself to judge them impartially; but it should be pointed out that numerous composers of to-day are trying new kinds of continuous music, with varying success. The operas of Vincent d'Indy, the *Pelléas et Mélisande* of Debussy, the *Ariane et Barbe bleue* of Dukas, are examples, all too recent to criticize, and I have before me a remarkable trilogy by the late Bohemian composer Zendo Fibdich, which attempts once more to resuscitate the Greek drama. It is a series of three powerful dramas in blank verse on the Greek story of Pelops and Hippodamia. The text is spoken with little or no restraint, but the orchestra supplies a thin, yet sufficient and never-ceasing current of very pleasant music artfully broken up by pauses and rests so as to easily keep with the actor's speech. It is what we call “melodrama” in a higher and more refined form.

Melodrama never has claimed and probably never will claim general admiration, because the audience is expected to listen closely to drama and music at once (which they only pretend to do in opera). Perhaps we are more likely to see in the future a development of the dumb-show play. Either of these forms of art at least has the advantage of dispensing with Recitative and thus evading that conflict between drama and music which it has been the object of this article to sketch. That conflict has lasted for 300 years and my summary of it occupies only ten times as many words, so it is perforce a very inadequate one. But when people theorize about the harmonious blending of the sister arts remember that the muses, like only too many other families, are seen at their best apart. When they come together they only fight.

BOCCHERINI AND HIS ROYAL PATRONS.

CHARLES IV of Spain was something of an amateur musician, and took pleasure in playing the violin. He had in his court Boccherini, the violinist, and the two used to play together. Boccherini, however, was obliged to play second fiddle to His Majesty, and this did not altogether satisfy the vanity of the artist, particularly as King Charles played neither in time nor in tune.

Boccherini therefore composed a piece of music in which all the work was given to the second violin, while the first part was made very easy, hoping in this way to preserve the kingly dignity and at the same time to have an opportunity for displaying his own talents. Unhappily, however, the king detected the trick, and seized Boccherini by the collar with the intention of throwing him out of the window. The Queen intervened and Boccherini was released, but was dismissed from Spain forever. Later, however, the King repented, and gave his violinist a yearly stipend.

Boccherini eventually obtained a position with the German Emperor, who also played the violin. One day his new employer asked him “What difference do you find between my playing and that of my cousin?”

The violinist answered, “Charles IV played like a king—but your Majesty plays like an Emperor.”

THE FORGOTTEN THINGS.

BY CLARA LOUISE GRAY.

EVERY one understands the fact that no matter what profession he is pursuing, the forgotten things peep out at you from every nook and corner. The forgotten incidents will keep jumping at one every moment in the day or night, and things that we might have done stare at us continually; we all forget, and the whole world forgets, very sad to relate. Why do we not, to indulge in slang, “get a hustle on,” and stop forgetting? Things would grow brighter instantaneously.

On going to a lesson of one of my little piano-forte pupils one afternoon and entering the large hall, I found out that I was a trifle early, which is a good fault, by the way. I sat down with a sigh of contentment to await the child's return from school, but my contentment was soon to be broken, for suddenly, as I rested, I heard voices which came from the other room. I was in a predicament, for I could not move either one way or the other, and, though I stopped my ears, I could not help hearing the conversation.

“I do wish that Alice would come home from school,” said her mother, “for this is the day of her piano lesson and her music teacher will soon be here.”

“Do you like Miss G.?” asked the lady who was with Alice's mother. I put my fingers into my ears harder than ever. “Why I wanted to know,” went on the same tone, “is because I am going to start Ethel in next month with some teacher, and I thought if you liked Miss G. I might try her.”

“Alice is advancing under her method,” went on the mother, “and I know that Alice loves her music teacher very much, and this is really a great deal, and Miss G. tries hard to please. But there is one thing in which I feel that she fails, and that is, ‘she forgets the little things.’”

“In what way?” asked the other.

“Well, for instance,” answered the mother, “some time ago I asked her if she would get me some of that mending paper to mend Alice's music book; I do not like it to be so torn, as it does not look well on the piano. I have asked her three or four times since, and she is always lovely and nice about it, but she keeps saying she will do it to-morrow, and to-morrow, but she has not got it yet, and I don't like to keep on asking for it. She means well, but she keeps forgetting, that is all.”

How my face burned and I could not say a word.

“Then, not long ago Alice wished for a new march—you know the teacher in school often wants those who are learning the piano to play a march for the children. Alice asked Miss G. if she would not get her a pretty one to play, and she said she would, but she forgot that also. Alice is so much interested in her work that I do not want her to be discouraged by anything like this. It makes it very hard, but Alice thinks so much of her teacher that I shall not make any change, at least for the present.”

I gave a small sigh of relief.

“Other things come up at almost every lesson that Miss G. forgets, but I am going to keep on a while longer and give her a fair trial, and see if she will not wake up and do better. She is a good girl with lots of brain and sense, and in the end she may take a tumble and right-about face.”

In my heart of hearts how I did thank this good, kind woman, and wish that there were more like her in the world. When I was able to listen again the same voice was talking.

“Are you going to engage her?”

“I had thought about doing so,” answered the other. “However, I could not think of doing so now under any circumstances. The little things go to make up our life and are in some ways more important than the large ones, and this is what I am trying to impart to Ethel every day. If this Miss G. forgets the little things, the time will come when she will forget other things more important yet. No, I want someone more stable for a teacher.”

I could have cried with disappointment, for the lady was a very influential woman and I had been trying hard and long to get her little girl, and through my own carelessness I had lost her. It was a hard lesson, but one I never forgot.

In music, coherence and completeness are indispensable in every composition, however small.—Schumann.

The Etude Gallery of Musical Celebrities



William Vincent Wallace



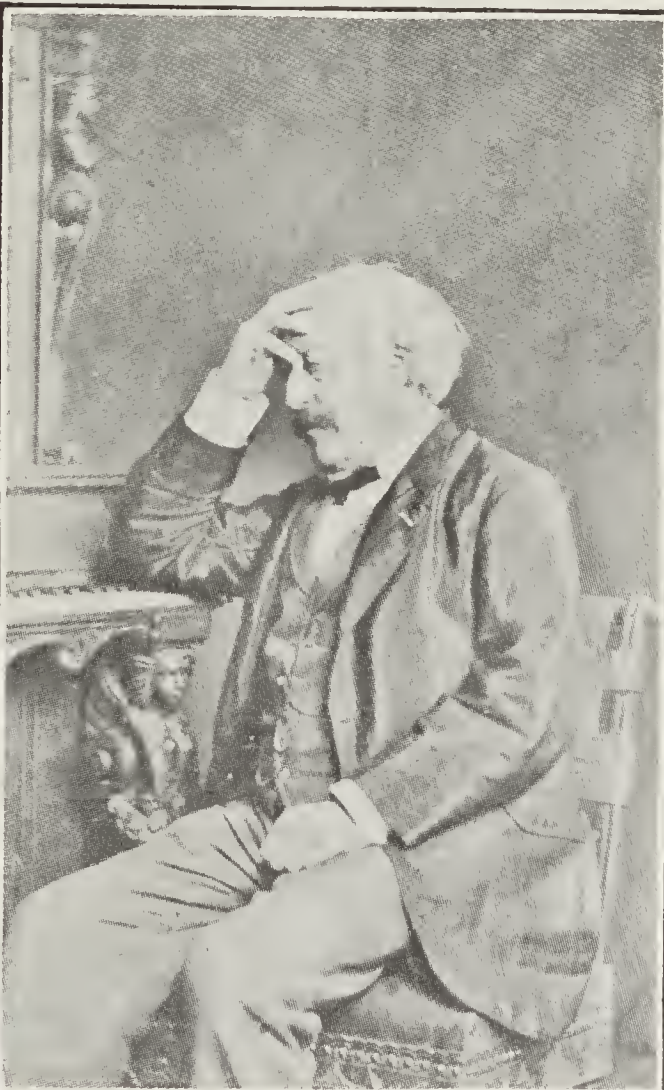
G. L. P. Spontini



F. von Flotow



Jean de Reszke



Stephen Heller



Franz Lehar

Photo. Copyright by Almc Dupont.

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature commenced in the issue of THE ETUDE for February, 1909, and has been continued every month since then. Thus, two hundred and twenty-two of these instructive portrait-biographies have already been published.

FRIEDRICH VON FLOTOW.

(Flo'-toh.)

FLOTOW was born near Mecklenburg, and died at Darmstadt, January 24, 1883. He was the son of a German nobleman and was educated for the diplomatic service. The love of music, however, proved too strong for him, and when he went to Paris in 1827 he yielded to his musical aspirations, and became a pupil of Reicha. The Revolution of 1830 drove him away for a time, but he soon returned to Paris, and produced his first attempts at the houses of his aristocratic friends. His first operatic success in public was a work entitled *Le Naufrage de la Méduse*, produced at the Théâtre de la Renaissance, 1839. It was afterwards re-written and produced in Hamburg, 1845, and became a popular favorite in Germany. Several operas and ballets followed with varying success. The best known of his works are the operas *Stradella* and *Martha*. *Stradella* was originally a short lyric piece, and was afterwards enlarged into operatic form, and achieved great popularity in Germany, though it failed in London, and was never produced in Paris. *Martha* is the best and also the most popular of all his works. It was produced in Vienna, 1847, and quickly spread all over the world. In 1856 Flotow was appointed Intendant at the Court theatre, Schwerin, a post he retained until 1863, when he returned to Paris. In 1868 he removed to the neighborhood of Vienna.

(The Etude Gallery.)

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GASPARO LUIGI PACIFICO SPONTINI.

(Spon-tee'-ne)

SPONTINI was born at Majolati, Ancona, Nov. 14, 1774, and died there Jan. 24, 1851. He studied at the Conservatory, Naples, under Sala and Tritto. His success as a composer also won him valuable assistance from Piccinni. He won distinction in Naples, Venice, Rome and elsewhere as an opera composer, and then proceeded to Paris. Here he found that the facile Neapolitan style of opera was regarded with some contempt, and he made Mozart and Gluck his models. This resulted in the production of *La Vestale*, in 1807, and he became a great favorite. Napoleon and the Empress Josephine encouraged him in his work. *Ferdinand Cortez* proved almost as successful as *La Vestale*. He became director of Italian Opera, 1810-12, but was dismissed for "financial irregularities." The post was restored to him by Louis XVIII, but he sold it to Catalani. His last year in Paris (1819) witnessed the production of *Olympie*, a work which failed at first, but after much revision became a great favorite. From 1820 to 1841 he was in Berlin as court composer to Frederick II. Spontini became a brilliant figure at the German court, but created far more enemies than friends. After the death of the Emperor he was superseded, narrowly escaping imprisonment and disgrace. In recognition of his past services, however, he was pardoned and well pensioned.

(The Etude Gallery.)

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WILLIAM VINCENT WALLACE.

WALLACE was born at Waterford, Ireland, July 1, 1813, and died at the Château de Bergen, in the Pyrenees, Oct. 12, 1865. The family migrated to Dublin, and Wallace soon became known as a violinist, organist and conductor. He went to Australia in 1835, and for a time lived adventurously by sea and land. In 1845 he found himself in London. *Maritana* was written and produced at Drury Lane the same year, and established Wallace's reputation. Other operas followed, but in 1849 he was in charge of a concert party in South America. Fourteen years in Germany followed, where his piano music was in great demand. Little of it is now remembered, though his first *Polka de Concert* and the piano arrangement of Paganini's *Witches' Dance* are still with us. He was invited to write an opera for Paris, but his eyesight failed him, and he undertook another trip to North and South America. He lost a fortune in New York, but made another by concert work, and returned to London in 1853. His *Lurline* was produced at Covent Garden in 1860, and was followed by other operas, now mostly forgotten. Wallace had remarkable gifts as a composer, but suffered from a "fatal facility" which led to the production of many works of no permanent value. His taste for adventure also interfered with his success to a great extent. His tune-ful *Maritana*, however, will always delight lovers of simple melody.

(The Etude Gallery.)

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FRANZ LEHAR.

(Lay-har)

LEHAR was born April 30, 1870, at Komárom, Hungary. He received his musical education at the Prague Conservatory, and from there went as concertmaster to Elberfeld-Barmen. Subsequently he became a military bandmaster, and served with many infantry regiments in various parts of Austria-Hungary. He left the army in 1902 to fill the post as conductor of the Vienna Theater. In this year he also acted as conductor of the Riésenorchester—the Giant Orchestra—at "Venice in Vienna," a great exhibition held in the Austrian capital. Lehar will always be remembered as the composer of *The Merry Widow*, the most successful musical comedy of recent times. It was produced in Vienna, 1905, and its entrancing waltz tunes spread across Europe and America like a summer heat-wave. *Gipsy Love* has also proved popular in this country, and so have other works of his which have been produced in German in America. He has also composed marches, overtures, and a symphonic poem. Like our own Victor Herbert, Lehar is one of a small band of well-schooled composers the world has produced, who has succeeded in appealing to the mass of people by their melodious and vivacious charm, and at the same time have delighted trained musicians by their certainty of technique. Mozart paved the way with his *Magic Flute* and *The Marriage of Figaro*, and since him there have been Johann Strauss, Planquette, Sullivan, Offenbach, and a few—too few—others.

(The Etude Gallery.)

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STEPHEN HELLER.

HELLER was born May 15, 1815, at Pesth, Hungary, and died in Paris, Jan. 14, 1888. He studied with Anton Halm, in Vienna, and at an early age made his *début* in Pesth. After a tour through Germany he settled in Augsburg, 1830-33, where he suffered a prolonged illness, and added to his stock of musical knowledge during his recovery. He went to Paris in 1838, and quickly established himself as a teacher of unusual ability. He rarely appeared in public, though he gave concerts in London in 1850 and again in 1862. His main life-work, however, was teaching and composing for the piano. The value of his teaching experience is noticeable in his admirable *Studies*, which have proved of immense value to students—particularly Opus 16, Nos. 45, 46 and 47. Of his other compositions, the *Tarantelle* in A flat (Op. 85) is by far the most popular. It is probably the most familiar example of this famous Italian dance in existence. He also wrote many other excellent pieces of marked originality, such as *Les Nuits Blanches*, and *Im Walde*. His knowledge of the pianoforte is further shown in the excellent transcriptions of many of the Schubert and Mendelssohn compositions. He does not appear to have attempted to write large orchestral works, but confined himself to the smaller forms, in which he was very prolific. One of the best known of his pupils of Isidor Philipp, of the Paris Conservatoire.

(The Etude Gallery.)

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JEAN DE RESZKE.

(Resh'-kay.)

DE RESZKE was born at Warsaw, Poland, Jan. 14, 1850. He studied with Ciaffei, Cotogni and Sbriglia. He made his first operatic appearance in Venice, 1874, and sang in London, 1875. He was then supposed to be a baritone and as such made a reputation for himself not only in London, but also in Paris and Italy. He first appeared as a tenor in Madrid, 1879, and was first tenor at the Paris Opera, 1884-1889. He appeared in the first productions of many famous operas, including Gounod's *Roméo et Juliette*, and Massenet's operas, *Le Cid* and *Hérodiade*. He made his *début* at Covent Garden, in 1888, and appeared there every year until 1900, his parts including *John of Leyden*, the *Duke* in *Un Ballo*, *Don José*, *Phœbus*, in Goring Thomas's *Esmeralda*, *Lancelot* in Bemberg's *Elaine*, and *Werther* in Massenet's opera. He became especially famous, however, as a singer in Wagner's operas, and in parts such as *Walther*, *Siegfried* and *Tristan*, he was unrivalled. He made his New York *début* in 1895, and though he was something of a failure at first, he soon established himself as the world's leading tenor. The most remarkable thing about De Reszke perhaps was his method of singing the heavy Wagner rôles in which he admirably interpreted the dramatic side, without sacrificing vocal purity. He suffered a severe illness in 1904, and since then has been engaged in teaching in Paris.

(The Etude Gallery.)

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If My Daughter Should Study for Grand Opera

An interview secured expressly for THE ETUDE with the eminent Grand Opera Tenor and Operatic Impresario

ANDREAS DIPPEL

Director of the Philadelphia-Chicago Grand Opera Company

[No person is better qualified to talk upon this subject than Mr. Andreas Dippel, general manager of the Philadelphia-Chicago Grand Opera Company, one of the youngest impresarios that ever guided the destinies of a grand operatic organization. He was born at Cassel, Germany, November 30, 1866. His father was a manufacturer. He was educated in the gymnasium of his native town, where he was graduated. Entering a banking house in 1882, he continued in that occupation for five years, acquiring the rudiments of a sound business education. In the meanwhile he began the study of the voice under Mme. Zottmayer, a famous singer of the Royal Court Theatre, at Cassel. He left his home in 1887, going to Berlin, Milan and Vienna, where he continued his studies with such masters as Profs. Julius Hey, Alberto Leonl and Johann Hess. This extensive musical training, added to his proficiency in four different languages, enabled him to sing all the leading tenor parts in Italian, French and German operas with equal success. In 1887 he secured an engagement at the Stadt-Theatre, in Bremen, and made his debut in "The Flying Dutchman." While his engagement at this theatre lasted until 1892, he was granted leave of absence during the season of 1890-91 to sing at the Metropolitan Opera House in New York. His American debut was made on November 26, 1900, in Franchetti's "Asrael," under the conductorship of Anton Seidl. Upon the termination of his Bremen engagement he visited the United States for a concert tour, during which he sang under the eminent conductors, Anton Seidl, Arthur Nikisch and Theodore Thomas. Returning to Germany he sang at the Stadt-Theatre in Breslau during the seasons of 1892-93, and from 1893 to 1898 he was a member of the Imperial Court Opera in Vienna. In 1898 Mr. Dippel returned to the Metropolitan Opera Company, then under Maurice Grau. During four seasons Mr. Dippel filled engagements at the Royal Opera, Covent Garden, London; the Royal Opera, Munich, and at the Bayreuth Festivals. His repertoire was truly remarkable, comprising nearly 150 different parts in works of the German school from Mozart to Wagner; the Italian, from Donizetti to Puccini, as well as the works of the great masters of France. In addition to this he has a repertoire of over 60 oratorios. Perhaps the most distinctive work of Mr. Dippel was done as a singer of Wagnerian rôles. In February, 1908, the Board of Directors of the Metropolitan Opera Company appointed Mr. Dippel to the important post of Administrative Manager at the Metropolitan Opera House. Seeing greater opportunities in being the sole director of a grand opera company he assumed control of the new Philadelphia-Chicago Grand Opera Company, retaining, however, his connection with the Metropolitan Opera Company as Honorary Associate.—EDITOR'S NOTE.]

"The training of the girl designed to become a great prima donna is one of the most complex problems imaginable. You ask me to consider the case of an imaginary daughter designed for the career in order to make my opinions seem more pertinent. Very well. If my daughter were studying for grand opera, and if she were a very little girl, I should first watch her very carefully to see whether she manifested any uncontrollable desire or ambition to become a great singer. Without such a desire she will never become great. Usually this ambition becomes evident at a very early age. Then I should realize that the mere desire to become a great singer is only an infinitesimal part of the actual requirements.

"She must have, first of all, fine health, abundant vitality and an artistic temperament. She must show signs of being industrious. She should have the patience to wait until real results can be accomplished. In fact, there are so many attributes that it is difficult to enumerate them all. But they are all worth considering seriously. Why? Simply because if they are not considered she may be obliged to spend years of labor for which she will receive no return except the most bitter disappointment conceivable. Of the thousands of girls who study to become prima donnas only a very few can succeed from the nature of things. The others either abandon their ambitions or assume lesser rôles from little parts down to the chorus.

"You will notice that I have said but little about her voice. During her childhood there is very little means of judging of the voice. Some girls' voices that seem very promising when they are children

often turn out in a most disappointing manner. So you see I would be obliged to consider the other qualifications before I even thought of the voice. Of course, if the child showed no inclination for music or did not have the ability to 'hold a tune,' I should assume that she was one of those frequent freaks of nature which no amount of musical training can save.



ANDREAS DIPPEL.

"Above all things I should not attempt to force her to take up a career against her own natural inclinations or gifts. The designing mother who desires to have her own ambitions realized in her daughter is the bane of every impresario. With a will power worthy of a Bismarck she maps out a career for the young lady and then attempts to force the child through what she believes to be the proper channels leading to operatic success. She realizes that great singers achieve fame and wealth and she longs to taste of these. It is this that prompts her to fight all obstacles rather than any particular love for her child. No amount of advice or persuasion can make her believe that her child cannot become another Tetrazzini, or Garden, or Schumann-Heink, if only the impresario will give her a chance. In nine cases out of ten Fate and Nature have a conspiracy to keep the particular young lady in the rôle of a stenographer or a dress-maker, and in the battle with Fate and Nature even the most ambitious mother must be defeated."

HER VERY EARLY TRAINING.

Once determined that she stood a fair chance of success in the operatic field I should take the greatest possible care of her health, both physically and intellectually. Note that I lay particular stress upon her physical training. It is most important, as no one but the experienced singer can form any idea of what demands are made upon the endurance and strength of the opera singer.

Her general education should be conducted upon the most approved lines. Anything which will develop and expand the mind will be useful to her in later life. The later operatic rôles make far greater demands upon the mentality of the singer than those of other days. The singer is no longer a parrot with little or nothing to do but come before the footlights and sing a few beautiful tones to a few gesticulations. She is expected to act and to understand what she is acting. I would lay great stress upon history—the history of all nations—she should study the manners, the dress, the customs, the traditions, and the thought of different epochs. In order to be at home in "Pelleas and Melisande," or "Tristan and Isolde," or "La Bohème" she must have acquainted her mind with the historical conditions of the time indicated by the composer and librettist.

HER FIRST MUSICAL TRAINING.

Her first musical training should be musical. That is, she should be taught how to listen to beautiful music before she ever hears the word technic. She should be taught sight reading, and she ought to be able to read any melody as easily as she would read a book. The earlier this study is commenced with the really musical child the better. Before it is of any real value to the singer her sight reading should become second nature. She should have lost all idea of the technology of the art and read with ease and naturalness. This is of immense assistance. Then she should study the piano thoroughly. The piano is the door to the music of the opera. The singer who is dependent upon some assistant to play over the piano scores is unfortunate. It is not really necessary for her to learn any of the other instruments, but she should be able to play readily and correctly. It will help her in learning scores more than anything else. It will also open the door to much other beautiful music which will elevate her taste and ennoble her ideals.

She should go to the opera as frequently as possible in order that she may become acquainted with the great rôles intuitively. If she cannot attend the opera itself she can at least gain an idea of the great operatic music through the talking machines. The "repertory" of records is now very large, but of course does not include all of the music of all of the scenes.

She should be taught the musical traditions of the different historical musical epochs and the different so-called music schools. First she should study musical history itself and then become acquainted with the music of the different periods. The study of the violin is also an advantage in training the ear to listen for correct intonation, but this is by no means absolutely necessary.

LANGUAGES.

All educators recognize the fact that languages are attained best in childhood. The child's power of mimicry is so wonderful that they acquire a foreign language quite without any suggestion of accent in a time which will always put their elders to shame. Foreign children who come to America before the age of ten speak both their native tongue and English with equal fluency.

The first foreign language to take up should be Italian. Properly spoken there is no language so mellifluous as Italian. The beautiful quantitative value given to the vowels—the natural quest for euphony and the necessity for accurate pronunciation of the last syllable of a word in order to make the grammatical sense understandable is a training for both the ear and the voice.

Italy is the land of song, and most of the conductors give their directions in Italian. Not only the usual musical terms, but the other directions are denoted in Italian by the orchestra conductors, and if the singer does not understand she must suffer accordingly.

After the study of Italian I would recommend in order French and German. If my daughter were studying for opera I should certainly leave nothing undone until she had mastered Italian, French, German and English. Although she would not have many opportunities to sing in English under present conditions the English-speaking people in America, Great Britain, Canada, South Africa and Australia are great patrons of musical art, and the artist must of course travel in some of these countries.

THE STUDY OF THE VOICE ITSELF.

Her actual voice study should not commence before she is seventeen or eighteen years of age. In the hands of a very skilled and experienced teacher it might commence a little earlier, but it is better to wait until her health becomes more settled and her mature strength develops. At first the greatest care must be taken. The teacher has at best a delicate flower which a little neglect or a little over-training may deform or even kill. I cannot discuss vocal methods as that is not pertinent to this interview. There is no one absolutely right way, and many famous singers have traveled different roads to reach the same end. However, it is a historic fact that few great singers have ever acquired voices which have had beautiful quality, perfect flexibility and reliability who have not sung for some years in the old Italian style. Mind you, I am not referring to an old Italian school of singing here, but merely to that class of music adopted by the old Italian composers—a style which permitted few vocal blemishes to go by unnoticed. Most of the great Wagnerian singers have been proficient in coloratura rôles before they undertook the more complicated parts of the great magician of Bayreuth.

While the aspiring young singer is engaged in her vocal training she should find time to study the theory of music. This is very much neglected, and a failure to understand the structure of music, both from the standpoint of musical form and harmony, often places the singer in an embarrassing position. The director knows what is right and the singer has preconceived ideas of the interpretation which will not conform to the composer's musical intentions.

It is better to leave the study of repertoire until later years—that is, until the study of voice has been conducted for a sufficient time to insure regular progress in the study of repertoire. Personally, I am opposed to those methods which take the student directly to the study of repertoire without any previous vocal drill. The voice, to be valuable to the singer, must be able to stand the wear and tear of many seasons. It is often some years before the young singer is able to achieve real success, and the profits come with the later years. A voice that is not carefully drilled and trained so that the singer knows how to get the most out of it with the least strain and the least expenditure of effort will not stand the wear and tear of many years of opera life.

After all, the study of repertoire is the easiest thing. Getting the voice properly trained is the difficult thing. In the study of repertoire the singer often makes the mistake of leaping right into the most difficult rôles. She should start with the simpler rôles, such as those of some of the lesser parts in the old Italian operas. Then she may essay the leading rôles of, let us say "Traviata," "Barber of



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THE VISIT TO THE IMPRESARIO.

Seville," "Norma," "Faust," "Romeo and Juliet" and "Carmen."

Instead of simple rôles she seems inclined to spend her time upon "Isolde," "Mime," "Elsa" or "Butterfly." It has gotten so now that when a new singer comes to me and wants to sing "Tosca" or some rôle from the so-called new or "verissimo" Italian school I almost invariably refuse. I ask them to sing something from *Norma*, or *Puritani*, or *Dinorah*, or *Lucia* in which it is impossible for them to conceal their vocal faults. But no, they want to sing the big aria from the second act of *Madama Butterfly*, which is hardly to be called an aria at all, but rather a collection of dramatic phrases. When they are done I ask them to sing some of the opening phrases from the same rôle, and ere long they discover that they really have nothing which an impresario can purchase. They are without the voice and without the complete knowledge of the parts which they desire to sing.

Then they discover that the impresario knows that the tell-tale pieces are the old arias from the old Italian operas. They reveal the voice in its entirety. If the breath control is not right it becomes evident at once. If the quality is not right it becomes as plain as the features of the young lady's face. There is no dramatic-emotional curtain under which to hide these shortcomings. Consequently, knowing what I do, I would insist upon my daughter having a thorough training in the old Italian arias.

HER TRAINING IN ACTING.

Her training in acting would depend largely upon her natural talent. Some children are born actors—natural mimics. They act from their childhood right up to old age. They can learn more in five minutes than others can learn in years. Some seem to require little or no training in the art of acting. As a rule they become the most forceful acting singers. Others improve wonderfully under the direction of a clever teacher.

The new school of opera demands higher histrionic ability from the singer. In fact, we have come to a time when opera is a real drama set to music which is largely recitative and which does not distract from the action of the drama. The librettos of other days were, to say the least, ridiculous. If the music had not had a marvelous hold upon the people they could not have remained in popular favor. To my mind it is an indication of the wonderful power of music that these operas retain their favor. There is something about the melodies which seem to preserve them for all time, and the public is just as anxious to hear them today as it was twenty-five and fifty years ago.

Richard Wagner turned the tide of acting in

opera with his music dramas. Gluck and von Weber had already made an effort in the right direction, but it remained for the mighty power of Wagner to accomplish the final work. Now we are witnessing the rise of a school of musical dramatic actors such as Garden, Renaud and others which promises to increase the public taste in this matter and which will add vastly to the pleasure of opera going as it will make the illusion appear more real.

This also imposes upon the impresario a new contingency which threatens to make opera more and more expensive. Costumes, scenery, and all the settings nowadays must be both historically authentic and costly. The collection of wigs, robes, spears and armor, together with a few sets of scenery which a few years ago sufficed for the equipment of an opera company, has now given way to an equipment more elaborate than that of a Belasco or an Irving. Nothing is left undone to make the picture real and beautiful. In fact, operatic productions as now given in America are as complete and luxurious as any performances given anywhere in the world.

WHEN DIFFERENT PUPILS MAKE THE SAME MISTAKES.

A RATHER novel way for challenging attention is suggested by the following excerpt from Dr. Fisher's work on *Psychology for Music Teachers*. After pointing out the fact that nineteen out of twenty pupils of equal ability will make the same mistake in reading a piece of music for the first time, he goes on to say:

"If a teacher is in the habit of using a particular book of studies, he can, on turning to any page, point out the place where the next pupil who takes that particular page will go wrong. That this assertion is not a reflection upon any particular teacher, or class of teachers, is obvious from the fact that it is deduced from a long experience of large boarding schools for girls. Here the pupils come from all parts of the country, where they have been instructed by all kinds of teachers. Yet the result is almost invariably the same.

"In teaching Raff's *Abends*, not a particularly difficult piece, the writer has frequently said, pointing to the middle part of the piece, 'You will make at least eight mistakes before you reach the change of signature. I will count them to myself as you play them and point them out to you.' The girl may possibly ask, 'Do you know which mistakes I shall make?' To which the reply is, 'Yes.' A challenge of this kind is a good way of stimulating attention. What has been said with respect to Raff's *Abends*, applies equally to other pieces."



How a Great Operatic Production is Prepared

Opinions from Many Celebrated Specialists upon a Subject of Much Human Interest to all Music Lovers

It is most human to want to peep behind the scenes and see something of the machinery which causes the wonderful spectacle of the stage. We remember how, as children, we longed to open the clock and see the wheels go round. Behind the asbestos curtain there is a world of ropes, lights, electrical and mechanical machinery, paints and canvas, which is always a territory filled with interest to those who sit in the seats in front.

Much of the success of the opera in New York, in recent years, is due to the great efficiency of the Director, Giulio Gatti-Casazza, and to the Conductors Arturo Toscanini and Alfred Hertz. Mr. Gatti, as he is familiarly called, is now in his fifth season at the Metropolitan. He is a graduate of the Royal Italian Naval Academy at Leghorn, and had been intended for a career as a naval engineer before he undertook the management of the opera at Ferrara. This he did because his father was on the board of directors of the Ferrara opera house, and the institution had not been a great success. His directorship was so well executed that he was appointed head director of the opera at La Scala in Milan, and astonished the musical world with his wonderful Italian productions of Wagner's operas under the conductorship of Toscanini. The two became like brothers, and refuse to work apart. In New York they have instituted many reforms, and last year they took the New York company to Paris, giving performances which made Europe realize that opera in New York is as fine as that in any music center in the world, and in some particulars finer. The New York opera is more cosmopolitan than that of any other country. Its company includes artists from practically every European country, but fortunately includes more American singers and musicians to-day than at any time in our operatic history. We are indebted to the staff of the Metropolitan Opera House, who with the kind permission of the director, have furnished THE ETUDE with the following interesting information:

A WORLD OF DETAIL.

Few people have any idea of how many persons and how many departments are connected with the opera and its presentation. Considering them in order they might be classed as follows:

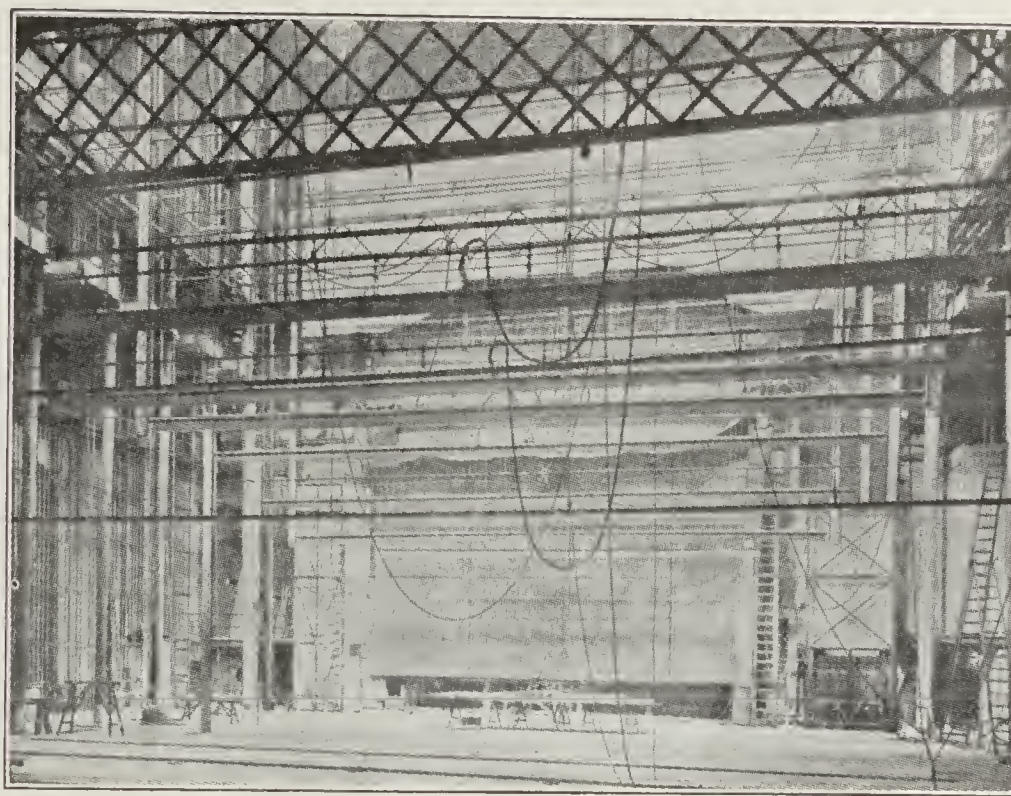
- The General Manager and his assistants.
- The Musical Director and his assistants.
- The Stage Director and his assistants.
- The Technical Director and his assistants.
- The Business Director and his assistants.
- The Wardrobe Director and his assistants.
- The Master of Properties and his assistants.
- The Head Engineer and his assistants.
- The Accountant and his assistants.
- The Advertising Manager and his assistants.
- The Press Representative and his assistants.
- The Superintendent and his assistants.
- The Head Usher and his assistants.
- The Electrician and his assistants.

Few of these important and necessary factors in the production ever appear before the public. Like the miners who supply us with the wealth of the earth, they work, as it were, underground. No one is more directly concerned with making the production than the Technical Director. In that we are fortunate in having the views of Mr. Edward Siedle, Technical Director of the Metropolitan Opera Company, of New York. The complete pic-

ture that the public sees is made under the supervision of Mr. Siedle, and during the actual production he is responsible for all of the technical details. His experience has extended over a great many years in different countries. He writes:

THE TECHNIC OF THE PRODUCTION.

"I understand you wish me to give you some idea of the technicalities involved in producing the stage pictures which go to form an opera. Let us suppose it is an opera by an American composer. My first procedure would be to place myself in touch



HOW AN OPERATIC STAGE LOOKS FROM BEHIND.
Photograph of the Reconstructed Stage of the Berlin Grand Opera.

with the author and composer. After having one or two talks with them I secure a libretto. When a mutual understanding is agreed upon between us as to the character of the scenes required and the positions of particular things in relation to the business which has to take place during the performance, I make my plans accordingly, and look up all the data available bearing upon the subject.

"It is now time to call in the scenic artist, giving him my views and ideas, so that he can start upon the designing and painting of the scenery. His first design would be in the form of a rough sketch and a more clearly worked out ground plan. After further discussion and alterations we should definitely agree upon a scheme, and he would proceed to make a scale model. When this model is finished it is a perfect miniature scene of the opera as it will appear on the night the opera is produced.

"The author and composer are then called in to meet the impresario and myself for a final consultation. We now finally criticise our plans, making any alterations which may seem necessary to us. When these alterations are completed the plans are handed over to the carpenter, who immediately starts making his frames and covering them with canvas, working from the scale model. The scenic artist is now able to commence his work in earnest. The 'properties' are our next consideration. Sketches and patterns are made, authorities are consulted, and everything possible is done to aid the Property Master in doing his part of the work.

"Unless the opera in question calls for special mechanical effects, or special stage machinery, the

scene is adapted to the stage as it is. If anything exceptional has to be achieved, however, special machinery is constructed.

"The designing of the costumes is gone over in much the same way as the construction of the scenery. The period in which the opera is laid, the various characters and their station in life, are all well talked over by the composer, author and myself. The costume designer is then called in, and after listening to what every one has to say and reading the libretto, he submits his designs. These, when finished, are criticised by the impresario, the composer, the author and myself, and any suggestion which will improve them is accepted by the designer, and alterations are made until everything is satisfactory. The designs are then sent to the costume maker.

"The important matter of lighting and electrical effects is not dealt with until after the scenery has been completed, painted and set up on the stage, except in the case when exceptional effects are demanded. The matter is then carefully discussed and arranged so that the apparatus will be ready by the time the earlier rehearsals are taking place."

The staff required by a Technical Director in such an institution as the Metropolitan Opera House is necessarily a large one. He needs an able scenic artist with his assistants and an efficient carpenter with his assistants to complete the scenic arrangements as indicated in the models. The completed scenery is delivered over to the stage carpenter who has a large body of assistants, and is held responsible for the running of the opera during rehearsals and performances. The stage carpenter has also under his control a body of carpenters who work all night, commencing their duties after the opera is all over, removing all the scenery used in the opera just finished from the opera house, and bringing from the various storehouses the scenery required for the next performance or rehearsal. The electrician is an important member of my staff, and he, of course, has a number of assistants. The Property Master and his assistants and the Wardrobe Mistress and her assistants are also extremely important. Then there is the engineer who is responsible for the heating and ventilating, and also for many of the stage effects is another necessary and important member. In all, the Opera House, when in full swing, requires for the technical or stage detail work alone about 185 people.

Thus far we have not considered the musical side of the production. This is, of course, under the management of the General Director and the leading Musical Director. Very little time at best is at the disposal of the musical director. A director like Toscanini would, in a first-class opera house, with a full and competent company, require about fifteen days to complete the rehearsals and other preparations for such a production as *Aida*, should such a work be brought out as a novelty. A good conductor needs at least four orchestra rehearsals. *Pelleas et Melisande* would require more extensive rehearsing, as the music is of a new order and is, in a sense, a new form of art.

IMPORTANT REHEARSALS.

While the head musical director is engaged with the principals and the orchestra, the Chorus-master spends his time training the chorus. If his work is not efficiently done, the entire production is greatly impeded. The assistant conductors undertake the work of rehearsing the soloists prior to their appearance in connection with the orchestra. They must know the Head Director's ideas perfectly, and see that the soloists do not introduce interpretations which are too much at variance with his ideas and the accepted traditions. In all about ten rehearsals are given to a work in a room set aside for that purpose, then there are five stage rehearsals, and finally four full ensemble rehearsals with orchestra. In putting on an old work, such as those in the standard repertoire, no rehearsals are demanded.

GRAND OPERA AS A BUSINESS.

BY ROBERT GRAU.

The musical forces of the Metropolitan Opera House make a company of two conductors, Messrs. Arturo Toscanini and Alfred Hertz, twelve assistant conductors, about ninety soloists, a chorus numbering about one hundred and twenty singers, thirty musicians for stage music, about twenty attendants, and an orchestra of from eighty to one hundred and ten performers, depending on the performance.

In the meantime, the General Director, the Stage Manager, and often the Musical Director, have made innumerable suggestions to the singers regarding the proper historic presentation of their rôles. As a rule singers give too little attention to the dramatic side of their work, and demand much of the Stage Manager. However, there has been a great improvement in this in recent years. Prior to the time of Gluck, Weber and Wagner acting in the opera was a matter for ridicule.

THE BALLET.

Signor Ludovico Saracco, the Head Ballet Master of the Metropolitan, has furnished us with the following facts about a part of the opera which undoubtedly attracts many people to the house. In all there are about sixty-eight persons connected with the ballet. About ten years of continuous study are needed to make a finished ballet dancer. Many have made very large fees for their services. The art of dancing has undergone great reforms in recent years, and the ballets of to-day are very much more popular than in past years. The most popular ballets of to-day are the *Coppelia* and *Sylvia* of Delibes. The ballets from the operas *La Gioconda*, *Samson et Delila*, *Armido*, *Mefistofele*, *Aida*, *Orfeo*, *L'Africaine* and *La Damnation de Faust* are also very popular.

The cost of the opera last year at the Metropolitan Opera House was one and three-quarter million dollars. The number of employes in all is 600.

MUSICAL ANCESTRY.

It is a platitude to say that the great pupils of one age are the great teachers of the next, yet it seems as if there is an aristocracy in music as well as in society. Of all musical ancestral trees the one founded by Haydn seems to be the most royal line. Haydn was practically self-taught, but his pupils included the mighty Beethoven. Beethoven taught but little, yet he gave the world one pupil who was destined to be the musical "father" of many illustrious artists—Carl Czerny. The greatest of Czerny's pupils was Franz Liszt. Space will not permit mention of all the Liszt pupils, but they included Dr. William Mason—America's greatest piano teacher—d'Albert, Rosenthal, Klindworth, Sauer, Sherwood, Siloti, Alexander Lambert, and others no less famous. Another branch of the "Czerny family" is that brought down to us through Leschetizky, the teacher of Paderewski, and of innumerable latter-day pianists.

Another musical "family" is that of Clementi, whose pupils included Meyerbeer, Field, Cramer and Moscheles. Cramer and Moscheles were a prolific source. Among the pupils of Moscheles were Mendelssohn and Grieg. Mendelssohn founded the Leipzig Conservatory, which has produced more musicians than one can think of on a long day.

Cherubini's musical descendants at the Paris Conservatoire have been legion, the most interesting branch being, perhaps, that of his pupil Halevy, who was the teacher of Gounod and Bizet. It is a noteworthy fact, however, that "ancestry" of this kind is no more important in music than it is in real life, for many of the world's foremost musicians have either been self-taught or had teachers of little prominence. Among these may be mentioned Chopin, Wagner, Schubert, Raff, Spohr, Rubinstein, Verdi, Rossini, Offenbach and a host of others.

Do not be afraid to help your fellow-students, and when playing the part of "Good Samaritan" to other musicians, do something worth while. "You find people ready enough to do the Samaritan," said Sydney Smith, "without the oil and twopence."

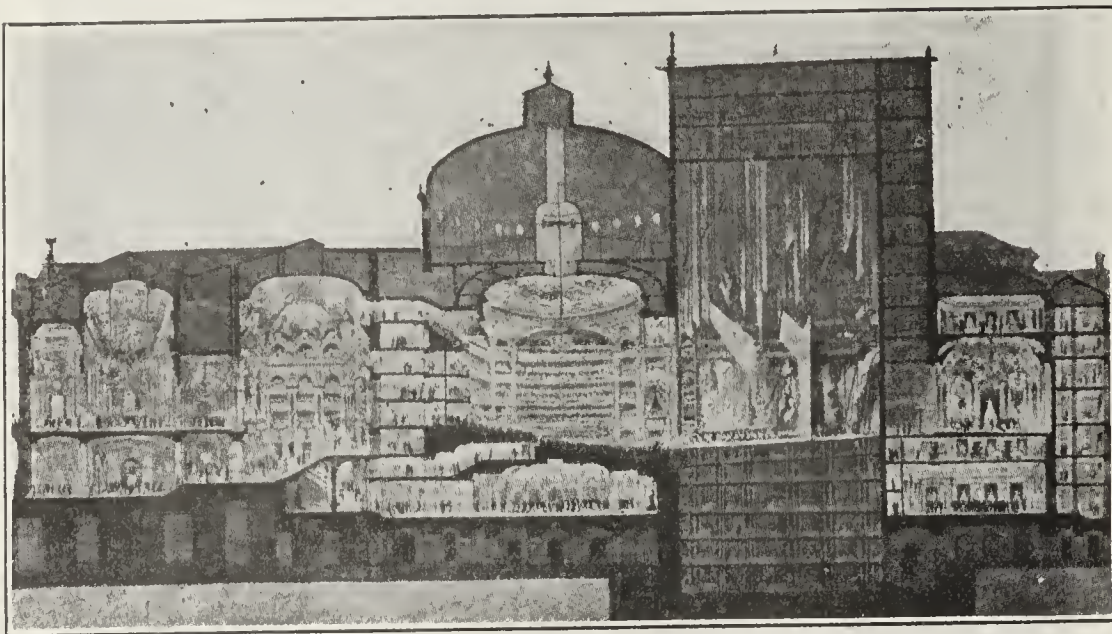
[EDITOR'S NOTE.—Mr. Robert Grau is the brother of Maurice Grau, one of the most distinguished of operatic managers in America, and, in fact, the one who was largely responsible for the condition of opera in America at this time. Mr. Robert Grau has been a manager of many distinguished musical artists and has written many interesting books upon this subject.]

Up to ten years ago grand opera, as a strictly business enterprise, was so precarious that none of the impresarios who tempted fate with its direction even hoped for profit, and, save in a few special instances, disaster was always recorded. It may be stated that the late Maurice Grau was the first of the intrepid directors of grand opera, who died leaving enough for his funeral expenses.

Heinrich Conreid, who succeeded Mr. Grau, though it may be said that "his bed was made for him," lasted three years before the strain of operatic management took him to a premature grave.

Oscar Hammerstein, in some magical way, seems to be immune from the penalties which have befallen his predecessors.

Max Strakosch, and his brother Maurice—as well as Max Masetzek—during the 70's and a part of the 80's, passed through a series of vicissitudes, such as would to-day be regarded as fiction if placed in bold type, while the years which the doughty Colonel J. H. Mapleson gave to this precarious field were all characterized with the same record of dis-



PROFILE OF THE PARIS GRAND OPERA. (NOTE THAT THE STAGE SECTION IS LARGER THAN THE AUDITORIUM. ALSO NOTE THE IMMENSE SPACE GIVEN TO THE GRAND ENTRANCE STAIRWAY.)

aster which had become common where opera was the line of endeavor.

Grand opera in English alone served impresarios profitably up to ten years ago, and its reign was only terminated through the erection of our modern opera houses, the founders of which were opposed to opera in the vernacular, yet fortunes were made in that field by Parepa-Rosa, Clara Louise Kellogg, Emma Abbott and H. W. Savage, while the only failure recorded was in the instance of Mrs. Thurber, who really made an honest and elaborate effort to present English opera on a scale of grandeur equal to that which to-day obtains in our opera houses.

Henry E. Abbey, to whom the American public owes more than to any impresario, lost in one season \$250,000, and this, too, in the inaugural year of the present Metropolitan Opera House.

It cannot be said that the public of this day, despite all the progress, is reveling in finer ensembles than those which characterized the strenuous days of the Strakosch and Mapleson regimes. There are those who can recall the company at the Academy of Music, with Christine Nilsson, Anna Louise Carey, Signor Campanni, Victor Maurel, Victor Capoul, and del Puente, which constituted the most superb gathering of artists in their prime that the Metropolis was ever called upon to welcome. Yet these were heard at a scale of prices just one-half of what is to-day demanded, and in the heyday of the gallant Colonel Mapleson, when Patti and Gerster were heard in one organization, surrounded by the best singers of that day, the weekly expenses were less than \$30,000, whereas, Mr. Dippel recently gave out a statement that \$80,000 was the total cost of conducting the Metropolitan Opera House at this time for a week of six days.

The cause for this wide difference in the cost of giving Grand Opera lies in the seeming public desire for a plethora of stars in a single representation, and this desire was discovered, or, shall I say created, by the late Maurice Grau, when he presented his ideal cast of *Faust*, with the two de Reszkes, Maurel, Scalchi and Emma Eames.

It was with this cast of the Gounod opera that the tide was turned at the new Metropolitan, and the era of the \$10,000 a night audience created. To-day it is possible to give a performance nearly every night in an opera house, and the impresario is also enabled to send his artists to Brooklyn and Philadelphia, and thus add materially to his weekly income. Nevertheless as has often been demonstrated in recent years, the opera house may just as well be closed as to permit anything that could be constituted as an "off night" opera; and only a galaxy of the world's greatest singers, presented simultaneously, will serve to fill the vast opera house. It has already been found necessary to dispense with the popular price Saturday night performance.

There is every indication that within another five years permanent opera houses will be occupied in nearly all the larger cities. Brooklyn and Boston have one now, with another promised; Philadelphia has two; Chicago will have two in another year; Baltimore, Pittsburgh, St. Louis, Cincinnati and Denver are now gathering the funds for the erection of others; hence the hope of our impresarios that the salaries of singers, already at a point of danger,

will decrease does not seem based on a strong foundation. Only the best can survive in America, particularly in grand opera.

The concert platform has had a menacing effect on operatic direction because of the opportunity and temptation it offers to the famous singer, as is denoted in the instance of Mme. Schumann-Heink, who came here under Maurice Grau to the Metropolitan at an honorarium of \$250 a week and is to-day earning anywhere from \$3000 to \$5000 in a similar period by giving song recitals, while Madame Marcella Sembrich, who for a quarter of a century was the Metropolitan's brightest light, has at last been induced to abandon the broader field—permanently, she has said—in order to avail herself of the golden harvest which is always hers upon the concert stage.

Adelina Patti, who, at all periods of her unexampled career, had an honorarium of not less than \$4000 a night, always was reluctant to sing in grand opera, and her enormous fortune—said to be over ten millions of dollars—is thought by some to have been created largely by concert-giving. Madame Melba, who next to Patti, has had the largest earning capacity of any singer of her sex, also prefers the concert stage. Emma Calvé had her largest honorarium in her earliest seasons at the Metropolitan, and is one of the four great stellar lights of opera who have not maintained their financial position throughout their careers; this is due solely to her limited repertoire. It is simply marvelous how long Madame Calvé has endured with practically but two rôles to sustain her—that of Carmen in Bizet's opera and Santuzza in *Cavalleria Rusticana*.

Where will the singers come from to replace the ones who to-day can still conjure, though no longer in their youth? Where shall we look for the successors of Patti, Melba, Tetrassini, Calvé, Sembrich, Nordica and others, and who will take the place of Jean de Reszke, Tamagno and Caruso? "The great name" will have to give place to "the great production," and the era of thousands a night to individual singers, which may survive in instances where a great phenomenon is discovered, will give way to spectacular presentations of great works with all the rôles in equal hands, with the orchestral and choral departments a feature as never before.

UNDERSTAND once and for all and always remember that it is only at the price of constant work and continual effort that man is permitted to acquire his liberty, his morality, his worth and his grandeur, and by a progressive enrichment of his faculties and his nature.—FRANZ LISZT.

Self-Help in Voice Study

From an interview secured expressly for THE ETUDE
with the famous French Operatic Tenor

CHARLES DALMORES

[The distinguished French tenor, Charles Dalmore, might also be called the "Distinguished German Tenor," since there is no Wagnerian singer now before the public who holds a higher position. At the same time he seems to be equally at home in both French and Italian opera. As M. Dalmore's interview is partly biographical, the usual biographical note with which we have customarily prefaced our interviews is omitted here.—EDITOR'S NOTE.]

"I AM glad that THE ETUDE has asked me to talk upon self-help and not self-study, because I believe most implicitly in the former and very much doubt the efficacy of the latter in actual voice study. The voice of all things demands the assistance of a good teacher, although in the end the results all come from within and not from without. That is, the voice is an organ of expression, and what we make of it depends upon our own thought a thousand times more than what we take in from the outside.

"It is the teacher who stimulates the right kind of thinking who is the best teacher. The teacher who seeks to make his pupils parrots rarely meets with success. My whole career is an illustration of this, and when I think of the apparently insurmountable obstacles over which I have been compelled to climb I cannot help feeling that the relation of a few of my own experiences in the way of self-help could not fail to be beneficial.

At the Paris Conservatory.

"I was born at Nancy on the 31st of December, 1871. I gave evidences of having musical talent and my musical instruction commenced at the age of six years. I studied first at the Conservatory at Nancy, intending to make a specialty of the violin. Then I had the misfortune of breaking my arm. It was decided thereafter that I had better study the French horn. This I did with much success and attribute my control of the breath at this day very largely to my elementary struggles with that most difficult of instruments. At the age of fourteen I played the second horn at Nancy. Finally, I went, with a purse made up by some citizens of my home town, to enter the great Conservatory at Paris. There I studied very hard and succeeded in winning my goal in the way of receiving the first prize for playing the French horn.

"For a time I played under Colonne, and between the ages of seventeen and twenty-three in Paris I played with the Lamoureux Orchestra. All this time I had my heart set upon becoming a singer and paid particular attention to all of the wonderful orchestral works we rehearsed. The very mention of the fact that I desired to become a singer was met with huge ridicule by my friends, who evidently thought that it was a form of fanaticism. For a time I studied the 'cello and managed to acquire a very creditable technic upon that instrument.

A Discouraging Prospect.

"Notwithstanding the success I met with the two instruments I was confronted with the fact that I had before me the life of a poor musician. My salary was low, and there were few, if any, opportunities to increase it outside of my regular work with the orchestra. I was told that I had great talent, but this never had the effect of swelling my pocketbook. In my military service I played in the band of an infantry regiment, and when I told my companions that I aspired to be a great singer some day they greeted my declaration with howls of laughter, and pointed out the fact that I was already along in years and had an established profession.

"At the sedate age of twenty-three I was surprised to find myself appointed Professor of French

Horn at the Conservatory of Lyons. Lyons is the second city of France from the standpoint of population. It is a busy manufacturing center, but is rich in architectural, natural and historical interest, and the position had its advantages, although it was away from the great French center, Paris. The opera at Nancy was exceedingly good, and I had an opportunity to go often. Singing and the opera was my life. My father had been manager at Nancy and I had made my first acquaintance with the stage as one of the boys in *Carmen*.

A Test That Failed.

"I have omitted to say that at Paris I tried to enter the classes for singing. My voice was apparently liked, but I was refused admission upon the



(Photograph Copyright by Mishkin)

CHARLES DALMORES IN MASSENET'S HERODIADE.

basis that I was too good a musician to waste my time in becoming an inferior singer. Goodness gracious! Where is musicianship needed more than in the case of the singer? This amused me, and I resolved to bide my time. I played in opera orchestras whenever I had a chance, and thus became acquainted with the famous rôles. One eye was on the music and the other was on the stage. During the rests I dreamt of the time when I might become a singer like those over the footlights.

"Where there is a will there is usually a way. I taught solfeggio in the Lyons Conservatory as well as French horn. I devised all sorts of 'home-made' exercises to improve my voice as I thought best. Some may have done me good, others probably were injurious. I listened to singers and tried to get points from them. Gradually I was unconsciously paving the way for the great opportunity of my life. It came in the form of an experienced teacher, Dauphin, who had been a basso for ten years at the leading theatre of Belgium, fourteen years in London, and later director at Geneva and Lyons. He also received the appointment of Professor at the Lyons Conservatory.

A Famous Opportunity.

"One day Dauphin heard me singing and inquired who I was. Then he came in the room and said to me. 'How much do you get here for teaching and playing?' I replied, proudly, 'six thousand francs a year.' He said, 'You shall study with me and some day you shall earn as much as six thousand francs a month.' Dauphin, bless his soul, was wrong. I now earn six thousand francs every night I sing instead of every month.

"I could hardly believe that the opportunity I had waited for so long had come. Dauphin had me come to his house and there he told me that my success in singing would depend quite as much upon my own industry as upon his instruction. Thus one professor in the conservatory taught another in the art he had long sought to master. Notwithstanding Dauphin's confidence in me, all of the other professors thought that I was doing a perfectly insane thing, and did all in their power to prevent me from going to what they thought was my ruin.

Discouraging Advice.

"Nevertheless, I determined to show them that they were all mistaken. During the first winter I studied no less than six operas, at the same time taking various exercises to improve my voice. During the second winter I mastered one opera every month, and at the same time did all my regular work—studying in my spare hours. At the end of my course I passed the customary examination, received the least possible distinction from my colleagues who were still convinced that I was pursuing a course that would end in complete failure.

"This brought home the truth that if I was to get ahead at all I would have to depend entirely upon myself. The outlook was, certainly not propitious. Nevertheless I studied by myself incessantly and disregarded the remarks of my pessimistic advisers. I sang in a church and also sang in a synagogue to keep up my income. All the time I had to put up with the sarcasm of my colleagues who seemed to think, like many others, that the calling of the singer was one demanding little musicianship, and tried to make me see that in giving up the French horn and my conservatory professorship I would be abandoning a dignified career for that of a species of musician who at that time was not supposed to demand any special musical training. Could not a shoemaker or a blacksmith take a few lessons and become a great singer? I, however, determined to become a different kind of a singer. I believed that there was a place for the singer with a thorough musical training, and while I kept up my vocal work amid the rain of irony and derogatory remarks from my mistaken colleagues I did not fail to keep up my interest in the deeper musical studies. I had a feeling that the more good music I knew the better would be my work in opera. I wish that all singers could see this. Many singers live in a little world all of their own. They know the music of the footlights, but there their experience ends. Every symphony I have played has been molded into my life experience in such a way that it cannot help being reflected in my work.

A Critical Moment.

"Finally the time came in for my *début* in 1899. It was a most serious occasion for me for the rest of my career as a singer depended upon it. It was in Rouen, and my fee was to be fifteen hundred francs a month. I thought that that would make me the richest man in the world. It was the custom of the town for the captain of the police to come before the audience at the end and inquire whether the audience approved of the artist's singing or whether their vocal efforts were unsatisfactory. This was to be determined by a public demonstration. When the captain held up the sign "Approved" I felt as though the greatest moment in my life had arrived. I had worked so long and so hard for success and had been obliged to laugh down so much scorn that you can imagine my feelings. Suddenly a great volume of applause came from the house and I knew in a second what my future should be.

"Then it was that I realized that I was only a little way along my journey. I wanted to be the foremost French tenor of my time. I knew that success in France alone, while gratifying, would be limited, so I set out to conquer new worlds. Wag-

AN ALPHABET OF OPERA COMPOSERS.

ner, up to that time, had never been sung by any French tenor, so I determined to master German and become a Wagner singer. This I did, and it fell to me to receive that most coveted of distinctions 'soloist at Bayreuth,' the citadel of the highest in German operatic art. In after years I sang in all parts of Germany with as much success as in France. Later I went to London and then to America, where I have sung for six seasons. It has been no small pleasure for me to return to Paris where I once lived in penury, and to receive the highest fee ever paid to a singer in the French capital.

The Need for Great Care

"I don't know what more I can say upon the subject of self-help for the singer. I have simply told my own story and have related some of the obstacles that I have overcome. I trust that no one who has not a voice really worth while will be misled by what I have had to say. The voice is one of the most intricate and wonderful of the human organs. Properly exercised and cared for it may be developed to a remarkable degree, but there are cases, of course, where there is not enough voice at the start to warrant the aspirant making the sacrifices that I have made to reach my goal. This is a very serious matter, and one which should be determined by responsible judges. At the same time, the singer may see how possible it is for even experienced musicians like my colleagues in Lyons to be mistaken. If I had depended upon them and not fought my own way out I would probably be an obscure teacher in the same old city, earning the munificent salary of one hundred dollars a month.

Fighting Your Own Way

"The student who has to fight his own way has a much harder battle of it, but he has a satisfaction which certainly does not come to the one who has all of his instruction fees and living expenses paid for him. He feels that he has earned his success and by the processes of exploration through which the self-help student must invariably pass he becomes invested with a confidence and 'I know' feeling which is a great asset to him. The main thing is for him to keep busy all the time. He has not a minute to spare upon dreaming. He has no one to carry his burden but himself, and the exercise of carrying it himself is the thing which will do most to make him strong and successful.

"The artists who leap into success are very rare. Hundreds who have held mediocre positions come to the front, while those who appear most favored stay in the background. Do not seek to gain eminence by any influence but that of real earnest work, and if you do not intend to work, and work hard, drop all of your aspirations for operatic laurels."

SIGHT READING FOR THE LITTLE ONES.

BY ROSA LOUISE BARROWS.

Most teachers are familiar with the phrase, "I shall be glad when my child can sit down at the piano and play a piece right off at first sight." It is surely not out of the way for the parents of our pupils to expect that much. Modern teaching methods, however, demand careful study of each piece, and it is usual nowadays for a pupil to learn a piece one hand at a time.

Where this is done, some practice should also be given in sight reading. A useful method of doing this is to mount selections of different grades on thick sheets of paper, and at each lesson to hear the pupil play one at sight, both hands together. This piece should be taken home and practiced once or twice each day. If the piece is played correctly at the next lesson, the child is given a gilt star. At the end of ten lessons the pupil who has the greatest number of stars receives a reward—usually a picture of one of the composers.

This method has been tried, and found more successful than was at first anticipated, as the children liked the "star" idea very much indeed, and the rivalry to be among the winners proved very helpful to their studies. They not only read at sight better, but also worked harder at their other exercises so as to be able to read more quickly.

The following list of opera composers by no means includes all those who have written operas since the little group of Florentine noblemen in the sixteenth century made the first attempt to revive the Greek drama. Only those composers have been selected who made their impress on the age in which they lived, and in whom the modern opera lover has some reason to be interested. The opera chosen as representative of each composer by no means represents that composer at his best in a strictly musical sense. It is the opera which is most closely associated with its composer in the popular estimation. For instance, out of all the Wagner operas, the one best known to the general public is *Tannhäuser*. For one person who could give you the "sword motive" from *Die Walküre*, probably a hundred could whistle *Star of Eve* from *Tannhäuser*. Similarly there are thousands who are familiar with the *Miserere* from Verdi's *Il Trovatore* who are not aware of the existence of *Otello* or *Lida*, though most cultivated musicians hold these latter works in far higher esteem.

COMPOSER.	WHERE BORN.	MOST POPULAR OPERA.	PRODUCED.
Adam, A. C.....(1803-1856)	.....France	Le Postillon de Longjumeau.....	Paris, 1836
d'Albert, E.....(1864—)	.....Scotland	Im Tiefland	Prague, 1903
Auber, D. F-E.....(1782-1871)	.....France	Fra Diavolo	Paris, 1830
Audran, E.....(1842-1901)	.....France	La Mascotte	London, 1880
Balfe, M. W.....(1808-1870)	.....Ireland	Bohemian Girl	London, 1843
Beethoven, L. V.....(1770-1827)	.....Germany	Fidelio	Vienna, 1805
Bellini, V.....(1801-1835)	.....Sicily	Norma	Milan, 1831
Berlioz, H.....(1803-1869)	.....France	Benvenuto Cellini	Paris, 1838
Bizet, G.....(1838-1875)	.....France	Carmen	Paris, 1875
Boieldieu, F. A.....(1775-1834)	.....France	La Dame Blanche.....	Paris, 1825
Boito, A.....(1842—)	.....Italy	Mefistofele	Milan, 1868
Caccini, G.....(1558-1618?)	.....Italy	Dafne	Florence, 1594
Cellier, A.....(1844-1891)	.....England	Dorothy	London, 1885
Charpentier, G.....(1860—)	.....France	Louise	Paris, 1900
Cherubini, M. L.....(1760-1842)	.....Italy	The Water Carrier.....	Paris, 1800
Converse, F. S.....(1871—)	.....U. S. A.	Pipe of Desire.....	Boston, 1906
Cornelius, P. ....(1824-1874)	.....Germany	The Barber of Bagdad.....	Weimar, 1858
Damrosch, W. J.....(1862—)	.....Germany	The Scarlet Letter.....	Boston, 1896
Debussy, A. C.....(1862—)	.....France	Pelléas et Mélisande.....	Paris, 1902
Délibes, C. P. L.....(1836-1891)	.....France	Lakmé	Paris, 1883
Donizetti, G. ....(1797-1848)	.....Italy	Lucia di Lammermoor.....	Naples, 1863
Flotow, F. V.....(1812-1883)	.....Germany	Martha	Vienna, 1847
Glinka, M. I.....(1804-1857)	.....Russia	A Life for the Czar.....	St. Petersburg, 1836
Gluck, C. W.....(1714-1787)	.....Germany	Iphigenie en Aulide.....	Paris, 1779
Goldmark, C.....(1825—)	.....Austria	Die Koenigen von Saba.....	Vienna, 1875
Gounod, C.....(1818-1893)	.....France	Faust	Paris, 1859
Grétry, A. E. M.....(1751-1813)	.....Belgium	Richard, Cœur de Lion.....	Paris, 1784
Halévy, J. F.....(1799-1862)	.....France	La Juive	Paris, 1835
Handel, G. F.....(1685-1759)	.....Germany	Rinaldo	London, 1710
Herbert, V.....(1859—)	.....Ireland	Natoma	Philadelphia, 1910
Hérold, L. J. F.....(1791-1833)	.....France	Zampa	Paris, 1831
Humperdinck, E.....(1854—)	.....Germany	Hänsel und Gretel.....	Weimar, 1893
Leoncavallo, R.....(1858—)	.....Italy	I Pagliacci	Milan, 1892
Lortzing, G. A.....(1801-1851)	.....Germany	Czar and Carpenter.....	Leipzig, 1837
Lully, J. B. de.....(1633-1687)	.....Italy	Armide et Renaud.....	Paris, 1686
Marschner, H. A.....(1795-1861)	.....Germany	Hans Heiling	Hanover, 1833
Mascagni, P.....(1853—)	.....Italy	Cavalleria Rusticana	Rome, 1890
Massenet, J. E. F.....(1842—)	.....France	Thaïs	Paris, 1894
Méhul, E. N.....(1763-1817)	.....France	Joseph	Paris, 1807
Mercadante, F.....(1795-1870)	.....Italy	Il Giuramento	Milan, 1837
Messenger, A.....(1853—)	.....France	Veronique	Paris, 1898
Meyerbeer, G.....(1791-1864)	.....Germany	Les Huguenots	Paris, 1836
Monteverde, C. G. A... (1567-1643)	.....Italy	Orfeo	Mantua, 1608
Mozart, W. A.....(1756-1791)	.....Germany	Don Giovanni	Prague, 1787
Nevin, A. F.....(1871—)	.....U. S. A.	Poia	Pittsburg, 1907
Nicolai, O.....(1810-1849)	.....Germany	Merry Wives of Windsor.....	Berlin, 1849
Offenbach, J.....(1819-1880)	.....Germany	Tales of Hoffmann.....	Paris, 1880
Parker, H. W.....(1863—)	.....U. S. A.	Mona	New York, 1912
Peri, J.....(1560?-1633?)	.....Italy	Euridice	Florence, 1600
Piccini, N.....(1728-1800)	.....Italy	Iphigénie en Tauride.....	Paris, 1781
Planquette, .....(1848-1903)	.....France	Chimes of Normandy.....	Paris, 1877
Ponchielli, A.....(1834-1886)	.....Italy	La Gioconda	Milan, 1876
Puccini, G.....(1858—)	.....Italy	Madame Butterfly	Milan, 1904
Purcell, H.....(1658-1695)	.....England	King Arthur	London, 1691
Rameau, J. P.....(1683-1764)	.....France	Castor et Pollux.....	Paris, 1737
Rossini, G. A.....(1792-1868)	.....Italy	William Tell	Paris, 1829
Saint-Saëns, C. C.....(1835—)	.....France	Samson and Delilah.....	Weimar, 1877
Smetana, F.....(1824-1884)	.....Bohemia	The Bartered Bride.....	Prague, 1866
Spontini, G. L. P.....(1774-1851)	.....Italy	La Vestale	Paris, 1807
Strauss, J. (Jr.).....(1825-1899)	.....Austria	Die Fledermaus	Vienna, 1874
Strauss, R.....(1864—)	.....Germany	Salome	Dresden, 1905
Sullivan, A. S.....(1842-1900)	.....England	The Mikado	London, 1885
Tschaikowski, P. I.....(1840-1893)	.....Russia	Eugen Onégin	Moscow, 1879
Thomas, A.....(1811-1896)	.....Germany	Mignon	Paris, 1866
Verdi, F. G.....(1813-1901)	.....Italy	Il Trovatore	Rome, 1853
Wagner, R.....(1813-1883)	.....Germany	Tannhäuser	Dresden, 1845
Weber, C. M. von.....(1786-1826)	.....Germany	Der Freischütz	Dresden, 1821

NAMES OF THE NOTES IN OTHER LANGUAGES.

MUSICIANS in their reading may encounter names of notes which seem to baffle their understanding. The names of notes employed in England, for instance, are rarely understood by American musicians. The following, therefore, is well worth preserving.

AMERICAN	ENGLISH	GERMAN	FRENCH	ITALIAN
Whole Note	Semibreve	Ganznote	Semibreve	Semibreve
Half Note	Minim	Halbnote	Blanche	Bianca
Quarter Note	Crotchet	Viertelnote	Noir	Nera
Eighth Note	Quaver	Achtelnote	Croche	Croma
Sixteenth Note	Semi-quaver	Sechzehntelnote	Double Croche	Semi-croma

Success at the First Lessons

Five Important Points for Teachers to Remember
and Employ

By PERLEE V. JERVIS

"I HAVE been studying the piano for many years, never expecting to have to teach. Family reverses have forced me to earn my own living, and, having secured a few pupils, I am at a loss as to what to do at the first lessons. If you, through the columns of THE ETUDE, will help me with some advice, I shall be very grateful."

This query from a correspondent furnishes an excellent text from which to preach a little sermon. If there is any one fact that the writer, in season and out of season, tries to impress upon his pupils, it is that their music may some day serve as a means of self-support, and should be studied with that end in view. It must be confessed that this admonition falls most of the time on deaf ears, or is met by the answer, "It will never be necessary for me to earn my own living, father is well off." Yet in his long experience as a teacher, the writer has many times seen the parents of a pupil, by a turn of Fortune's wheel, reduced from affluence to poverty. This thing happens much more frequently than most girls realize, therefore every pupil should prepare herself to teach if it ever becomes necessary.

It is not alone sufficient to learn to play well; one should be familiar with the foundation principles of touch, technique and interpretation, and have at least an elementary knowledge of harmony and musical history. If this were more generally the case, a girl, when suddenly thrown upon her own resources, would not find herself in the predicament of the writer of the query which heads this article. Incidentally, the teacher's life would be a happier one, for a fixed purpose on the part of the pupil would make for greater thoroughness in study. To return to the question. Pupils differ so greatly in their mental, physical and musical makeup that it is difficult, if not impossible, to say specifically just what to do at the first lessons.

GETTING THE GOOD WILL OF THE PUPIL.

Regardless of any method you may have studied, however, there are five things that you should do, or begin to do, if you expect to be a successful teacher.

FIRST: You must get the good will and esteem of your pupil. How you are to do this nobody but yourself can tell; the element of personality is here the controlling factor. Children are close observers, and their first impressions are very often lasting; the impression you make upon a child at the very first lesson is exceedingly apt to either make or mar your future success with that pupil. If the truth were known, possibly more inexperienced teachers fail at this point than at any other. An impatient look, a harsh criticism, often turn the scale; it is possible to criticize justly, to be strict in your discipline, and yet do it in such a way as to add to your pupil's respect and affection for you.

SECURING THE PUPIL'S INTEREST.

SECOND: You must *interest* your pupil, and you will never do this by giving her a stone when she asks for bread. The reason music study is distasteful to so many pupils is because it is made so. Many of us are so bound hand and foot by "tradition" that we are afraid to run counter to it. "What will Mrs. Grundy say?" Tradition and Mrs. Grundy are excellent things, but common sense and psychological insight are much better. If you are going to learn to swim you can do it more quickly and pleasurably in the water than by going through the technical movements on the floor. So the best way

to interest a child in music study is to do it at first by giving her *music*, not *technic*.

Now, do not understand by this that technique is an unimportant thing; you want all you can possibly get, and then—some more! But technique without strong interest is dry husks, and valueless at that. Two of the most vital things in music study—how to think and how to practice—can be learned from a piece without the use of an exercise of any kind. In addition to this, the names of the notes, their position on the staff and keyboard, note values, time, and as many other things as a child ought to be taught in the first few lessons, can and will be learned more quickly from a little piece chosen from, say, the Opus 575 of Behr than by means of any series of exercises, because the element of strong interest in the piece is always present. After an interest is aroused the technical work can gradually be introduced, and as a general thing you will find it practiced more cheerfully than if given in the beginning.

TRAINING THE PUPIL TO THINK.

THIRD: You should teach your pupil to *think*. If she is a child and has never studied before, this is comparatively easy to do. If she be a grammar or high school girl with some previous music study to her credit, heaven help you! for you have a sufficiently difficult task before you. Now, the writer has a great deal of sympathy for most of the pupils who do not think, for he has discovered that nine times out of ten it is because they have never been *made* to think. One of the writer's former teachers would with a withering glance crush his pupil by saying, "I can tell people what to do, but I can't furnish them with brains." Now, as a matter of fact, most of this teacher's pupils were well supplied with brains, but nobody had ever taught them how to use them, and this particular teacher did not consider that work to be in his province.

Do not make this mistake. It is not enough to say to a pupil at every lesson, "Think, think," or "Use your brains;" you must *make* her use them. Never tell a pupil at a lesson what you can possibly make her find out for herself. It is easier to tell her and it saves time, but you may rest assured that if you do so that pupil will always depend upon your brains instead of her own. Never let your pupil, in studying a new piece, play a note till she has first named it, the finger that is to play it and the touch to be used; then, and not till then, let her play it. Make her do this note after note, lesson after lesson, till it has become a habit in her practice. As said before, in virgin soil it is comparatively easy to sow this seed; with a more advanced school girl you will have more difficulty, for if there is any one thing that the average school does not teach the pupil, it is to think, or, if it does, the evidence of it does not appear in music study.

TRAINING THE PUPIL HOW TO PRACTICE.

FOURTH: You must teach your pupil how to practice. Dr. William Mason once told the writer that in all the hundreds of pupils who had studied with him, the number who knew how to practice could be counted on the fingers of both hands. Things have improved since that remark was made, but it is amazing how much ignorance of correct practice still exists. The proverb, "Practice makes perfect," contains an element of untruth; *correct* practice makes perfect, no other kind ever does. Now, if you will bear in mind the object of practice you will better

understand what correct practice is. The best playing, or the technical part of it, at least, is purely automatic, or, to put it in another way, is a series of finger, wrist or arm habits.

These habits are formed, as are any other habits, by many repetitions of the same act, made in precisely the same way, and without the least variation from the prescribed order. Now, the object of all practice is to build up these playing habits, hence you will see that practice that includes mistakes of any kind is worthless, as, in so far as it induces a habit at all, it is a habit of falsity. Five repetitions of a passage without the slightest error in notes, fingering or touch will do more good than five hundred made in "any old way." Now, if you have taught your pupil to think each note before playing, you have already established the habit of correct practice; it only remains to secure a sufficient number of repetitions, a somewhat difficult thing to do, as many pupils are averse to playing a passage more than four or five times. Possibly the article, "Sugar Coating Exercise Work" (in THE ETUDE for November, 1908), may help you at this point.

FIFTH: You should establish proper conditions of nerve and muscle in your pupil; by proper conditions is meant freedom from contraction of the muscles *that are not in use*. This condition is variously termed looseness, devitalization, or what not. Now, the proper time to start this is at the very first lesson; if this be done you will have little or no difficulty in giving a child a familiarity with right and wrong conditions that will last through life. This is the most critical point in a child's technical study, and it is the one at which an imperfectly equipped teacher always fails. In establishing this condition you will find nothing so effective as the Mason two-finger exercises played with the hand and arm touches as described in volume one, "Touch and Technique." Do not attempt to teach these, however, unless you thoroughly understand them yourself. In connection with these you may get some help from the article on "How to Acquire a Loose Wrist" (in THE ETUDE for June, 1908).

Now, if you can manage to accomplish these five things during your pupil's first year of study, we teachers who may fall heir to some of your pupils will assuredly rise up and call you blessed.

WRITE IT DOWN.

BY LUTIE BAKER GUNN.

MANY of the brightest, most original and most helpful ideas come to the teacher during the actual work of instruction. These are the gems of real experience, but unfortunately teachers fail to recognize them at their true worth. They constitute no inconsiderable part of the teacher's pedagogical wealth if they are preserved.

For instance, the teacher is continually confronted with new problems in scale playing. At some lesson she will see at a glance some principle which will greatly improve the pupil's scale work. The thought comes like an inspiration, like a creative invention. Many thoughtless teachers might let it pass unnoticed. It should be investigated to the very foundation of the idea, it should be pondered over, it should be worked out, amplified until the teacher has a complete working idea of how to apply the same principle in other analogous cases.

The best plan is to write it down. Mr. William Shakespeare, of London, has a tablet and a pencil lying on his piano at all times. In this way he preserves the gems of his teaching work—to be polished and introduced in his practical works upon the voice. Unquestionably, the great worth of his voice article and his books has come from the fact that they are the results of real discoveries while working with the pupil and not the result of vaporous theories.

By all means, get a pad and a pencil and work with yourself. Find out what your opinions really are. All teaching is a school, a school for the teacher. Unfortunately many teachers do not attend to their school work—do not do the homework necessary—and then wonder why they do not progress as teachers? The reason is wasted interest, wasted thoughts, wasted time, wasted energy. Every lesson should put you just as far ahead in your work as it does the pupil.

Study Notes on Etude Music

By PRESTON WARE OREM

MARCH OF THE INDIAN PHANTOMS— E. R. KROEGER.

This is one of Mr. Kroeger's most recent works. He is using it in his piano recitals with great success. It is a bit of modern impressionism which will require very careful interpretation. The *crescendi* and *decrescendi* in particular must be handled skilfully. The left hand must suggest the vague mystic drumming of the Indian tom-tom. The middle section must be rendered in the style of an ecclesiastical chant. The harmonies of this piece are ultra-modern but quite in keeping with the scene that the composer is endeavoring to portray. It is a fine concert number and should be used extensively.

GERMANY—M. MOSZKOWSKI.

One of Moszkowski's earlier works, Op. 23, entitled *From Foreign Parts*, has had a great popularity. This work, originally for four hands, consists of a set of pieces, chiefly in dance-form, intended to embody the musical characteristics of various nations. One of these, *Germany*, is an idealized folk-song. As arranged for piano solo this number has proven more than acceptable. It is seldom that a four-hand piece makes such an effective solo. In this case one would never know that it had ever been a four-hand piece if not told beforehand.

MARCH OF THE LEGIONS—G. KARGANOFF.

This is a piece of the "grand march" type by the well-known Russian composer, Karganoff, arranged and amplified by Mr. J. H. Rogers. It will make a tuneful and dignified recital number as well as a fine chord study for an intermediate grade pupil.

GAVOTTE IN D—J. S. BACH.

This is one of the favorite movements from the celebrated 'cello sonata. It sounds extremely well in the pianoforte transcriptions. This is one of the pieces that will never grow old—a true classic. When surfeited with newer works, one returns to these perennial favorites with renewed interest and enthusiasm.

VALSE MIGNON—C. BOHM.

Good melodies may always be expected from the composer of *Still as the Night* and so many other attractive songs and piano pieces. This veteran composer seems never to tire. *Valse Mignon* is one of Herr Bohm's latest works taken from a set of intermediate grade pieces. It is an idealized waltz, not intended for dancing, rather capricious in character, and suitable to be used as a drawing-room piece. Play it gracefully and with freedom.

IDEAL MAZURKA—L. RINGUET.

M. Ringuet is always a welcome contributor. His works display a certain delicacy and grace and originality of invention. His *Ideal Mazurka*, recently composed, is a showy number, lying well under the hands. It should be played with fire and dash.

PRIMROSES—W. ROLFE.

Mr. Rolfe is a successful American composer who is known chiefly through his charming waltzes. *Primroses* is a graceful number of the "flower song" type. It is a melodious drawing-room piece of high class.

FLUTTERING BUTTERFLIES—L. BRAECKMAN.

This is a quick waltz with a running theme in eighth notes. The writer is a young and promising Belgian composer who is new to our readers. This piece should be played in strict time with evenness and rapidity.

MARCH OF THE HOBGOBLINS—H. NECKE.

This is a sprightly little characteristic number by a well-known writer of interesting teaching pieces. It introduces the device made popular by Schumann's *Joyous Peasant* of giving out the theme in the left hand. This is an effect which always appeals to young piano students.

MAYBELLS—F. G. RATHBUN.

Mr. Rathbun excelled in teaching pieces of intermediate grade. *Maybells* is an excellent example of his work. This is a lively caprice polka which will require nimble fingers and a finished style, but which, nevertheless, is quite within the attainments of the average pupil of intermediate grade. This piece should go well at recitals.

FAUST WALTZ (FOUR HANDS)—CH. GOUNOD

Faust, one of the most popular of operas, is a veritable mine of melody. The "waltz" is a justly famous number which contains all the good qualities that a waltz should have. As this is an *ensemble* number in the opera, employing all the choral and orchestral forces, it lends itself well to four-hand transcription. It is very brilliant, although easy to play, and should go with a lively swing.

BY THE SEA (VIOLIN AND PIANO)—F. P. ATHERTON

The many admirers of Mr. Atherton, whose compositions have appeared in *THE ETUDE* frequently, will be glad to see him pictured and to learn something of his career on another part of this page. *By the Sea* is a lovely *barcarolle* for violin which must be well played in order to be thoroughly effective. It is not difficult, but it demands a tasteful rendition and fine tone production. The piano part is far more interesting than the ordinary accompaniment to a violin piece of this grade. Note especially the rippling figure in the right hand of the piano part as the violin takes the return of the theme as a G string solo. This is a real poetic touch. *Ensemble* players as well as soloists will enjoy this number.

SHORT POSTLUDE IN G (PIPE ORGAN)— E. S. HOSMER.

Church players in particular will find this a very useful piece. Good postludes of convenient length, of moderate difficulty and pleasing character are really scarce. This one fills all the requirements. Mr. Hosmer is a successful American composer and a practical organist. The registration suggested will suit most organs.

THE VOCAL NUMBERS

Waltz songs, if well written, always make attractive solos for light, flexible voices. They are excellent also for study in style and rhythm. Mr. Wooler's *Winter Bells* should equal in popularity his other very successful waltz song, *Springtime*. If the alternative text be used, this song, under the title *Wedding Bells*, will prove available for use at weddings. There is a constant demand for songs for this purpose.

It is interesting to know that the two song composers, Julian Jordan and Jules Jordan, are twin brothers. Jules Jordan has been represented frequently in *THE ETUDE* in the past, but this is the first appearance of a song by Julian Jordan. Each of these composers has had a number of successes. Mr. Julian Jordan's "The Song Divine" is a melodious and singable number which should prove useful for a number of occasions. It will be sure to please.

THE artistic temperament is not necessarily excessively nervous, nor excessively absurd; these symptoms may be possessed by countless people who have not a trace of genius. We have heard an artist excuse her faults because she "had an artistic temperament and could not help it," whereas the truth is that what is truly artistic in temperament is sanity, reasonableness, large, clear vision, and strong, untainted imagination. True art is wholesome; when it shows symptoms of disease it is not true, but false art. What is true of art is true of genius which may inhabit a foul body but which is genius on account of its wholesomeness. It is as difficult to conceive a Shakespeare with a diseased brain as it is to conceive a white blackness. Many artists are envious, hysterical, unreliable, over-sentimental and over-egotistic, but all of these vices are characteristic, not of the artistic, but of very ordinary and vulgar temperament.—*Philip Woolf*.

Well Known Composers of To-day



FRANK P. ATHERTON.

THIS composer of so very many melodious compositions is well known to many readers of *THE ETUDE*. It is with deep regret that we relate that this musician, who has done so much to add to the brightness and happiness of the lives of others, died on June 30, of last year. His personality was most engaging, and he had innumerable friends, who admired his fine character. Practically all of his best-known compositions appeared first in this magazine.

Mr. Atherton was born at Virden, Illinois, January 4, 1868. His father was a teacher who, in the office of president, did much to build up the State College of Pennsylvania. He entered this institution with the class of 1889. He had always evinced talent, and had excellent instruction, which enabled him to hold positions as organist and the director of the State College Orchestra. He taught piano and violin, and directed orchestras in many parts of the Eastern States. In 1897 Mr. Atherton enlisted in the regular Army, and served gallantly in the Spanish-American War. The exposure of army life did much to undermine his somewhat delicate constitution, and led to his untimely death.

His best-known compositions are: *Crown of Triumph Military March*, *Mazourka di Ballet*, *Morris Dance*, *Sun Shower*, *Valse Caprice*, *New Virginia Dance* (four hands). Mr. Atherton's pieces for violin and piano are among the most successful of their type. Among them are *Andalouse Berceuse*, *Cradle Song*, *Love Song*, *Petite Tarantelle*, *Spring Song* and *Valse Idylle*.

DONIZETTI OF SCOTCH DESCENT.

THERE is nothing about the name of Donizetti at first sight to associate it with the land of Kilts, yet, nevertheless, the composer of *Lucia di Lammermoor* was the grandson of a native of Perthshire, Scotland, named Izett. Izett was beguiled into joining the British army by the fascinating glamor of a recruiting-sergeant, and was drafted to Ireland. He was taken prisoner by General La Roche when the French invaded Ireland, and being weary of soldiering, entered the General's service. Eventually he drifted to Italy, and married a lady of rank. His name was changed to Donizetti, and by this name his grandson became famous.

The Scottish ancestry of the composer shows itself in *Lucia di Lammermoor*—which, of course, is founded on a Scotch theme—and in *Don Pasquale*, though Italian influences undoubtedly predominate. It is a curious fact that while Scotland has produced few composers of her own, there are at least three musicians of the highest standing who are of Scotch descent—Donizetti, Grieg and the American, MacDowell.

CARL BOHM, Op. 396, No. 5

Tempo di Valse M.M. $\text{♩} = 63$

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THE ETUDE GERMANY DEUTSCHLAND

Andante M.M. ♩ = 80

M. MOSZKOWSKI, Op. 23, No. 2

p

con espress.

r.h. *l.h.*

cresc.

mf

mp

p *più forte* *con calore*

mp *cresc.*

più forte

p *marcato un*

poco *con anima*

This musical score, titled "THE ETUDE", is for a piano piece. It consists of eight systems of music, each with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and fingerings. Performance instructions are written in Italian: "cresc." (crescendo), "appassionato" (passionately), "f" (forte), "p" (piano), "dim." (diminuendo), "pp" (pianissimo), "rit. un poco" (ritardando a little), "piu" (more), and "ritard. un poco" (ritardando a little). The piece concludes with a final cadence.

4

5

4

cresc.

appassionato

f

p

dim.

pp

rit. un poco

cresc.

piu

forte

ritard. un poco

FAUST WALTZ

Arranged by W. P. Mero

INTRO.

Tempo di Valse M.M. $\text{♩} = 72$

Secondo

CH. GOUNOD

Valse

INTRO.
Tempo di Valse M.M. $\text{♩} = 72$

Primo

CH. GOUNOD

Tempo di Valse M.M. ♩ = 72 CH. GOUNOD

The musical score is arranged in eight systems, each containing two staves (treble and bass clef). The key signature is one sharp (F#), indicating D major or B minor. The time signature is 3/4.

System 1: Starts with a treble staff rest followed by eighth-note chords. Bass staff begins with *f*, *cresc. molto*, and *ff*. Ends with a repeat sign and an 8-measure rest.

System 2: Features intricate sixteenth-note passages in both hands with extensive fingering numbers (1-5) and slurs.

System 3: Labeled "Valse". Treble staff has an 8-measure rest. Bass staff starts with a triplet of eighth notes (*f*) and continues with flowing sixteenth-note patterns.

System 4: Continues the sixteenth-note texture. Includes a double bar line and a section starting with *pp*.

System 5: Features more sixteenth-note runs. Includes a *cresc.* marking and a double bar line.

System 6: Includes a section with *ff* and another with *pp*. Ends with a triplet of eighth notes.

System 7: Continues with triplets and sixteenth-note figures. Includes a *ff* dynamic.

System 8: Concludes with a *tranquillo* marking over a final melodic phrase in the treble staff.

THE ETUDE

Secondo

cresc.

dim. p

pp *cresc.*

f *Fine* *pp*

D.S. Valse

Primo

5 2 1 4 5 4 5 2 4 5 2 4 5 1

cresc.

8

dim. *p*

8

pp

8

cresc.

8

f *Fine* *pp dolce.*

4 1 2 1 4 1 4 4 1 4 4

8

D.S. Valse

5 1 4 1 2 3 5 4

THE ETUDE

IDEAL MAZURKA

LEON RINGUET, Op. 60

Moderato M.M. ♩ = 126

MAZURKA

ff *mf* *p* *rit.* *mf* *p* *mf* *f* *mf* *p* *f* *sf* *D.S.**

melodia ben marcato

TRIO *p con gusto* *p*

Fine

* From here go to § and play to Fine; then, play Trio.
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p

sf

f

energico

rit.

p

f

mf

p

mf

f

sf

p con gusto

p

f

rit.

p

D.S.

GAVOTTE IN D MAJOR

From the 6th Cello Sonata

J. S. BACH

Allegro M.M. ♩ = 126

mf

marcato

mf

p

ten.

f

ten.

sf

ten.

THE ETUDE

p *ma distinto* *cresc.*

f *sfz* *cresc. molto* *f marcato*

f *ten.* *sfz*

sfz *map* *p* *f* *p* *ten.* *p* *sfz* *ten.* *p* *f* *p* *ten.* *p* *sfz*

p dol. *ten.* *sfz* *ten.* *p* *sfz* *a tempo* *p* *f* *sfz*

ten. *p* *sfz* *ten.* *f marcato* *cresc.* *sfz* *f marcato* *ff*

ten. *p* *sfz* *ten.* *p* *f* *p* *ten.* *p* *sfz*

THE ETUDE MARCH OF THE LEGIONS

113

Transcribed by J. H. ROGERS

G. KARGANOFF

Tempo di Marcia M.M. ♩ = 96

f *pesante* *rall.* *a tempo* *p* *dolce*

mf *f* *mp* *cresc.* *f marcato*

last time to Coda *sempre f* *p* *mf cantando*

CODA *cresc.* *meno mosso, maestoso* *ff pesante*

poco animato *sempre ff* *molto rall.* *fff marcatissimo*

mf *f* *mf* *f* *D.C.*

THE ETUDE

To Mr. Rand Dunham

PRIMROSES

FLOWER SONG

WALTER ROLFE

Lento

Andante mod^{to} M. M. ♩ = 72

mf *p* *rit.* *mp* *f* *mf* *f* *p* *rit.* *f* *p* *p* *p* *f* *Fine* *f* *Piu mosso* *p* *f* *mp rit.* *f* *mp rit.* *mp* *Tempo I.*

Musical score for "THE ETUDE" in B-flat major, 2/4 time. The score consists of four systems of piano and bass staves. The first system begins with a forte (*f*) dynamic. The second system also begins with *f*. The third system includes dynamics *p rit.*, *f Piu mosso*, *ff*, *mp*, *rit. p*, *a tempo mf*, and *f*. The fourth system includes *rall.*, *p*, *a tempo mf*, *ff*, *p rit.*, *a tempo mf*, and *p rit. D.S.*. The score features various musical notations including slurs, ties, and fingerings.

MARCH OF THE HOBGOBLINS

March Tempo M. M. ♩ = 108

MARSCH DER WICHTELMANNER

H. NECKE

Musical score for "MARCH OF THE HOBGOBLINS" in B-flat major, 2/4 time. The score consists of four systems of piano and bass staves. The first system begins with a piano (*p*) dynamic. The second system includes *mf* and *p*. The third system includes *mf* and *f*. The fourth system includes *f* and *p*. The score features various musical notations including slurs, ties, and fingerings.

THE ETUDE

This musical score, titled "THE ETUDE", is written for piano and consists of seven systems of music. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score is divided into two staves per system, with a brace on the left indicating the piano part.

The score features the following dynamic markings and performance instructions:

- System 1:** *p* (piano), *mf* (mezzo-forte), *p* (piano).
- System 2:** *mf* (mezzo-forte), *p staccato* (piano, staccato).
- System 3:** *mf* (mezzo-forte).
- System 4:** *pp* (pianissimo), *mf leggiero* (mezzo-forte, leggiero).
- System 5:** *ff* (fortissimo), *p* (piano).
- System 6:** *mf* (mezzo-forte), *p* (piano), *mf* (mezzo-forte).
- System 7:** *p sempre dim.* (piano, sempre diminuendo), *pp* (pianissimo), *ppp* (pianississimo).

MARCH OF THE INDIAN PHANTOMS

Solenne M.M. $\text{♩} = 40$

E. R. KROEGER

pp misterioso una corda

Ped. simile

p

tre corda cresc. molto

Ped. simile

ff

f

mf

ff sonoro

dim. molto

p una corda

last time to Coda

pp

dim.

ppp

p Meno mosso (Chant of the Jesuit Priests) Quasi religioso

Ped. simile

CODA

Tempo Primo

ppp

dim. sempre

pppp

mf

Lento

p

mf

p

D. C.

THE ETUDE FLUTTERING BUTTERFLIES

GRACIEUX PAPILLONS
VALE

LOUIS BRAECKMAN

Vivace M. M. $\text{♩} = 72$

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked 'Vivace M. M.' with a metronome marking of 72 quarter notes per minute. The piece is in common time (C) for the bass line. The score consists of seven systems of two staves each. The first system includes a piano (p) dynamic marking. The second system includes a crescendo marking. The third system includes a piano (p) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a piano (p) dynamic marking. The sixth system includes a piano (p) dynamic marking. The seventh system includes a piano (p) dynamic marking and ends with a piano (pp) dynamic marking. The piece concludes with a double bar line and a repeat sign.

The first system of musical notation for 'THE ETUDE'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a series of eighth-note runs in the treble and block chords in the bass. A dynamic marking of *f* (forte) is present in the final measure of the system.

last time to Coda ⊕

The second system of musical notation. It continues the piece with more eighth-note runs and block chords. A dynamic marking of *p* (piano) is present. The system ends with a measure containing a first ending bracket and a repeat sign.

The third system of musical notation. It features complex fingering numbers (1-5) above the notes. The music continues with eighth-note runs and block chords.

The fourth system of musical notation. It includes a dynamic marking of *p* (piano). The system ends with a measure containing a first ending bracket and a repeat sign.

The fifth system of musical notation. It features a dynamic marking of *f* (forte) and *p.d.s.* (pianissimo decrescendo). The system ends with a measure containing a first ending bracket and a repeat sign.

The sixth system of musical notation, marked with a Coda symbol (⊕). It begins with a dynamic marking of *p* (piano). The system ends with a measure containing a first ending bracket and a repeat sign.

The seventh system of musical notation. It includes the instruction *accelerando crescendo*. The system ends with a measure containing a first ending bracket and a repeat sign.

The eighth system of musical notation. It features a dynamic marking of *f* (forte). The system ends with a measure containing a first ending bracket and a repeat sign.

THE MAYBELLS

POLKA RONDO

F. G. RATHBUN

Tempo di Polka M. M. ♩ = 100

a tempo

The musical score is written for piano and consists of several systems of music. The first system begins with a treble and bass staff in G major (one sharp) and 2/4 time. The tempo is marked 'Tempo di Polka M. M. ♩ = 100'. The initial dynamics are *mf*. The music features various musical notations including triplets, slurs, and fingerings (e.g., 1 2 3 1 2 3, 4 3 2 1 3 2). A section marked *ritenff* (ritardando fortissimo) leads into a *pp* (pianissimo) section. The score includes a *Fine* marking and a section marked *simile*. The Trio section begins with a *ff* (fortissimo) dynamic and includes a *D. C. ** (Da Capo) instruction. The score concludes with a *mp* (mezzo-piano) section. The key signature remains G major throughout.

* From here go to the beginning and play to Fine; then play Trio.
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ff

p

D. C.

BY THE SEA

BARCAROLLE

Andantino con moto e soavemente M. M. ♩ = 48

FRANK P. ATHERTON

VIOLIN

PIANO

mf

p

mf

sf

p

piu cresc.

sf

mf

piu scherzo

p

mf

p

[illegible]

SHORT POSTLUDE IN G

Registration { Gt. all 8' & 4' Stops (Sw. to Gt.)
 Sw. Full without Mixtures (Sw. to Ped.)
 Ch. Clarinet (Sw. to Ch.)
 Ped. 16' & 8' (Gt. to Ped.)

E. S. HOSMER

Alla marcia maestoso M. M. ♩ = 120

Gt. *f*

V 0 V

1

2

last time only for Fine

poco rit.

meno mosso

Sw.

Fine

Gt. to Ped. off

Ch.

Sw.

Gt. to Ped. off

Sw.

D.C.

WINTER BELLS*

(WEDDING BELLS)

WALTZ SONG

S. E. MEKIN

ALFRED WOOLER

mp *ad lib.* *f* *mf a tempo con spirito*

Ah! Ah! Hark to the win-ter bells, 'Long the way-side gent-ly peal-ing,
 Ah! Hark to the wed-ding bells, In the bel-fry gai-ly peal-ing,

mp *rit.* *f* *mf* *a tempo*

Mer-ri-ly, cheer-i-ly, O-ver hill and val-ley steal-ing; List to the rip-pling tones,
 Mer-ri-ly, cheer-i-ly, O-ver hill and val-ley steal-ing; List to the rip-pling tones,

cresc. poco rit. *f* *mf a tempo*

O'er the fleec-y snow re-peat-ing, Far and near, sweet and clear; Hap-py hearts with joy are beat-ing.
 On the balm-y air re-peat-ing, Far and near, sweet and clear; Hearts with love and joy are beat-ing.

1st time *poco rit.* *f*

Last time only *rit.* *cresc.* *ff* *mp a tempo*

Hark, the mer-ry win-ter bells. *Fine.* All a-long the way, The jing-ling bells and hors-es' pat-ter
 Hark, the mer-ry wed-ding bells. Faith-ful un-to death, Each heart un-to the oth-er plight-ed,

rit. *cresc.* *ff* *rall.* *fff* *mp* *a tempo*

Min-gle with the tones of youth and maid-en's mer-ry chat-ter, Pledg-ing love a-new,
 'Long the path of life, In lov-ing fel-low-ship u-ni-ted; Love shall hold you true,

mf

* For weddings use the text in Italics (lower line.)

THE ETUDE

125

All the jour-ney through; Maid-ens fair, free from care, Ev-'ry pleas-ure is for you.
 All the jour-ney through; Hap-py pair, free from care, Ev-'ry bless-ing is for you.

mf a tempo
 Hark to the win-ter bells, 'Long the way-side gent-ly peal-ing, Mer-ri-ly, cheer-i-ly,
 Hark to the wed-ding bells, In the bel-fry gai-ly peal-ing, Mer-ri-ly, cheer-i-ly,

cresc. poco rit. *f* *mf a tempo*
 O-ver hill and val-ley steal-ing; List to the rip-pling tones, O'er the fleec-y snow re peat-ing,
 O-ver hill and val-ley steal-ing; List to the rip-pling tones, On the balm-y air re - peat-ing,

cresc. poco rit. *f* *mf*
 Far and near, sweet and clear; Hap-py hearts with joy are beat-ing.
 Far and near, sweet and clear; Hearts with love and joy are beat-ing.

poco rit. *f* *rit.*
 Peace and joy doth fill each heart, All the world is fair and bright;
 Peace and joy doth fill each heart, All the world is fair and bright;

mp a tempo *cresc.*
 Vows are made, no more to part, Puls-es beat with wild de-light.
 Bound my love, no more to part, Puls-es beat with wild de-light.

mf *f* *poco rit.* *D.C.*
 Vows are made, no more to part, Puls-es beat with wild de-light.
 Bound my love, no more to part, Puls-es beat with wild de-light.

mf *f* *poco rit.* *D.C.*

THE ETUDE

To Miss Jeannette Coxe

A SONG DIVINE

SOME DAY-SOMEWHERE

Words and Music by
JULIAN JORDAN

Andante sostenuto

tranquillo

I was wea - ry, so sad and wea - ry,
And my heart, my heart was light - ened,

Life once bright had long been but drear-y, Wea - ry wait - ing, so wea - ry wait - ing, Hap - pi - ness flown for many a - day.
Won - drous - ly the day was bright - ened; And a - gain my soul was sing - ing, A - gain with joy my heart did thrill.

At the key-board id - ly dream - ing, Tho'ts and fan - cies wild - ly teem - ing, Then I heard (or was I dream ing?)
Al - ways ten - der, nev - er chid - ing, Mine, yes mine for - ev - er a - bid - ing, Mu - sic tones so sweet, con - fid - ing,

Some thing that seemed to say: "Skies will be fair some day, some - where;" To me a mes - sage,
Con - stant, con - stant still.

a song di - vine. "Some day some - where, Do not de - spair, Some day, then fear not! Oh,

song di - vine! "Some day, then fear not! Oh, song di - vine! song di - vine!

molto accel. *colla voce* *poco rall.* *poco cresc.* *cresc.* *poco rall.* *poco cresc.* *tempo I.* *cresc.* *f* *cresc.* *1 rall.* *2 rall.* *rall.* *D.C.*



The Teachers' Round Table

Conducted by N. J. COREY

ORGAN ACCENT.

"1. How can accent be made on the organ?
"2. I have been working on music for several years, but have difficulty in playing on the organ in correct time and rhythm. I can now read easy hymns in slow time playing all four parts, and some quite fast with metronome, so that my time must be about correct. But no one seems to like my playing when I play for singing, although I count so as to keep correct time. Can you tell me what the trouble is?"—A. X.

Accent cannot be produced on the ordinary organ by a more emphatic stroke. The effect of accent can be made on the organ, however, and it is this that gives life to organ playing. One reason for the quite prevalent distaste for concert organ playing has been exceedingly hum-drum effect, produced by the average player being ignorant of the means of producing accent. In certain classes of organ music, the composer prepares accents by filling up the harmony of the chords on the accented beats, so that these are more sonorous and full. Accent in some cases is effectively produced by shortening very slightly the chords on the beats preceding those which are to be accented. Then again an infinitesimal delay of a melody note also makes emphasis. Also in running passages an infinitesimal holding of notes on the accented beats produces accents. These effects must be skilfully managed, however. If not the music becomes ridiculous. It is difficult to teach an organist to do it properly unless he has the artistic sense of it born in him. I have sometimes worked weeks with a pupil trying to get him to make the effect correctly, but in the end, wrongly making a dotted note of the accent was as near as he could get to it. Others will seemingly get it after infinite drill, but lose it after dropping the piece for a few months, and never be able to get it on anything they take up by themselves. You will readily perceive, therefore, that these are not effects that one can easily learn without a teacher.

The only way I can account for the condition mentioned in your second question is that you are not sufficiently advanced as a player. Constant practice for a number of hours daily for months is the only solution I can offer, said practice to be intelligently directed. The reason the singers do not like your playing is that you do not follow them with freedom and accuracy, but give the impression of being a constant drag upon them, when you should give them the feeling that they can lean upon you. Playing right along in accurate time will not always do when accompanying singing. The organist must also be a musician, and generally has to provide the musicianship for all his singers.

POSITION AT PIANO.

"I have two new pupils who were taught by another teacher to sit far back from the piano and hold their arms straight, without break at the elbow. Of course they sit on a rather high stool. Their finger touch, legato, etc., is fine, and my other pupils are wild to imitate them. One little girl says, 'It looks so stylish.' I find several of my class already copying them. Is this correct, their elbows are out in front of them, instead of at their sides?"—P. M.

The correct position at the piano is that which is most conducive to convenience in playing. To sit far back means an awkward reach if the left hand has to reach high on the treble keys, or the right far down on the bass. To sit too close renders it practically impossible for either hand to pass by the body in reaching for extreme keys. Therefore the average best position will be that which permits the arm to drop freely by the side with the elbow a little forward of the perpendicular. The elbow should also be about on a level with the keyboard. If higher there will be an incline from the elbow to the hand which will interfere with the proper action of the finger in striking the keys. Players who acquire this position invariably get in the habit of punching the keys with an impulse from back in the arm. Make an object lesson for yourself as follows: Place the hand in the natural rounded finger position on the keys, and the elbow on the key level. The natural action of the fingers

depresses the keys. Now raise elbow making an incline of the forearm, keeping the fingers in rounded position as before, held as rigidly as if of iron. You will note that the fingers now point off the edge of the keys (unless you do as most pupils do when requested to perform this experiment, viz., let the fingers leave the rounded position originally formed), and if you make the natural finger motions, they will strike across the edge of the keys making no blow on them. Now let the tips of the fingers fall towards the black keys directly over the keyboard, and you will note that the most natural impulse in order to produce a tone comes from back in the forearm. There are some people, however, who are so small of stature, that their short arms can not readily assume any other position than one leading directly in a straight line from shoulder to keys. You will have to learn to exercise your best judgment in regard to such cases. Meanwhile teach your pupils that the most natural and comfortable position is the one that will be the most "stylish."

PRIVATE RECITALS.

"Although I have conducted pupils' recitals in schools, yet I am at present teaching privately, and am at a loss to know just how to conduct a recital in my home. I have ten pupils I can depend upon to take active part. Is it a good idea to have a large and small pupil play a match in scales? How many pieces should each pupil play, if more than one? Is it customary for the teacher to play?"—W. F. A.

In a general way there is no difference in the manner of conducting a school or private pupils' recital. It should be arranged in accordance with the material you have to do with. First decide how long you want the recital to last, and arrange your program accordingly. Whether a pupil plays one or more pieces will depend upon whether he or she plays a single long piece, or a group of shorter ones. If the pupil plays a complete sonata or sonatina, for example, that should suffice. Then again a small pupil may play a group of short pieces, perhaps not more than a page long each. If you have ten pupils, and an average of five minutes each is allowed, your recital will last a little more than an hour, computing the waits between numbers, pupils coming and going from piano, etc. One hour is long enough for an audience to listen to music of an elementary character. Frequent recitals with short programs will arouse more interest, and hold the attention of your audiences better than occasional recitals with long programs. The work of young pupils in scales should not be contrasted with that of those who are more advanced. Elementary pupils should play first, the more advanced work following the simpler. Whether the teacher plays or not is entirely a matter of his or her own discretion. Conditions and circumstances will generally decide this matter.

"HARMONY WITHOUT A MASTER."

"I am twenty years old. I have some talent, some knowledge of harmony and counterpoint, and familiarity with some of the works of the great masters. Is it possible for me to learn, without a teacher, to compose simple pieces for the piano, songs, etc? If so, what books would you advise me to use?"—S. B.

This is something no one can answer, for no one can measure your intelligence in an off-hand way at a distance. The average student makes a failure of harmony and composition, even with a teacher, for various reasons. Others who are possessed of more than an average intelligence, industry and application, accomplish much even without assistance. It is said that Schubert's training in harmony was small, and that he was planning to undertake the study of counterpoint, in which he had no training, when his last sickness overtook him. Not every one is a genius, however. Many people have composed such music as you mention who have had comparatively little training. If you possess the art of hard study and close thinking you may succeed admirably. No one can tell but yourself, and you cannot tell until after you have tried. Books that

will be invaluable to you in this connection are: "A System of Teaching Harmony, and Key to Same," by Dr. H. A. Clarke. The key will only be an injury to you, however, unless you conscientiously work the exercises out in at least two ways before referring to it. "Counterpoint, Strict and Free," by the same author may follow this. With the harmony study you will gain great help from "Construction of Melodies," by Schwing. You can also cull a great many practical hints from "Theory of Interpretation," by Goodrich. The hints that one picks up from indirect sources are often of the utmost value.

TREBLE AND BASS.

HAVING read a number of articles in the Round Table in regard to teaching the treble and bass clefs, I would like to add my experience, feeling that if other teachers will try it they will have no further trouble. For example, I take children of any age and, seating them at the keyboard, I begin to teach them the notes, up and down at the same reading. By the time they have learned one clef they have learned both. I always see that their first sheet of music makes use of both clefs. I very seldom have any trouble with any pupil beginning under my instruction, for why walk the same road more than once? I make them read the bass notes on lines and spaces first, first upwards, and then downwards. Then I have them teach me the added lines and spaces. It pleases them to think of teaching. I have recently taken as a new pupil an adult lady who has been studying four months, and does not yet know any of the bass notes.

Also, why do some teachers wait a year before taking up the scales? A young lady has just begun with me who studied for a year with another teacher, and she has never yet taken her first scale. I have one little pupil ten years old who can go through all the major and minor scales without trouble, and knows the bass clef as well as the treble. A. W. F.

COURSE OF INSTRUCTION.

"I have been urged to open a studio in a small town of 2500, for two or three days' work each week. Do you think this is advisable for one living in a large city? I have experience as a teacher, and should wish to do first-class work, and graduate my students from a definite course of study. Will you please let me know if the enclosed course is a good one? Should every grade of the 'Standard Course' be studied, and can some of the Czerny studies be omitted? Your answer in the 'Round Table' in regard to repertoire is one of the best I have ever read. Would it be possible for me to get a catalogue or book which would give a list of the best composers and their works for each grade?"—B. R.

Opening a studio in an adjoining town is purely a business proposition, and is dependent upon the amount of time you can spare from your city studio. If you fear that such a move might cause you to lose standing among your city clientele, I can only say that your fears are quite groundless. It is a practice that is very common among some of the foremost teachers. It will prove beneficial in extending both your name and influence, and should your city patronage grow to the point where you can no longer keep open your studio in the neighboring town, it will have established your name so that talented pupils from the village will come in to study with you in the city. Furthermore, by that time you may have some brilliant pupil who has shown fine teaching capacity, who desires a greater opportunity, who can be placed in charge of the village studio. Taking everything into consideration, your establishment of the village studio will be a good move.

Every teacher has to first acquire his experience, and a list of grade compositions to be used in teaching is one of the most important departments of work. I cannot recall a book that will give you this information.

Your course of study is an excellent one. As to the omission of studies, you will learn best by experience what pupils need not do all the studies. Some pupils are so bright that many omissions may be made; others are so slow that you will practically be obliged to go over the same ground twice, either by reviewing studies already used, or by using studies by another composer of the same grade of difficulty. The "Standard Course" is practically an index of progress. It does not contain all the work that is necessary to be done in any given grade, except perhaps the earlier ones. When a student shows signs of faltering in any portion of one of the books of the Standard Course it indicates that more etude work in the same grade should be done before attempting more of the pieces in this collection. I should suggest that you defer taking up the series of Bach compositions until

the student is well along in the grade. He should have acquired sufficient facility so that it does not take him too long to learn them. Their idiom is so very different from that to which average pupils are accustomed that they should at once be able to learn the notes with a fair degree of facility or, like many others, they will become discouraged with Bach. Furthermore, you have repeated studies of the same degree of difficulty, in later grades. If you complete the work in the Czerny-Liebling collection you have done all the work in Czerny's Opus 299 that is necessary. The "Standard Course" progresses to pieces of a greater degree of difficulty than you have indicated in the études to be used.

FINGERS AND EMBELLISHMENTS.

1. "What can be done for a fifth finger which curves towards the fourth finger at the first joint, causing it to strike on the outer side of the tip?"
2. Is there a work published which explains all the embellishments of the classical composers?
3. Should the short grace note with the dash through it be played before the count begins, and the long one be played with the count and the value be taken away from the note it ornaments? If not, how can one make a child understand the difference between them?"—N. M.

1. This is a physical deformity, and this department is unable to suggest a cure. A good surgeon might be able to give you advice. Constant manipulation might help, but if the finger is so bent by nature it will be difficult to make it straight.

2. *The Embellishments of Music*, by L. A. Russell, will give you all the information you need. The subject is treated with great fullness from the time of Bach to the present day. An article upon this subject, by Dr. Riemann, a leading German authority, has been announced to appear in *THE ETUDE*. You will do well to look out for it.

3. The general teaching has been that both the short and long appoggiatura take their time from the following note. The question of the short appoggiatura, or acciaccatura, as it is sometimes called, has been much discussed. The time consumed by the short appoggiatura, however, is so exceedingly brief that it hardly seems worth while to consider it as a time factor.

BROKEN DOWN HANDS.

"I am a girl of seventeen and hope to become a concert pianist. I have finished the ten grades of the Mathews Course. Last summer I practiced five hours a day, but in a few months I noticed that my fingers became very stiff and tired when I played a little, and therefore had to stop practicing, and have been unable to play any for eight months. Now my hands are improving and I am able to play fifteen minutes a day by playing five minutes at a time. Will you kindly recommend exercises to strengthen my fingers and technique?"

Your letter does not say whether your practice was done under the supervision of a teacher or not, but I should judge not from the condition you say your hands are in. If after several months' practice your hands are in such a broken down condition that you are unable to play more than five minutes at a time, there must have been a grave defect in all your work, such as it would be impossible to correct except after months of study and practice under a teacher of the very first order. It would be necessary for you to spend weeks upon the simplest finger and hand motions in order to acquire freedom and suppleness of motion. Having already gotten in this sad condition, after months of practice on things far too difficult for you, anything that you practice, if it causes the condition you mention, is too difficult, even though it be only the first grade. Without personal inspection of your case, I can only suppose it is one in which practice has been constant upon too difficult music, with the hand and fingers in a rigidly stiff condition. If your practice had been done correctly you ought to be able to play five hours a day without discomfort, other than a natural physical fatigue.

You say you wish to become a concert pianist. In order to accomplish this you will need to place yourself under the most favorable conditions for practice and study under a fine teacher. It will be necessary for you to have expert advice at first hand. You must first learn to relax. Then you must learn to make your muscular movements while in a relaxed condition. This will mean long and patient effort, most intelligently applied. It cannot be done at long range. You will need the closest sort of watching by an experienced and expert teacher.

Melody and Harmony, the two principal factors in all music, do not exist in nature. They are essentially the work of man.

The American Man in Grand Opera

By ALLEN HINCKLEY

Basso of the Metropolitan Opera Company of New York

For a long time the American woman has been more or less prominent in opera. Until now, scarcely any opera house in America or Europe but has at least one American prima donna in its company. The advent of the American man in the same field has been comparatively recent, and indeed unusual. Now he is beginning to be reckoned with abroad and in his own country.

Americans never regarded the stage seriously, whether dramatic or operatic, as a profession for their sons. As a matter of fact, it was not quite considered a decent occupation by the English speaking race in general until Sir Henry Irving lifted it to a far higher level than it had ever previously occupied in society's opinion. Again, there were practically no opportunities for operatic engagements in this country, where, save for the Metropolitan Opera House or its predecessor, the Academy of Music, and the strictly French Opera of New Orleans, opera companies were traveling organizations of uncertain fortunes and indifferent personnel. There were few conservatories or prominent teachers offering free musical educations to talented youths whose parents could not afford to pay tuition, as in the case in France and Italy, for instance. Few indeed were the parents who would even consider sending a son to Europe to be trained for a profession which would mean practically expatriation.

But within the last fifteen years, many of these conditions have been changed. We have teachers in this country whose pupils, singing prominent rôles in the opera houses of Europe and America, testify to the possibility of acquiring an excellent musical education in America, without the foreign study once considered essential for anything more than a mere smattering. We have now three thoroughly organized opera companies, those of the Metropolitan, the Boston and Chicago-Philadelphia houses, not to mention that of New Orleans, which is still practically a French company, and still others are in prospect. There are each season more touring companies devoted to grand opera, whether in English or in foreign languages. These companies are many of them profitable, and contain excellent singers. In consequence there is ever more and more opportunity for the American singer, man or woman, in his own country.

The greatest opportunity to Americans in grand opera was given by Henry W. Savage, when he formulated and successfully carried out his plan for an English opera company. Previously it might almost have been said that over the doors of the American Opera House were inscribed the words: "No American need apply." This was not so in the early days of the Academy of Music, when young American singers, among them Clara Louise Kellogg, made their operatic débuts in that theatre, but it was certainly true to a great extent of the Metropolitan Opera House under Grau.

AMERICANS DEMAND THE BEST.

There were good reasons for this state of affairs. The New York public, paying high prices for opera, did not wish to listen to beginners, and so only such American singers as had acquired experience in foreign theatres were allowed to appear. This meant not only years of expensive study, but also remaining still longer abroad, acquiring this experience, and living on small earnings. Then came Mr. Savage, and said, "Give the American singer a chance by giving opera in his or her native language." A number of artists now prominent in Europe are graduates from the Savage Company.

That it is no longer necessary to go abroad to study singing is, I think, pretty generally conceded. The best of the young American artists now singing in this country or in Europe received either their entire musical education in this country, or at least a solid foundation. But our opera houses are too high priced for the public to be well pleased to encourage beginners. Too often these beginners are

criticized as mature artists, which is very discouraging for them, nor is it helpful. Then, too, the repertoire of, say, the Metropolitan Opera House, is a large one. Operas are given, five, six or seven times a week, and rehearsals under such circumstances cannot be numerous. But the young singer needs rehearsals, needs frequent opportunities to sing, if he is to grow artistically.

He is also brought into competition with French, Italian and German artists, all of them experienced, and he must sing with them in the various foreign languages which are strange to him but perfectly familiar to them. Many of these artists, like Didur, for instance, speak almost every language, and he is equally at home singing in them all. It is rare indeed to find an American singer of only American training who is at home in any language but his own.

ADVANTAGES IN GERMAN OPERA HOUSES.

In the smaller German theatres, for instance, the young singer is given frequent opportunities to sing, and the public, which pays a small price for its opera tickets, is content to let him make mistakes occasionally provided that he shows improvement. Rehearsals in Germany are numerous, and the stage manager has time to give the beginner many valuable suggestions; the older singers help the younger ones with example and advice. Great attention, too, is paid to costumes; that they shall be historically accurate as well as effective. Wigs are carefully designed and made, the greatest attention paid to make-up in all its particulars, and none of these things are left in Germany to the individual caprice of the artist. In this country in our large opera houses, no manager has time for such exhaustive supervision, and the beginner usually must learn as well as he can from observation.

As to the American man's natural qualifications for grand opera there seems to me no doubt. He, like the American woman, is usually gifted with a good natural voice. The fact that foreigners might not agree with this statement does not seem to me to contradict it. It merely serves to show that until recently the fine voices did not take up the profession of music. In our college glee clubs there is no lack of good material. The American man undoubtedly will succeed in the operatic field, now that he is turning his attention in that direction. He is the best educated all around man in the world. Added to fine voices Americans have undying pluck and courage. Their business ability ought to help them as well in a profession where such talent is quite as useful as in any other.

Personally, I lay particular stress upon outdoor exercise and sports for the singer. Not only do rowing, swimming, riding, golf, etc., keep one in fine physical condition; not only do they ward off superfluous flesh, that bugbear of the professional singer, but they take his mind off himself, get him away from his work and enable him to return to it with free enthusiasm and vigor.

EXPLAINING NOTE-VALUES TO CHILDREN.

BY LYNN TURNER WORDEN.

ONE of the chief difficulties which confronts the teacher of children is in getting them to understand time, with its complicated divisions of note values. No matter how carefully you may explain things to them, their minds refuse to grasp the fact that two halves make a whole, and two quarters make a half. Indeed it is too much to expect children who have hardly learnt to count 1, 2, 3, 4, to understand the mysteries of fractions.

A good method of avoiding this difficulty is to get a carpenter to saw three small pieces of board as near round as he can get them. Board No. 1 can be sawed into halves, board No. 2 into quarters and board No. 3 into eighths. The edges of these pieces should be sand-papered carefully. When fitted together the boards form three wooden discs. With the aid of these discs, the children readily grasp the division of wholes, halves, quarters and eighths, and quickly apply it to the notes.

The modern composer demands more of his interpreter than the older masters did. Often the harmonies are so complicated that unless they are clearly played, the effect is spoiled. Be careful in your own playing that it cannot be said of you as one character says of another in Sheridan's play, *The Critic*, "Egad, I think the interpreter is the hardest to be understood of the two!"



Department for Singers

Opinions and Advice from
Foremost Voice Specialists

Editor for February, MR. F. W. WODELL

THEORY AND PRACTICE OF TONE PLACING.

BY F. W. WODELL.

In discussing the theory of "tone-placing" we shall, for convenience, though with no claim to a very close or accurate classification, divide theorists into groups, as they shall seem to place a particular emphasis upon one or another point in connection with the subject.

POSITION OF THE LARYNX.

(1) We shall refer to those who place a special emphasis upon a particular position of the larynx in connection with tone-placing.

"PLACING THE VOICE. In order to produce any note in fulness and purity of tone, it is necessary to place or balance the larynx over the breath, and retain it in its appropriate position."—WM. SHAKESPEARE, *Art of Singing*, second (revised) edition.

"EMISSION OF THE VOICE. The moment a breath has been fully taken, the student should hold down the back part of the palate to prevent the larynx changing position. In taking in breath, which must be done very slowly, a sensation of coldness will be felt at the back of the throat; the moment this sensation ceases, the sound is to be attacked. Here I warn the scholar to be careful, when attacking the sound, to sustain the breath by supposing that he is still taking in more (after a full breath taken) so that the voice may lean upon the breath, or to express it more clearly, be sustained by the column of air."—FRANCESCO LAMPERTI, *Art of Singing* (Ricordi).

"I must impress upon the student the absolute necessity of holding the larynx in one position while sustaining sounds. . . . The perfectly educated singer . . . permits no visible alteration in the position of the larynx to occur in ascending or descending the scale, and consequently no break is noticeable."—EDWIN HOLLAND, Professor at Guildhall School of Music, *Method of Voice-Production*.

"A fixed and moderately low position of the larynx is necessary for single notes, as well as for scales and runs, and even beauty of tone and clearness of execution are equally dependent on it."—JULIUS STOCKHAUSEN, *A Method of Singing*.

"I would emphasize again and again that these (precepts) consist in an unconstrained depression of the larynx, correct position (lowered jaw) of the mouth, the most perfect forming of the individually best sounding vowel, which influences the hollow spaces of the head necessary to the increasing of tone, and absolute looseness of the entire vocal apparatus. The measuring and fixing of the intervals is called 'placing the voice.'"—ANNA LANKOW, *The Science of the Art of Singing*.

"The chest tones gain much of their timbre and massiveness from the fact that when sung the larynx sinks deep down in the throat, and a longer tube or resonating funnel is created."—J. C. GRIFFITHS, *The Mixed Voice and the Registers*.

VIBRATION AT DEFINITE POINTS

(2) We shall refer to those who in connection with tone-placing emphasize the idea of a sensation of vibration, located at some more or less definite point.

This class is more or less accurately divided into two divisions:

a. Those who hold that tonal vibrations, at all pitches and powers, should be located in the upper front mouth.

"Allow the parts to act naturally and nature will be true to her mission. She will place that focus, or cone of vibrations, near the center of the arch which forms the roof of the mouth, and the art is to keep it there while we educate those processes which form language and which produce tone to their best development for purposes both of speech and song. . . . After the vocal chords are put in motion by a volume of air, the vibrations are collected at a certain point which we call a focus of vibration; . . . It is the office of the body of the tongue to do this, the tip of the tongue being more particularly used for the articulation of language. . . . Locate the tone in front of

its true position, and it will, in every instance, be too sharp; locating it back of its true focus will, in every instance, make it too flat. . . . And it is also true that both high and low tones have one and the same position or focus of vibration."—DR. H. R. STREETER, *Voice Building*.

"When true conditions of tone prevail, . . . the tone, as we have found, should place well forward under and against the arch of the hard palate, just back of the upper front teeth. It should instantly or simultaneously reflect or react upon the arch of the active chest. . . . The highly important results under these conditions will be the high resonance of the hard palate, added resonance of all the resonance cavities, high and low; the powerful chest resonance and absolute automatic breath control, which means free, beautiful, resonant tone."—EDMUND J. MYER, *Position and Action in Singing*.

"A correct touch of the voice consists in causing the air, brought into vibration by the vocal ligaments, to rebound from immediately above the front upper teeth, where it must be concentrated as much as possible, rebounding thence to form in the mouth continuous vibrations, which are at the same time communicated to the external air. The quicker and more easily these movements take place, and the farther forward in the mouth the vibrating column of air is reflected, the more beautiful, full and telling is the tone. If the air rebounds farther back in the mouth from any part of the roof of the mouth, then the high inharmonic overtones are prominent, and there arises either one of those hollow disagreeable colorings of timbre which are known as throat and nasal tones."—MADAME EMMA SCHERER, *The Voice in Singing*.

"Get a fair amount of control over the separate notes of the middle of the voice and a definite feeling of the exact spot in the mouth (the front of the hard palate, just above the teeth) to which each and all of the notes of the voice must be directed. . . . Later on in study, when forward position has been acquired on all the notes, the resonance chambers can be brought into use. . . . The student should rather feel that he is touching and then making use of those resonance chambers in order to create extra fullness of tone, when that tone is passing forward to the front of the mouth. He augments tone as it were on the way by making use of the nasal cavities and roof of the mouth."—CHARLES TRICE, *How to Acquire Ease of Voice Production*.

A CENTRAL FOCAL POINT.

b. Those who emphasize especially the idea that the central or "focal" point of the sensation of tonal vibration ("tone-focus") varies in position, being now at one place and now at another, according to the pitch, power and color of the tone; or is felt as a "combined" vibration, as in "mouth and face" vibration, or "face and head" vibration, with the predominance of intensity changing from one point to another, as circumstances may determine.

"Now 'voice-placing' depends primarily on correct vowel placing, which in turn depends upon proper adjustment of the resonators, which again depends chiefly on the positions and motions of the organs of articulation. The inter-dependence of tone-quality and pronunciation is therefore obvious. . . . Constant emphasis must be laid upon the fact that focussing a tone is a matter of resonance, and that perhaps the most important element in this is nasal resonance. . . . The tones, low as well as high, should seem to start in the nose and head and the vibrations of the perfect tone can be plainly felt upon any part of the nose and head. Without the head vibrations no tone can be perfect, for nothing else will compensate for the lack of those."—THOMAS FULLERBOWN, *Resonance in Speaking and Singing*.

"Now, the mouth closed, the back of the tongue up against the soft palate, and the chin muscle soft, hum at any convenient pitch a very soft M. . . . Practice this at different pitches, trying to make the tone hard and resonant against the bridge of the nose, without hardening the chin muscle. Imagine the region about the bridge of the nose to be a sounding board, and use this exercise to learn to push the tone as it were forward upon the sounding board, by means of a muscular effort in the head behind the nose, and without assistance from the breath or anything else. . . . ALT. Isn't it getting the tone upon the sounding board?"

PROF. Yes, and that goes by various names, such as placing the voice, bringing

the tone to a focus, resonating, reinforcing, etc.

PROF. The effort in the head behind the nose is the key to everything in vocalization.

PROF. Vocalize any of these (exercises) with the sombre O as a part of your daily practice, but remember that you must hold the tone constantly upon the sounding board by means of the effort which comes with projected lips, and the sensation of vibration in the front of the face. But you speak of effort behind the nose, and from what you now say, it seems that the effort is elsewhere.

PROF. Yes, here is one of the places where the facts are different from the sensations. In this case, for the purpose of teaching, we must deal solely with the sensation, the fact being accessible only in this way.

BASSO. Must the focus be retained upon the higher pitches also?

PROF. Yes, on all pitches, but on higher pitches the tone must be more sombre. Projecting the lips does this for you.—FREDERICK W. ROOT, *Polychrome Lessons in Voice Culture*.

The phrase "placing the voice" means that it should be felt right above the front teeth, with a strong vibratory sensation across the bridge of the nose. When the singer feels this vibration the voice has been properly placed. At the same time the singer must beware of singing in the nose, a common fault of artists trained in the French schools."—SIMS REEVES (a world-renowned tenor), *The Art of Singing*.

"To attack a tone, the breath must be directed to a focal point on the palate which lies under the critical point for each different tone; this must be done with a certain decisiveness. There must, however, be no pressure on this place; for the overtones must be able to soar above and sound with the tone. The palate has to furnish, besides, the top cover against which the breath strikes, also an extremely elastic floor for the breath sounding above it against the hard palate or in the nose. . . . When the peak of the softest part of the palate is placed forward toward the nose, instead of being drawn up high behind the nose, as in the head voice, it forms a kind of nasal production, which, as I have already said, cannot be studied enough, because it produces very noble tonal effects and extraordinary connections. It ought always to be employed. By it, is effected the connection of tones with each other from the front teeth back to a point under the nose, from the lower middle tones to the head tones."—MADAME LILLI LEHMANN, *How to Sing*.

AN INTERESTING COMPARISON.

"In wind instruments we hear the resonance of a current of sound, which proceeds from the lips of the player, passes through the body of the instrument, and is finally dispersed into space. . . . In brass instruments it is the lips of the player's mouth which are made to vibrate; in the vocal apparatus it is the laryngeal lips, or so-called vocal chords. . . . With regard to the development of resonance the voice follows the same process as the sound in wind instruments. From the larynx in which it is generated it flows up through the cavity of the mouth, in which it is reinforced as well as in the larynx itself. . . . The teeth act as resonating boards of a most effective nature, and they also form with the lips an additional space of resonance and tone of the greatest value in the process of moulding the sounds into vowel forms. . . . If the expression head resonance is to have any true meaning, it must be intended to refer to the resonance of the nasal cavities. . . . The throat, the pharynx and mouth might be called the direct and main resonators, because they intensify the voice by direct intercourse, viz., as it passes through them, and must do so whether we speak or sing. . . . The chest and the nasal spaces may be termed indirect and accessory resonators. . . . Thus in order to render his voice a perfect human sound, the vocalist must aim at giving full play to all the resonators at the same time. . . . Nothing but improvement in the general working of both the sound-producing organs and the resonators can follow the most possible expansion of the nasal passages. . . . While I believe that most certainly all resonance and tone spaces should be allowed free play at all times, I quite admit that at different points of the natural compass of the voice the effect of one is, by dictate of nature's laws, more in evidence than the effects of the others. . . . Nasality is a manifestation of contracted nasal passages, while the perfect nasal or head resonance is not only free from any sense of contraction, but is of so deep and clear a tone as to become identified, so to say, in its effect with that of the lower cavities, the chest included."—LEON PARISOTTI, *Speaking and Singing*.

"It is an axiom, almost, that troubles in the higher resonator chamber, nasal cavity, reflect themselves in the anterior part of vocal bands. A lack of proper use of the post-nasal cavity will cause irritations or nodes, and if they be produced they will occur on the anterior end of the vocal chord. . . . Disturbances in the middle, second or oral hollow space reflect their weakness upon the middle of the chords. . . . In the lowest hollow space the same principle exists to create disturbances in the posterior end of the chords. . . . The action of the hollow spaces influences the vibrations of the vocal bands to such an extent that in different voices, especially of different schools the vocal hand action seems to be radically different, going in one class of tone, the *falsetto*, so far that in some voices the vocal bands vibrate as a whole, and in others they seem to segment at a point about one-third their length, and vibrate in two parts."—

ANNA LANKOW, *The Science of the Art of Singing*, article therein by A. THEO. E. A. WANGEMANN and DR. FRANK R. E. MILLER.

"If the reader will admit that where there is bone there is sound to be obtained, he will enter at once into our theory of the enclosing of sounds and will become quickly disabused of the idea that sounds may be obtained from the fleshy parts of the body. In the throat is the utterance of sound, but that does not say that in the throat is sound itself. That utterance for its formation must be raised as high as the mask, or that part of the head bounded by the upper gum (lowest); drum of the ear (side); and the frontal bone (highest part). We cannot form sounds for singing in the chest; for we find there only the cavities of the lungs containing the quantity of breath required for sustaining the sound. Some teachers entertain the idea that there is a chest voice, from the fact that the chest vibrates during the emission of sound. We cannot countenance such an idea, as, at that rate we should be obliged to admit that there is a foot voice, as every part of the body vibrates more or less in sympathy with our every act."—F. CH. DE RIALP, *The Legitimate School of Singing*.

CAN TONES BE DIRECTED?

Lastly, there are those who seem to hold that tone cannot be "directed" or "thrown," or "placed" at a given point.

"The tongue is the essential factor in establishing the required proportion of the resonance tube of the pharynx as a whole. . . . The pharynx cavity serves therefore as a deflector of the tone produced in the larynx. Tone is sounding air. Hence, wherever the breath current—changed into sounding air in the larynx—is able to reach in its outward course, or in whatever directions it is forced, it will be more or less deflected, according to the nature of the cavities and obstructions met with on its passage outward. It is absurd therefore, to imagine that tone can be thrown into any part of the human anatomy, where it would be impossible for the air current on its way out to reach. The only passage that a tone is able to travel is through the mouth or the nose. And the latter passage always deflects the tone, associating it with a disagreeable nasal quality. The resonance of a tone is primarily the result of proper breath pressure. The sound emitted by M is known as humming, and can be sustained. This fact makes it undesirable in vocal attack, in that singers are inclined to start a tone with the humming sound, which is a fault to be avoided."—J. VAN BROEKHOVEN, *The True Method of Tone Production*.

"The 'forward emission' theory assumes the existence of a current of air, issuing from the vocal chords as a tone. In other words the tone is supposed to consist of a stream of air which can be voluntarily directed in the mouth, and aimed at some precise point on the roof of the mouth. This is an utter mistake. There is no column of vibrating air, or 'stream of vocalized breath' in the mouth during tone production. To imagine the directing of air vibrations in the mouth, as we direct a stream of water out of a hose, is absurd."—DAVID C. TAYLOR, *The Psychology of Singing*.

That there is an upward and forward movement of air from the lungs is a fact. Else what becomes of the air stored in the lungs on inhalation? That on a perfectly generated and "placed" tone the rate of exit of air from the lips is exceedingly slow is also a fact. It is therefore quite true that we are not to think of the movement of the sounding breath as analogous to that of water from a fireman's hose. Such a thought will produce "forcing" and a lack of reinforcement of the tone. But that need not prevent us from, in thought, "directing" the sound-waves, as they issue from the point of generation in the larynx.

The writer is convinced, both from personal study as a singer and long-continued study and observation as a teacher, that the attempt to "place" or locate the sensation of tonal vibration, or to "direct" the tone waves to this or that central point; to use the "sounding-board;" to will the centralization of the sensation of tonal vibration now at one point and now at another, according to the pitch, power and color of the tone desired, causes such adjustments of the larynx, tongue, soft palate and other parts concerned in tone generation and reinforcement as are most favorable to the easy production of tone of good quality.

Let us put it in this way: The experience of many good teachers and singers, covering a long period, shows that singers who produce with ease beautiful, expressive tones are usually more or less conscious of a sensation of tonal vibration as centering or "focussing" at certain points, as for instance, in the upper front

mouth, in the face, and so on. While a singer's experiences in regard to these sensations are, doubtless, more or less peculiar to himself, nevertheless it is pretty well established that in a great many cases when a singer produces beautiful tones with ease he is, if he thinks about it at all, conscious of more or less sensation as of tonal vibration centering in the upper front mouth, face or head, moving or spreading with changes of pitch and power, and to a certain extent also with variations of tone-color.

It may perhaps be said that these sensations are merely the *accompaniment* of good singing. The writer will go further, and say that he believes that an intelligent mental preparation for the sounding of tone by securing a clear concept of the tone desired with reference to pitch, power and quality, and bringing one's-self into readiness to direct the stream of sounding air to, and expecting to feel a sensation of vibration at more or less clearly defined points in the mouth, face and head, materially assists in bringing larynx, tongue, soft palate and other parts concerned into the most favorable conditions and adjustments for the production and emission of the tone desired. In this way one comes to associate tones with their appropriate vibratory sensations, or "focal points," in other words, learns to use the vocal instrument with skill.

On low pitches the farther forward in the upper front mouth the sensation of tonal vibration is located, the better the result. The vowel *e*, as in *feet*, will, for certain reasons, seem to be more forward than any other vowel, on a given pitch, with the exception in some cases of *oo*. But these vowels are not really more "forward" than a well-produced *ah*. On these low pitches, in all voices, there is also more or less sensation of vibration (not resonance) in the upper chest, although in the case of light sopranos and tenors it is so faint as to be practically negligible. There may well be a faint sensation of vibration in the front of the face on the low notes of all voices.

As the pitch rises in the *middle range* of the *WOMAN'S* voice, the sensation of tonal vibration is expected to be felt in the upper front mouth, and to spread progressively upward in the face, and backward along the teeth and cheekbones toward the ear. This is a combination of mouth and facial vibration. As the *highest range* of the *WOMAN'S* voice is entered upon the sensation of tonal vibration in the face has spread around behind the ear, and is lost from the front face. Instead it is felt as rising in the *BACK* of the head toward the crown. It follows the curve of the skull, and, therefore, on the last few very high pitches is felt as focussed at the top of the head, progressively forward until it reaches a point on a line with the front of the ear. The highest tones of the woman's voice are not to be directed in thought on to the forehead. This upward-backward-forward production of the highest range of tones in the woman's voice is said to be according to the principles of the Old Italian School as exemplified in the teaching of the late Francesco Lamperti and the practice of his pupil, Madame Sembrich.

As the pitch ascends in to the *upper range* of the *MAN'S* voice, the sensation of tonal vibration is expected to become weaker at the upper chest; it is also expected to spread progressively upward in the face and backward along the upper teeth and cheekbones toward the ears. On the *highest* notes the tonal vibration is felt to have spread along the cheekbones and to well back of the last upper back teeth. The raising of the upper lip outward and upward, as though gently

smiling, is of the greatest importance in this connection. This is a combination of mouth and facial vibration.

THE SAFEST COURSE.

The safest course, when singing with fair force of tone *upward*, is not to postpone the willing of the location of tonal vibration in the *head*, in the *WOMAN'S* voice, later than E-flat (fourth space treble clef); and in the *MAN'S* voice, to will the spreading of the sensation of tonal vibration into the face and backward along the upper teeth and the cheekbones not later than C (first added line above, bass clef), in the case of the tenor; B-flat in the case of the baritone, and A-flat in the case of the bass.

It is beneficial to practice vocalizing downward, carrying the sensation of tonal vibration and quality of tone ordinarily associated with the *higher ranges* as far down into the *lower ranges* as may be possible.

It is to be understood that in the combined mouth and facial vibration there is to be no hint whatever of nasality in the *sound* of the note, whatever may be the *feeling* of nasality connected with it. If the tone *sounds* nasal, there is rigidity or wrong position of the back-tongue and palate. Tone is formed on vowels *in the mouth*. Resonance may be set up in all the spaces connected with the sound tube *above* the point of origin of the tone—at the vocal chords.

It is understood also that all tones have their origin in the larynx, whether they be called Head, Mouth, Face or Chest tones.

It is open to question whether the chest acts as a resonator in the same way as do the cavities above the chords, including the pharynx, posterior nasal passages and the buccal cavity. It is quite certain, however, that in order successfully to "place" the voice, the singer must take and keep the "singer's position," with the *upper chest* held constantly well up without strain, and breathe practically altogether from below. It is only this type of "deep breathing," as Lamperti remarked, that leaves the larynx in perfect freedom. The relatively high position of the chest contributes materially to the easy and effective management of the singing breath. A falling upper chest, during singing, and particularly at the beginning of a tone, is likely to disturb the pose of the larynx and cause a constriction in the throat.

A general rule, always to be observed to advantage is one which requires the singer to will the sounding breath to flow slowly and steadily through the neck, up behind the upper back teeth, and curve forward along the roof of the mouth. The singer must not, even upon the lowest tones, will the breath to curve into the mouth, at a level lower than that of the upper back teeth. As the pitch rises, the thought in connection with directing the breath-stream is to send it gradually higher and higher behind the upper back teeth on its way upward and forward. Finally in the highest range of the woman's voice the thought is to direct the sounding breath-stream still farther upward and backward into the upper back head before curving it over into the mouth.

It is to be understood that there is no one pitch in any voice upon which there is a sudden change of location of vibration, or "focal point," or "placing." The change of placing, as the singer goes up and down the scale, will be very gradual indeed.

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"smiling" upper lip, are conditions precedent to good "placing."

STUDYING THE CONSONANTS.

The vocal consonants may be used, preceding vowels, to bring to students a consciousness of the location of tonal vibration, or the "focal point." *Th*, as in *Thee*, *v*, *z*, *zh* (azure) and *l* for upper front mouth vibration. *M*, *n* and *ng* (as in sing) for facial vibration. In using these the greatest care must be taken to keep the muscles under the chin in front of the larynx in a state of ease, lacking rigidity. Humming must be done on breath control, as though the consonant used were really a vowel, and the following vowel must be closely connected with the consonant. A steady pressure of breath, not affected in the least by the change from consonant to vowel, is of prime importance in this work. Explosive consonants, such as *t* and *d*, *k* and *st*, as in *stay*, are sometimes used to bring a consciousness of "forward" production in the mouth. They are dangerous because the temptation to give up true breath control on them is very strong, with the result that the following vowel tone will lack breath support and "strike" the throat. They can and must be done with as genuine a control of the breath as if they were vowels.

The development of skill in the use of facial resonance is a good preparation for the "placing" of tone in the head. Singing on a thoroughly controlled breath, with responsive freedom of all the parts of the vocal instrument, a genuine smile (not a grimace), the head inclined slightly forward, a slight expansion at waist front and back, with the thought of floating the breath high up behind the upper back teeth and soft palate toward the back of the head, and expecting to find there a light, fluttering sensation as of tonal vibration, will be helpful.

SUGGESTIONS.

BY F. W. WODELL.

BEAR in mind that in every audience there are a few who "know;" whose taste is cultivated, and who listen with intelligent discrimination. Sing for them, and not for the unthinking crowd who applaud most noisily the worst features of the concert.

Do not be "dramatic" in your singing at the expense of good tone quality. Once the velvet is worn or shouted off your tone, it is doubtful whether it can be restored.

Patti, Sembrich, Melba—big voices? By no means. Shouters? Never. Always sang within their powers, with something in reserve? Surely. Outlasted most singers of their time? Undoubtedly. Is there not here a lesson for young and ambitious vocalists?

The world is full of good music, and on this day it is not expensive. And much of this good music is simple, melodiously attractive, yet withal has a strength of harmony, rhythm and form which satisfies and gives it elements of permanency. Then why sing the ephemeral, "popular" jingle, which has to be renewed every week or two?

What is the cause of the "tremolo?" There is a little story which may throw some light on that subject. When Verdi's *Falstaff* was first brought out at La Scala, Milan, a leading critic said that "the female singers especially were all and all the victims of the tremolo to such an extent that it was apparently impossible for any one of them to sing a note steadily." The critic went on to remark that these singers had called themselves hoarse a little while before in *Cavalleria Rusticana*. Forced voices—tremolo. Cause and effect?

Suppose you are short of funds, and circumstances seem to be against you. What of that? Have you read the history of the struggles of Nordica and scores of others to secure an education and get a foothold in the profession? Nordica has sung for \$5 in concert. Eames had a struggle to get a foothold in Paris. Olive Fremstad, of the Metropolitan Opera House, has sung for the writer for \$50 an evening, and so the list might be extended. Difficulties are there to be conquered. If you have the right sort of stuff in you, you will take care of your health, of your voice, and go at untoward circumstances with the determination to win.

Don't "take lessons." Study. See what Jenny Lind did with her "naturally harsh and unbending organ." She worked so diligently and with such intelligence as to win the sincere admiration of the maestro Garcia, and he was a hard man to please.

NOTICE TO ALL VOICE ENTHUSIASTS.

THE departmental service of THE ETUDE will be stronger and better than ever during this year. Numerous distinguished voice teachers have consented to serve as editors and our readers may look forward to the following articles representing the best thought of leading voice specialists in Europe and in America. Among the 1912 features will be: An Article from the eminent Teacher,

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WHAT CAN BE DONE ON A SMALL ORGAN.

THE organ places a severe test upon the thoroughness of foundation work at the keyboard. The requirements of the modern organ far exceed those of the piano in number and variety and in what concerns essentially musical principles and results. There is no limit to the future development of the organist up to the full extent of his capacity, if he makes the right start. The fundamental requisites are:

1. A good legato.
2. Good rhythm.
3. Good phrasing.
4. Good registration.

These are necessary in this order, and the first three can be obtained on the smallest kind of a pipe organ. The reed organ is not so favorable to their acquisition because of the difference in touch and slowness of speech, and should not be used as a substitute, except as a last resort. It is pretty sure to develop wrong conditions.

It is a great delusion to think that a large organ is necessary for anything but the development of skill in registration. How frequently one hears a complaint in extenuation of a lack of improvement in playing somewhat of this sort: "Well, what can you expect? If I had a good three-manual organ I would have some ambition to work, and be able to do something." The chances are that the player's lack of progress and poor work generally is due to deficiencies in one or several of these fundamental particulars, as a result of which the player fails to feel and get out of the music its real meaning, and so fails to express it to others. Taking up these important matters in order to let us consider some details concerning them.

I. A GOOD LEGATO.

A poor legato does not necessarily imply that a player cannot play a smooth scale or arpeggio. There is an altogether too short-sighted notion prevalent in regard to this point. The greater part of organ music, almost all of the simpler kind used in church services, is entirely devoid of running passages. The lack of legato is in such so-called "simple" things as hymn-tunes and similar four-part playing, where a discriminating regard for the fundamental principles of touch, phrasing, accent and rhythm must be exercised, and, above all, the notes be held their full value, within certain limits to be referred to hereafter. These are matters that apply just as forcibly to the one or two-manual instrument as to that of three or four. In general, it may be said to involve a scrupulous regard for note-values, an appreciation of the requirements of the musical and rhythmical phrase, and an instinctive readiness and responsiveness on the part of the playing apparatus to meet these requirements, and express these values. These are the "small things," attention to which is said to be the mark of genius.

In considering tone-values, it is of vital importance that the player should understand the proper treatment of repeated chords and single notes in a chord in hymn-tunes and other music not written

specially for the organ. For example, in the tune of *Hursley*, sung to the hymn *Sun of my soul*, the first three chords in each line but the third are repetitions of the same notes. Some players, having been taught that it is wrong to strike the same notes over again, would hold all these notes through the measure, and completely annihilate the rhythm of the tune. Others, of more sympathetic nature, would apply that principle to the bass and tenor notes only, repeating those in the soprano and alto. A little further reflection and experiment will show the better result from dividing the holding and repetition equally between the lower and upper voices, preferably repeating the soprano and tenor notes. In cases where only two of the notes are repeated it is safe to rely upon the moving notes to sufficiently define the rhythm.

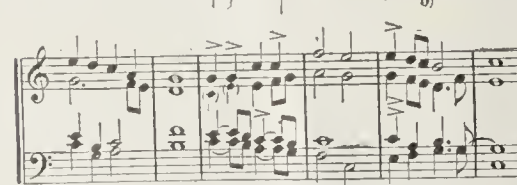
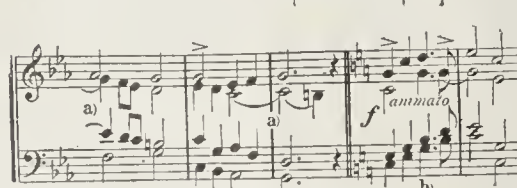
An instance of this will be found in the familiar tune *Seymour*, frequently sung to *Softly now the light of day*, where either the soprano or tenor are constantly in motion.

In the accompanying tune, *St. Andrew of Crete*, sung to *Christian, dost thou see them?* there are a number of points which make it serviceable for purposes of illustration.

WRITTEN
St. Andrew of Crete JOHN B. DYKES



Played without pedals, or upon a reed organ, it should be done as follows:



A careful study of the differences in effect from the various possible ways of treating the repeated notes in this tune will prove instructive. A repetition of the G in the second measure, for example, will intensify the accent if it should seem desirable to make the movement more decided. Note the difference in ef-

fect at *b* from a repetition of the G in the bass, and the necessity of the repetition of the last two lines.

The rule of tying all suspended notes, as shown at *a*, must be adhered to strictly.

The essential underlying purpose is a preservation of the rhythmical flow of the melody and the identity and integrity of each of the four parts as equally important factors of the tune as a whole. A good four-voiced legato, that is, is an absolutely essential prerequisite to

II. GOOD RHYTHM.

The organ has from time immemorial been maligned as a lifeless instrument, unsusceptible of accent and unresponsive to impulse, which is the mainspring of rhythm. I say "maligned" because I deny the impossibility of accent or obtaining a response to impulse at the organ. It is true this organ accent is of a radically different nature from that of the piano, and is one of effect rather than of actual dynamic force, but nevertheless it is an effect that is felt as a vital influence in playing, giving vigor and vim that cannot be denied. An organist who has not been taught or has not discovered the means of producing this effect is without one of the most important and telling features of his professional equipment.

There are two kinds of organ accent, one coming from an appreciable prolonging of a note beyond its strict fractional value, and making up for it by passing over the following notes a little more rapidly, thereby producing a species of tempo rubato, or "robbed time," and the other resulting from making a slight instant of pause before the note or notes, the margin of silence serving to intensify the sound when it comes. An illustration of the former may be obtained in the tune before us at the very first chord by holding the quarter notes in the alto and tenor a trifle beyond their strict beat-value. The same effect is possible and desirable at the corresponding places in all the other lines of the tune.

Illustrations of the latter kind of accent may be found at the beginning of the last three lines by cutting short the chords immediately preceding in each case by about the value of an eighth rest, making the notes dotted quarters instead of half notes.

It is absolutely essential that a steady and firm movement from bar to bar be constantly maintained in both kinds of accents, else the result would be an egregious mockery of rhythm.

III. GOOD PHRASING.

This is in turn dependent upon a good legato and good rhythm, and is as indispensable to a proper expression of the meaning and purpose of the music as a due regard for punctuation and the significance of the various parts of speech are in reading any language. The earnest student will spare no pains and begrudge no time spent in analyzing the tonal and rhythmical relationships and values of the various component elements of a composition to secure proper balance and symmetry between them, giving due prominence to those that are dominating and not slighting the details of the minor and subordinate features, particularly the ornamental figuration and embellishments. To accomplish this successfully at the organ advantage must be taken of the various kinds of touch and accent, and particular attention given to the release of notes in order to mark clearly the outlines of successive phrases. The analogy between music and drawing in black and white is close enough to be always worth remembering. The great importance of margin, of white space, which, in music, is silence, absence of tone, is too often quite forgotten. Background is a very important item in a picture.

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All these essentials so far discussed can be mastered at a keyboard of a small organ, and fortunate is the player who has mastered them before coming to a large instrument, where the increased tonal resources are apt to prevent the player's concentration of effort upon this accomplishment.

IV. GOOD REGISTRATION.

Good registration is absolutely dependent upon the principles of good phrasing. An organist who feels helpless without the marks of registration indicated by the composer or editor has not progressed far. It is true that many pieces demand special combinations and fail of their effect without them, but in the majority of cases the choice of registers is a question of taste, always based upon certain fundamental laws of proportion in pitch and tone color, and an intelligent appreciation of the character of the music played. That is, the exercise of taste is not presumed to be in violation of the rule that eight-foot tone must predominate on the manuals in ordinary four-voiced harmony, that the stopped flute pipes are not suitable for an accompaniment in harmony when used alone, that a flute sounds better in the upper register and for a solo passage than for harmony, that an accompaniment for a man's voice, tenor or bass, needs more diapason tone than the same accompaniment for a woman, etc.

In considering the character of the music it is quite plain that smoothly sustained and chromatic progressions are specially suited to registers of the string family, sustained and plaintive melodies to the soft reeds, running passages to the flutes, bold diatonic melodies to strong reeds, and vigorous harmonies to the diapasons.

Keen discrimination in phrasing is necessary to ensure the drawing or throwing off of stops at the right instant, in such manner as will not disturb the rhythmical flow of the music. An excellent study in stop manipulation, with this purpose particularly in view, may be made of Schumann's *Traümerei*. Starting with the Aeoline or softest stop of the swell coupled to the Dulciana on the Great, and playing on the Great manual, one may add a stop at each four bars for a number of phrases and then reduce to the original combination, and then in the following section still further exercise his originality in a similar manner, but to a more marked degree. On an organ well supplied with soft eight-foot stops of various timbres, it is possible to secure in this way an effect entirely in keeping with the true spirit of the music, but it will require no little study and facility in the manipulation of the stops.

While the limitations of choice on a small organ are discouraging the temptations to use the resources of a large organ to obtain variety of effects are often yielded to at a sacrifice of dignity and coherence. In this case it becomes impossible to hear the music on account of the stops. Under these circumstances it is the player who knows how to strain himself.

Recalling now the main points dwelt on, we may conclude that the player on a small organ who has thoroughly voted himself or herself to the mastery of the little details of touch, accent and rhythm mentioned, together with the dependence of hands and feet at the manuals and pedals, is sure to grow rapidly, and be directly in line sooner later for a larger organ.

THE ARTISTIC SIGNIFICANCE OF THE FUGUE.

THE very word "fugue" suggests to the greater number of folk everything that is learned and dry in music. The pedant-bandits, who have seized upon the word (only the word), for their own funny purposes, are responsible for this. As a matter of fact, the fugue is one of the most beautiful and significant of all musical ideas. The reality of it has been the despair of theorists ever since it crystallized into some kind of shape. That any musical idea may find expression it must get into a body of some kind. The more beautiful and logical the body-shape the better the expression of the idea. Pedants, seeing nothing but the skeleton, have imagined that to be the fugue, and have accordingly written anatomical treatises thereupon. Alas for them! With the advent of every writer of fugues they have been forced to construct their bony science afresh. We will not, therefore, take the theorists for guides.

Polyphony results from several voices being required to sing the same thought without losing their various individualities. In the vocal art that thought was, in the first place, religious and objective. Upon being removed to the element of pure tone, the thought became subjective. The fundamental idea, however, remained: one thought, many individual expressions of it. Having been placed upon this footing, the tonal art was bound to evolve a shape similar, in general outline, to what is known as fugue-form. The counter-subject was the obvious extension of the first voice, during which a second voice enunciated the theme. Key-relationship dictated the position of the answer, and limited the wandering of those episodes which the desire for relief or contrast had brought into being.

The necessity of concentrating the voices upon the main musical thought would cause the composer to introduce episodic matter of subordinate interest, or to construct his bars of relief from some little odds and ends clipped from his subject and counter-subject. Even the stretto and pedal-point have their causes in artistic necessity. Any expression of feeling reacts upon and intensifies its emotional cause. In polyphonic music this can do no other than draw the parts nearer together by making each voice proclaim the theme more vehemently at shorter intervals of time. The pedal-point is caused by the desire to take firm root in the home key after a period of wandering or unrest.

The main features of the fugue, then, are inevitable if the several voices are to retain their melodic individuality while uttering a single message, without violation of an artistic sense of concentration and climax. And the greater, the more forcible the mind of the artist, the less will he diffuse his idea by meandering through material which does not logically bear upon his theme, and through keys which carry him far from home without giving him some extraordinary compensation.

Monothematic music in polyphonic style was bound to result in a fugue sooner or later. Nor does the double or triple fugue put a different complexion upon the matter. The extra subjects stand to the chief subject in a relation quite unlike that of the two sonata-subjects. The fugue-themes have their

separate individualities, but their final business is to enhance the effect of the chief subject. The two sonata-themes have a separate contrasted individuality to the end. The second subject of a double fugue serves the first subject—not by contrast—but by deliberately merging itself beneath it, and thus adding to the richness and beauty of the main idea.

Herbert Spencer compared the structure of Gothic and Greek architecture to the growth of the vegetable and animal worlds respectively. The comparison will hold good of fugue-form and sonata-form. The latter is bilateral; every limb must be doubled or its natural symmetry is gone. The symmetry of the fugue is like that of the tree. It grows upright to its conclusion, sending out beautiful branches and flowers on its way, and the fugue is especially like Gothic architecture in its mass of detail, some of it unheard, even as the complete beauty of a foliated spire is unseen.

RUTLAND BOUGHTON in *Bach*.

W. T. BEST ON WORD-PAINTING IN MUSIC.

THERE has always been more or less difference of opinion as to the proper manner of singing the words "And peace on earth," in the "Glory to God" chorus of Handel's *Messiah*. The eminent organist, W. T. Best, who edited the oratorio for a well-known publishing house, was appealed to by the conductor of a provincial choral society as to how to treat the words with, the following result:

"In answer to your letter, I have to say that the passage in question, 'And peace on earth,' should be sung *forte*, being a challenge or sort of decree. Mozart in this passage employs the crumpets for the very purpose of emphasizing it. Nothing is in worse taste than to attempt word-painting in music. In some hymns—for example, in *Hymns Ancient and Modern*—the miserable editors are perpetually making alternate marks for shouting and whispering when *peace* (*pp*) or *light* (*ff*) occur. Anything after sundown must be whispered, on principles probably connected with burglary. Thus Smart's tune to *Hark, hark, my soul*, is made ridiculous by the parson editor's dividing a couple of lines into a shout, followed by a whisper. Now, if the passage you name should be sung soft, then you are equally bound to end the chorus 'For unto us,' suddenly soft at the last words, 'Prince of Peace'—as, indeed, I was petrified to hear a country conductor, or beater of the air, actually do.

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Prior to playing the game the teacher gives a description of each instrument and also some idea of how the instrument is held or played upon by the performer. In the following story only the best known instruments are suggested. The ingenious club leader with a large class can easily extend the story so that it will include the other instruments if desired.

The children are seated in a semicircle. Each one is assigned the name of an instrument and the whole represents an imaginary orchestra. As the story is read, the instant each child hears its orchestral name called he rushes forward and faces the rest of the orchestra and in pantomime goes through all the motions of playing his instrument. As soon as any other instrument is mentioned the player retires to his seat and the new player comes forward. Two chairs are placed inside the circle for the 'cello and the harp. When the words "whole orchestra" are mentioned there is a grand rush forward, all instruments playing at once.

In some cases the teacher or club leader may even introduce the following: At the end of the game play some simple, well marked piece like the Mozart-Schulhoff Minuet in E flat and have the children go through the motions of playing the instruments and at the same time imitate what they believe to be the sound of the instruments. The wonderful collection of "Ta—ta—ta—ra—ta," "Zing, Zing," "Boom—Boom—Boom," which will ensue is very laughable and entertains the children hugely.

Aside from the instructive side of the game, it is endless fun and may be played any number of times, assigning a new instrument to each player at each repetition of the game. Here is the story:

A FAMOUS CONCERT.

There was to be a grand concert in a German city, and Franz's father had promised to take him to hear the music; and it was an excited little boy indeed that started off on the eventful evening. They were quite early, before the instruments of the ORCHESTRA were tuned in fact.

As Franz sat there watching gay crowds of people come in (early comers like himself), the bright lights and beautiful dresses of the ladies, he grew just a tiny bit tired, and creeping closer to his father, laying his head against him, he felt very comfortable indeed.

Pretty soon Franz heard a soft, sweet voice almost whisper in his ear: "Little boy, of all the instruments, which do you love the best?"

Franz looked up quickly, and there—what do you suppose he saw? Why the

PICCOLO on legs. Yes, indeed. He had stepped off the stage and walked right over to where Franz sat.

Now Franz was a polite little boy and did not want to hurt any of the instruments' feelings. What was he to do! He *did* love the 'CELLO better than *anything*; but he said, "I love so many of you I hardly know." This reply pleased the PICCOLO so much that he laughed all the way up and down the scale, which attracted the attention of the TROMBONE on the stage, who called out, "Whom have you there, Mr. PICCOLO? Bring your visitor to the stage so we can all talk to him."

At this proposal, the big BASS DRUM took hold of the big BASS VIOL, saying, "Come along, old chap, we will carry this little fellow across the footlights." With that the whole ORCHESTRA became excited. A visitor on the stage was something entirely new to the instruments. The BATON flew around the stage like he was crazy, putting things to rights; for he was a very particular little fellow, and was accustomed to being obeyed by everyone.

"You needn't be so bossy before the concert begins," snapped the CYMBALS in one breath.

Miss HARP was very dignified, and settled herself in the corner, saying she "didn't care to associate with such a promiscuous crowd."

"She always was a 'stuck-up thing,'" whispered the 'CELLO to the VIOLA. "Just *because* she wears more *strings* than *we* do."

By this time the stage was ready to receive the little guest, who came in great style riding on the back of the big BASS VIOL, flourishing the bow in the air in time to the gay march whistled by the PICCOLO, while the big BASS DRUM kept his arms thumping against his sides, "marking time," he said.

"Ladies and gentlemen," said Professor BATON, addressing the ORCHESTRA, who sat in a semi-circle whispering together, as they gazed upon the little boy (sounding to Franz very much like "tuning up,") "we have with us to-night a very distinguished guest, the son of a famous conductor. He has come for the purpose of deciding which one of us is the greatest musician. Each instrument will do his or her part in the most capable manner. I will first call upon Miss HARP, as she is one of the only two ladies among us."

"I will sing where I am, thank you," she said, when Mr. FLUTE politely offered to escort her to the front. At this remark the whole ORCHESTRA giggled quite audibly, which so offended Miss HARP she wouldn't sing at all. "Good riddance to bad rubbish," remarked the FRENCH HORN, making a French bow in her direction.

The TRIANGLE came forward and sang a ringing little song called *The Bells*; then the KETTLE DRUM announced that he would sing; but before he was half through the whole ORCHESTRA was in an uproar.

"Here, here, that will never do," called Professor BATON. "Why, you can't even carry a tune."

"Well, one thing I *can* do, I keep in time, and that is something you don't always do," retorted the KETTLE DRUM as he trotted back to his seat.

At this moment, a very polished gentleman, wearing a great deal of gold, came forward, and in the softest, mellowest voice began to sing a melody which almost made Franz cry.

"The gentleman with the rich, mellow voice, little boy," said Professor BATON, "is Herr CORNET."

The singing of Herr CORNET seemed to restore peace and good feeling among the instruments, and even Miss HARP crept a little closer. The French gentleman, Mr. HORN, was so delighted that he expressed a desire to sing a solo.

"Horrors! Don't!" cried the whole ORCHESTRA in one voice. "Why, you sing through your nose! It is enough to drive one mad to sit next to you in concert with the rest of us." At this insult Mr. FRENCH HORN left the stage in a huff.

When peace was again restored Herr 'CELLO asked Fräulein VIOLIN if she would sing a duo with him, to which she readily consented. The whole ORCHESTRA at once seated itself with a sigh of satisfaction, for they knew there was a treat in store for them.

Franz was fairly entranced with the exquisite voices of the two instruments. Fräulein VIOLIN sang in the clearest, purest, sweetest voice he ever heard; and could there be anything more exquisite than the deep, rich, mellow tones of Herr 'CELLO?

The beautiful duo was ended, and the CYMBALS and BASS DRUM were just beginning to clap their hands, when, with a jump, Franz opened his eyes.

"Hello!" laughed his father, "so *this* is the way you attend concerts, is it? Go to sleep before it begins and don't wake up until it is over!"

A NOVEL IDEA IN MUSIC CLUBS.

BY LOUISE SMITHWICK TREZEVANT.

NEARLY two years ago a few music-loving women had just ended a rehearsal of quartet work that they had come together to practice, and, very naturally, the talk of all five dwelt upon the piano, its use, abuse and neglect. Each one present deplored the tendency of the house- and home-keeper to put aside that art, at once so costly and so loved, and as though the spirit of music touched each heart at the same moment, the same thought came to all, to hold faster in the time to come to the ever dear piano. And from this little gathering of sincere music lovers came the "Repertoire Club," an association with high musical ideals and earnest purposes and a coterie that is unique in that it plays for the approbation of no public, but for the inspiration, appreciation and criticism of its own members only. Another novel feature of this club is that it has no fees, dues or fines nor any officers other than the director, at whose residence it was organized and the members have met ever since for the monthly programs. Although the only obligation upon any member to be present each month lies in her own desire to advance in the loved art, but one has resigned from the club, the absentees have been almost nil and but once or twice has any one from any reason failed to prepare and memorize her new number thoroughly.

While there has never been an audience save of its own members at any meeting of the Repertoire Club, even this has led to the desired end, that of accustoming the members to playing in

public. This has tended to lessen the timidity so natural to an amateur who appears but seldom before others. At the monthly meetings each member repeats one piece that she has played at some previous rehearsal in addition to the number assigned for that particular day, and every half year each player gives six numbers selected from all she has memorized during the club's life, thus gradually but steadily extending her repertoire of piano compositions that she can play, if unexpectedly called upon, without notes. The work of the club has been confined entirely to solo piano playing.

One idea that has been featured somewhat prominently in this club is the bringing out of individual thought in the interpretation, or the expression of certain piano expressions. For an example, at one half-yearly review each member memorized Grieg's "To Spring," and in addition to the regular program numbers gave to the club her conception of this beautiful composition. Truly, not one of those present but profited by the impressions of the others.

The members of the Repertoire Club have been saved from drifting entirely away from the beloved piano. In that, if in nothing else, it finds its reward.

Sound is the organ, but the art of sound, viz., music, is the conscious language of feeling of that full, overflowing love which ennobles the sensual and realises the spiritual.—WAGNER.

In my opinion a musician's real work only begins when he has reached what is called perfection, viz., a point beyond which he has apparently nothing more to learn.—MENDELSSOHN.

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Department for Violinists

Edited by ROBERT BRAINE

THE SECRETS OF A GREAT MASTER'S SUCCESS.

[Mr. Robert Braine, editor of the Violin Department, whose portrait appears at the head of this page, has made an analysis of some of those significant essentials of the success of Sevcik. In this Mr. Braine has had the assistance of one of Sevcik's best-known American pupils, Mr. Ralph Wetmore, who, like another American violin virtuoso, Mr. Francis Macmillan, was a pupil of Mr. Braine.—Editor of THE ETUDE.]

It has been said by Emerson that, "If one attains supreme excellence in any department of human endeavor the world will beat a path to his door, even though he live in a wilderness." For years Sevcik was practically unknown outside of his native Bohemia, but he toiled faithfully at the technical problems of violin teaching, sorting and analyzing the many difficulties with which violin students are confronted until Fate placed a genius in his hands, and he moulded a Kubelik. The playing of other of his pupils attracted his attention, and as a natural consequence violin students flocked to his studio from all over the world.

THE MAN WITH A SINGLE AIM.

Sevcik's success is only another instance of the triumph which attends the efforts of him who addresses himself to a single task, and devotes all his energies to the work of performing it. Sevcik, with his logical, methodical mind, saw that while technic is not the supreme end to be attained in musical art, yet there can be no music without an adequate technic. Technic is the wing which bears us onward in our flight. A musician may glow with temperament and have a soul of fire, but with an inadequate technic he can express nothing, and his temperament is of no use to him.

The technical work *Four Thousand Bowings* has made Sevcik's name justly famous. The violin student may well be appalled at the idea of four thousand bowings, but the voluminous works of Sevcik can be regarded as a kind of encyclopedia of technic and, under the advice of his teacher, the student can select those portions which are best suited to his needs. It can be fairly said that no previous writer has ever treated the technical difficulties of violin playing so exhaustively. Every conceivable difficulty is provided for. Even the greatest difficulties—double harmonics, fingered octaves, etc.—are treated in a lucid, progressive manner which cannot fail to bring success to the pupil if properly carried out. Some violin teachers—particularly the older ones—seem to have an unreasoning prejudice against Sevcik's technical works. In most cases this comes from pure ignorance. They condemn without examination. It is as absurd for a violin teacher to feel a prejudice against these works as it would be for a mathematician to be prejudiced against the multiplication tables.

AN INTERVIEW WITH A PROMINENT SEVCIK PUPIL.

Not long ago I had the pleasure of discussing the methods of Sevcik with Mr. Ralph Wetmore, an American violinist who studied with Sevcik in Prague after having been a favorite pupil of Joachim and Halir in Berlin. Mr. Wet-

more gave me the following account of Sevcik's personality and methods:

"Sevcik was born in Horazdovic, Bohemia, in 1852. He is of moderate height and figure, has medium features, a kind face, full of intelligence, and his dark hair and beard are sprinkled with gray. With the bodily infliction of having only one eye—the other having been injured by the snapping of a violin



OTOKAR SEVCIK.

string—he seems to be able to see more faults in a pupil than a dozen other teachers with unimpaired eyesight. When he is in a good humor—which is pretty much all the time—he is of a very jovial disposition. He suffered many hardships in his youth, yet gained experience as a concert violinist, but hardly in the sense that applies to Kreisler, Kubelik, or other noted violinists of similar rank, though he is able to play the great masterpieces whenever he desires. He has also at various times held positions as concertmaster of orchestras of good standing. It is as a teacher, however, and as a writer of technical violin works that he is chiefly famous. Outside of this he has composed nothing of importance.

"He was teaching privately in Prague when I went to him, although he had for some years been head violin teacher in the Prague Conservatory of Music. In the spring of 1909 he removed to Vienna, where he is at present teaching in the Royal Conservatory of Music. In the latter institution he is at the head of the Meister-Schule (Master-School) of violin playing. Godowsky, the great pianist, is at the head of the Meister-Schule of piano playing in the same institution.

"Sevcik teaches privately at Vienna and also at Pisek in Bohemia. Pisek is about five hours from Vienna, and as soon as he has finished his work in the latter city he goes to Pisek for two or three days of each week for recuperation as well as teaching. In Pisek he goes walking all morning and teaches in the afternoon. He is a great

believer in physical exercise for hard-working musicians.

COST OF STUDY.

"In Prague his fees for instruction were \$10 each for hour lessons and \$5 for half-hour lessons. I do not know whether the fees are the same now he is teaching in Vienna or not, but I have heard rumors that late arrivals were obliged to pay \$12 per hour. In Prague the cost of the necessities (room, board, strings, etc.) for a student was never less than \$40 per month, and in Vienna at the present time it is not less than \$50 per month. With the cost of one hour's instruction weekly, it will be seen that the American student going to Vienna to study with Sevcik must count on a minimum expenditure of not less than \$100 per month. This is the very least that one can exist on, and it would be easy to spend double the amount in so gay a capital as Vienna.

"The lessons are as a rule half hours, unless the pupil has arranged for full hour lessons. Sevcik does not insist on two lessons weekly, so some pupils get along with one half-hour lesson weekly.

WHAT SEVCIK REQUIRES.

"For admission to his class as a pupil an ordinary knowledge of the violin is sufficient, if coupled with talent. He sometimes (very seldom) takes beginners, but only if they are exceptionally talented. He always suggests to the pupil that theoretical studies are necessary, in connection with the violin studies, but never absolutely insists that the pupil shall study these branches. I have never heard of him advising the violin pupils under his instruction to study the piano or other instruments in addition to the violin.

"He has no pupils' orchestra, pupils' string quartet or other forms of ensemble work under his own care, but when he teaches in connection with a conservatory, such as the one in Prague or Vienna, of course his violin pupils get the advantages of ensemble work, which is always made a part of the curriculum of such institutions. He believes that orchestra playing in moderate doses is good for all violinists, soloists or otherwise.

SEVCIK'S TEACHING METHOD.

"Sevcik's manner of teaching is not radically different from that of other teachers. It differs only in the application of specific remedies for specific technical ailments. He is such a remarkable specialist in violin technic that he sees at a glance the pupil's weak points, and immediately sets to work to correct them. I cannot say that he exercises any special magnetic or hypnotic influence over his pupils as it is claimed some great teachers do. His pupils gain their greatest inspiration from the fact that he inspires them with complete confidence that they will surely gain the skill they need if they follow his instructions implicitly. He impresses his pupils with the idea that if they would succeed, they must keep 'everlastingly at it.' For this reason, he insists on not less than six hours a day practice of the most careful, concentrated description. This is the minimum amount of practice, and if the pupil's health will permit it, he is expected to do more. The proportionate amount of practice which should be given to purely technical work, studies, etc., is left to the pupil. Sevcik assigns enough work in the lesson to take up about eight working hours daily, and leaves it to the pupil what amount of time should be assigned to each branch of study.

"During the lesson hour he criticises the pupil's playing, or illustrates by playing himself as the mood strikes him. He uses his own technical exercises principally, but occasionally has recourse to the 'bread and butter' studies—Kreutzer, Fiorillo, Rode, etc.—when he thinks they would benefit the pupil. Playing from memory is part of his system. *Certain* studies and exercises must be memorized, as well as all solo pieces. He specializes on Paganini, Vieuxtemps, Wieniawski, and others of that genre.

"Holding the violin flat and practicing with the lower half of the bow are two of his specialties. He insists that his pupils shall master the lower half of the bow. In his teaching he uses a moderate position of the elbow, neither too high nor too low. I have never heard of him teaching or advising the use of finger gymnastics or physical culture of the hand and fingers apart from actual playing. He no doubt considers the practice of his technical exercises and other works for six or eight hours a day with the violin actually in the hands as all sufficient in developing the fingers, wrists, etc. His constant gospel of advice is, 'Practice the things you *cannot* do instead of spending your time on things you already *can* do. He forces his pupils rapidly, and expects a tremendous amount of practice from them, and in this way he has his pupils constantly overcoming difficulties. Nevertheless, it must not be supposed that he permits pupils to attempt elaborate works for which they have not the technic. None can distinguish better than he between the pupil who is keeping himself by timidity to venture forward and the pupil who is continually making muddled attempts to play music far beyond his technical ability.

"Europeans go to Sevcik for technic, and nothing else, although they get other things from him if they keep their eyes and ears open. The amount of interest in musical matters in Europe is so great, and opinions so divided, that every great man is bound to have his detractors as well as his admirers. It is not otherwise with Sevcik, and he is not without his critics. Many violinists assert that he kills the imagination and deadens the soul to higher conceptions; that he makes mechanical proficiency the end and not the means. These criticisms may be partially true, but I have some doubts. Sevcik seemingly pays no attention to his detractors, and I have also never heard him express an opinion of other violinists.

"Perhaps the best testimony to Sevcik's greatness is the success of his pupils, Kubelik, Marie Hall, Kocian and others. Among his pupils who are only less famous than this distinguished trio may be mentioned Zachereiwitsch—who has had some success in England—Sascha Colbertson, Marjorie Hayward, and Vivien Chartres, all of whom are to be heard in America during the present season. There are others, however, who are no less fine players, though less distinguished by the hall mark of public approval.

"Sevcik's success comes, no doubt, from his thorough manner of treating the technical side of violin playing, and from his quickness in perceiving the shortcomings of his pupils and applying the proper remedy. It cannot be said that he has founded a distinct 'school,' and possibly his school has reached the limit of its importance. None the less, Sevcik stands out as one of the greatest masters of the art of violin teaching in his day and generation."

ADVICE FROM KUBELIK.

A MESSAGE from Kubelik on the art of violin playing is always welcome, since in the popular mind this famous artist stands for all that is excellent in violin playing. A history of the career of Kubelik reads more like the romance of a fairy prince in a story-book than that of a musician in this prosaic day and age. Originally the son of a poor gardener, his genius and industry have brought him great fame and fortune. Universal admiration for his splendid talents as a musician and sterling worth as a man, enabled him to win for his wife a countess, who aside from her noble rank, is a beautiful and lovable woman. He has a family of five charming daughters, including twins, who at an early age are clever violinists. The story of his life is full of inspiration for the struggling violin student, as showing what can be accomplished in the face of seemingly insurmountable difficulties.

Kubelik owns several of the finest Stradivarius violins in existence, including the famous "Emperor" Strad, considered by many authorities as the finest Stradivarius violin in existence. Kubelik expects to give up concert tours in 1915, he having fixed that year as the date of his retirement from the arduous duties of a traveling artist. His advice to students is as follows:

"The standard of violin playing has increased of late years, which is not surprising when one considers the enormous increase of students from all nations steadily for years devoting hours daily to mastering the intricacies of the instrument.

"Paganini's command of technique, which so astonished the world of his day that it was attributed to the influence of the 'Evil One' must now be considered part of the equipment of every modern virtuoso. I make this statement with all due respect and reverence for the great master, whose influence on violin playing has been enormous, simply to illustrate the advance made in the science of the art.

"Artists are born, not made,' but the greatest natural abilities require a tremendous amount of hard work and steady, intelligent appreciation to develop them to their fullest extent.

"I have known many brilliant students who have given great promise in their early days quite left behind in the race for fame and fortune by their less naturally gifted but more diligent companions.

"Each year, owing to the enormous competition, it becomes increasingly difficult for students to obtain positions as soloists, although, owing to the increased demand for orchestral music throughout the world, there is a steady demand for violinists in orchestras.

"The greater difficulty of the modern violinists is to be able to interpret the works of all the great masters, as the executant is called upon to master so many different styles.

"Every composer has his own individuality, and when writing for the violin he naturally imbues the composition with his own executive idea, or, in other words, as he hears the imaginary sounds of the instrument floating through his brain. The executant must understand what the master intended and endeavor to render the music as the composer felt it.

"As each great composer had a different idea of the individuality of the violin, this means great study for the violinist, as the tone to be produced in, say, a composition by Bach, requires quite a different manipulation of the bowing and finger pressure than in a piece by Saint-Saëns, and a still greater

contrast to these is contained in works by Paganini.

"The performer must sacrifice his own individuality in rendering works by composers whose first consideration was the music, not the executant.

"In playing compositions which were written with a view to showing the accomplishments of the virtuoso the violinist is allowed to forget the composer in his own interpretation of the music.

"The student should procure as good a violin as possible, care being taken that the tone is pleasant to the ear. Nothing is more trying to the nervous system than unpleasant sounds.

"The tone of a violin greatly depends upon its strings and the proper placing of the bridge and sound-post. The sound-post is the little wooden pillar inside the instrument situated about a quarter of an inch behind the right foot of the bridge. Should the bridge or sound-post be only slightly out of place, the finest 'Strad' will sound like a \$3 fiddle.

"I would recommend all possessors of violins to have them examined by an expert in order that the best results may be obtained. My experience is that most violins can be improved by paying attention to these details.

"I have known students almost driven to despair and loss of weeks of work in the vain endeavor to produce certain notes with a pure tone, not knowing that the difficulty arose from defects of the instrument, probably the bridge, or post, being slightly out of place, or the bad quality of strings.

"It is false economy to play too long without changing strings, as a string, after being used for a certain time, refuses to respond to the student's intention, and time is lost by unnecessarily repeating a phrase.

"Beginners should commence their studies with a competent teacher, as good progress can only be made on a proper foundation, and bad habits, once acquired, are difficult to eradicate. So commence properly.

"When practicing, the mind must be entirely concentrated on the work in hand. If the thoughts are allowed to wander, no good result will follow, and consequently it is not advisable to play too long without a rest.

"When the student feels his brain refuses to grip he must stop at once. Each individual should arrange his studies to suit his physique, and on no account continue his exercises when his brain is tired. I do not expect the 'born-tireds' to take advantage of this rule; my advice is intended for diligent students only.

"I strongly advise all students to attend to physical culture, avoiding exercises which tend to stiffen the wrist and interfere with the flexibility of the fingers."

A PLEA FOR BROADER MUSICAL CRITICISM.

IN his admirable work *Studies in Modern Music*, Mr. W. H. Hadow has the following pertinent remarks to make upon the subject of criticism:

"There are and always have been some musical critics who are great enough to be generous, but their number is small and their voice too frequently overpowered in the babel of the judgment-seat. For the rest we must only conclude either that their exclusive study of rule and precept induces a narrow and illiberal temper, or that they write with an inadequate sense of their responsibilities. It is so easy to carp, it is so easy to point an epigram at the immaturities of a new genius; and the newspaper is always, for the moment, in sympathy with the attack.

VIOLIN PRODIGIES RARELY MATURE SUCCESSES.

I THINK it was Goethe who said that if every human being advanced in mental development during his whole lifetime as rapidly as he did during some portions of his early years, nearly everyone would become a genius. This is peculiarly applicable to musical prodigies.

A new prodigy—"wunderkinder" the Germans call them—has appeared in Europe in the person of a little ten-and-a-half-year-old Hungarian boy named Lacika Ipolyi. He has been a pupil of Arrigo Scrato, a celebrated Italian violinist. The boy has the customary long hair and black velvet suit, and an incredible technic for one so young. He is said to play the Paganini concerto with marvelous skill and knows the twenty-four caprices of Paganini by heart. Moreover, instead of playing in the mechanical parrot-like manner common to most children, he plays with a depth of sentiment and understanding of the music which have simply overwhelmed leading critics with astonishment. As usual, it is predicted that he will become one of the world's greatest violinists.

There are prodigies in all professions. We have seen boys graduate from Harvard at 14, and infant lightning calculators who can do the most abstruse problems without putting pencil to paper. Little Miguel Alberto Mantilla, a seven-year-old boy living in New York, can tell off-hand the day of the week a given date fell upon for many years back. Other instances could be cited without number of where mere children could perform mental feats which would be impossible for the most intelligent man. Yet it is strange how few of these infant wonders achieve a really enduring success in life.

In music a few of them, such as Mozart, Paganini, Wieniawski, Sarasate, Ole Bull and others, fulfilled their early promise, but the great majority fall by the wayside. Why is this? The reason is not far to seek. The human brain, like the human body, requires a normal time to develop. It would be abnormal and of bad augury for the future if a twelve-year-old boy should have obtained a height of six feet, with all the bodily proportions of a man of thirty. So it is abnormal for a boy of ten to have the mental powers of a mature man. These marvelous little people are like flowers which have bloomed too soon, or like fruit which has been ripened on a miniature tree in a hothouse. Nature finishes them too soon, their mental development becomes arrested at an early age, and there is no further development. To use a homely expression, they "go to seed."

UNWISE PARENTS.

Injudicious parents are often responsible for the loss to art of these bright young talents. In practical everyday life, when a child shows abnormal brightness in his studies, the average parent consults a doctor. The wise doctor usually advises that the child be kept out of school a year or so, and encouraged to play childish games in the open air as much as possible, so that the brain will not develop too fast. In the case of unusual musical talent, parents usually take the opposite course. They are inordinately proud of the child's talent, compel it to practice long hours, and force it as much as possible. The little prodigy is kept busy playing at concerts, receptions and all sorts of social affairs, stuffed with indigestible food at late

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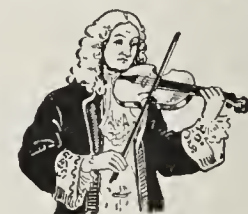
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hours when he ought to be in bed, and often taken on long professional concert tours, where he has to sustain the terrific strain of playing for large audiences. Some children have the vitality to stand such treatment, but not many.

Few children have been exploited as child wonders more than Josef Hoffmann, the well-known pianist. He would frequently play long recital programs which would have taxed a strong adult pianist, in the large concert halls of the metropolitan cities, while a mere child. It is said that a New York capitalist offered a large sum to young Hoffmann's father if he would withdraw the child from the concert platform and educate him quietly. The father refused and the public performances went on. Some time later the father was wise enough to see what a strain was being imposed on the boy and voluntarily sent him into retirement in Europe, where he devoted his time to study with Rubinstein.

THE STRAIN OF CONCERT WORK.

Playing a program of an hour and a half for a large audience is a terrific strain on both mind and body for anyone, either child or adult, and few can stand it. Mozart, it is true, developed into a great artist and composer, but he had frail health throughout his life, and died in his thirties. Had it not been for the hippodroming to which his father subjected him in childhood, there is little doubt that he would have lived much longer, and have given the world many additional works of immortal beauty.

Most of the States have laws against child actors being allowed to perform, but most of them allow musical prodigies to appear in concert. This is inconsistent, to say the least, for as a rule the small parts children have to perform in dramas is not one-tenth of the strain which it is for a child to give a recital of an hour and a half. Such a strain produces an effect similar to the physical effects of hard labor on the growing body. Look at children who have worked from a tender age in the cotton mills of the South or in the coal mines of Pennsylvania. Many of them are stunted for life, and never reach the physical perfection to which they would have attained had they had a normal, happy childhood. The parents of a child who shows remarkable musical ability have a heavy responsibility and should use the most extreme care in its development.

PEPITO ARRIOLA.

Some months ago THE ETUDE contained a picture of Pepito Arriola, the famous child pianist, with a history of his career and his views of piano playing. When he was a little over thirteen I had an interview with this boy and mother and heard him play. Of his transcendent talent for music and for piano there can be no doubt. The comprehension and execution of a difficult passage is as simple as running water to the mind of this child. He solves by intuition the most abstruse and involved musical difficulty as an infant calculator can cube the number of four or five figures mentally. I was told that everything is being done for his general health; that he is not allowed to practice more than a few hours a day; that he is a "thorough boy," and is encouraged at all times to take part in boyish games and sports, etc. Yet with it all he impressed me as being extremely frail and infantile. Although thirteen years of age at the time I saw him, he might easily have passed for a boy of ten or

eleven, or even younger. This makes his playing seem all the more remarkable and encourages his parents in taking him on long concert tours, which must be extremely taxing on so young a boy. It may be that he will develop into a great artist (he is even now composing a symphony which will be performed in Berlin), but there are grave doubts in his case, as in the case of all prodigies.

The case of violin prodigies is not otherwise. Playing violin concertos and the great violin show pieces demanded by modern audiences is extremely taxing on the nervous system of even strong adults. What, then, must be the effect of such a strain on the brain and nervous system of mere children? Parents whose children show extraordinary talent for violin playing should see to it that their little bodies and brains are not overtaxed. If they are compelled to practice two or three hours a day they should not be subjected to six hours of daily school work. In such a case a private teacher should be employed for the school studies, for as a rule a child can do as much in two hours under a private teacher as in six in a public school. The child should have much exercise and be encouraged to play in the open air as much as possible, and should have abundant sleep and nourishing food. A noted violin teacher in Berlin will not accept young children for pupils unless the parents agree to put them to bed at 8 o'clock or sooner, unless on evenings when they are taken to a concert as part of their education, and their general health is carefully looked after. If wise precautions are taken with talented children, they will have an opportunity to develop to their full musical stature. If they show signs of nervousness and strain, their musical duties should be lightened until the nervous system seems to be normal again.

ANSWERS TO VIOLIN INQUIRIES.

H. G.—By all means unscrew the hair of your bow after you are through playing. Many a fine bow is ruined by being left screwed up after playing. As soon as the stick of the bow loses its curve, it is of no use because it will not hold the hair tight.

I. M.—It is quite impossible to lay down a hard and fast rule as to the length of time a pupil should be kept in the first position, since so much depends on the pupil's aptitude, his talent for the violin, his age, the keenness of his musical ear, the number of hours he can devote to practice, etc. Teachers differ very much on this point; some keep the student in the first position twice as long as others. The best rule is not to commence the higher positions until the first has been mastered fairly well, and the pupil's hand is well set to the first position, so that he can play music of ordinary difficulty in fairly good tune. Some pupils reach this point within a year, and others later. As a rule hardly two pupils will be found alike in this respect. A good plan would be to give the pupil scales running into the third position as an elementary drill for position work, before the exclusively first position work is discontinued. In this way many talented pupils can begin elementary position work at a comparatively early period of their studies. If the position work is taken up too soon, that is, before the fingerboard is fairly well mastered in the first position, the pupil acquires a faulty, uncertain intonation in all positions.

J. B. H.—Teachers differ very much in theory and practice as to how soon the metronome should be used as a help to violin students in practicing. However, I do not think that it is advisable to insist on the use of the metronome in practicing scales and finger exercises by pupils in the very early stages of violin study. It will be found in practice that the pupil must have a fair technical foundation, and quite a fund of practical experience in violin, before the metronome will be of much benefit to him. When he is fairly well advanced, the judicious use occasionally of the metronome, so long as it is not used so persistently as to inculcate a stiff mechanical style, will be of signal advantage, especially in scales, finger exercises and studies where evenness and exactness of rhythm is the object to be gained.

J. F. D.—Your pupil's faulty holding of the left hand is a very common mistake in violin playing. Possibly he holds his left elbow too far to the left. The elbow of the left arm

must be drawn well in under the body of the violin, and this throws the fingers of the left hand up over the strings. I do not know anything which will do more towards getting a correct position of the left hand and arm than practicing finger exercises on the G string. As the G is the back string, the arm must be drawn well under the violin and the fingers held in the proper position in order to get at the notes on the G string. Every instruction book for the violin has many passages for the G string, and these should be constantly studied. The crease where the forefinger joins the hand should be held even with the edge of the fingerboard, thus throwing the entire length of the fingers above the fingerboard. In this way the fingers can strike the strings perpendicularly, and on the point.

2. If, as you say, your pupil will make no effort to use the proper position, your only recourse is to complain to his parents. In Germany the remedy would be a sharp blow over the knuckles with the violin bow, repeated as often as the hand gets out of position.

3. The notes of triplets are played sometimes detached and sometimes slurred, according to the nature of the passage to be played.

H. G. R.—The two most frequent causes of a "scratchy" tone are a stiff, inflexible wrist, and drawing the bow across the string in a wobbly, diagonal manner, instead of accurately at right angles to the string. The pupil should practice with a flexible arm and wrist, carefully watching the hair at the point of contact with the string, to see that it is moving squarely across the string. Possibly also your daughter bows too far over the fingerboard. For a tone of moderate strength the hair should be drawn over the string about equidistant from the bridge and the end of the fingerboard.

J. G.—In Part 4 of Sevel's School of Violin Technique, you will find exercises Nos. 19 and 20 very good for learning left hand pizzicato; Nos. 21 and 22 for single harmonics, and No. 23 for double harmonics. There is a work by Gahr, written many years ago, which treats exhaustively of double harmonics and other difficulties found in the works of Paganini. Extended passages in artificial harmonics, both single and double, left-hand pizzicato, etc., while they are spoken of slightly by some of the older authorities in violin playing, must be mastered thoroughly by every modern solo violinist, since they occur frequently in compositions in the repertoire of modern concert violinists.

COFFEE vs. COLLEGE

Student Had to Give Up Coffee.

Some people are apparently immune to coffee poisoning—if you are not, Nature will tell you so in the ailments she sends as warnings. And when you get a warning, heed it or you get hurt, sure. A young college student writes from New York:

"I had been told frequently that coffee was injurious to me, and if I had not been told, the almost constant headaches with which I began to suffer after using it for several years, the state of lethargic mentality which gradually came upon me to hinder me in my studies, the general lassitude and indisposition to any sort of effort which possessed me, ought to have been sufficient warning.

"But I disregarded them till my physician told me a few months ago that I must give up coffee or quit college. I could hesitate no longer, and at once abandoned coffee.

"On the advice of a friend I began to drink Postum, and rejoice to tell you that with the drug of coffee removed and the healthful properties of Postum in its place I was soon relieved of all my ailments.

"The headaches and nervousness disappeared entirely. Strength came back to me, and my complexion, which had been very, very bad, cleared up beautifully.

"Better than all, my mental faculties were toned up, and became more vigorous than ever, and I now feel that no course of study would be too difficult for me." Name given by Postum Co., Battle Creek, Mich.

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The Children's Page

Edited by JO-SHIPLEY WATSON

"TOURING MUSICLAND IN FEBRUARY.

DID you ever stop to think of February as your month? It's Lincoln's month and Washington's and St. Valentine's, too; but it belongs to music students as well. Come, walk along with me, and see what we can find in our music country.

February 1 two noted teachers passed out of sight. Jadassohn, of Leipsic, died 1902. We know him by his theory and harmony books, and many know him as their teacher at the Leipsic Conservatory. Sterndale Bennett, who taught in the Royal Academy of Music in London, died February 1, 1875. He was a scholar who wrote big things that are highly finished and hard to play.

Who can remember the Italian who died February 2?

ETHEL: I know, Palestrina; 1594.

Such a long time ago that a fog of legend has gathered around his name, but we know the effect of his genius upon church music, an influence that has reached to our twentieth century. Now comes February 3. Who can tell about the lad who came into being that day?

BEN: It was Felix Mendelssohn, born in Germany, 1809.

I always think of sunshine and birds when you say Mendelssohn. Not that all his music is light and airy, but somehow he always seems to be sailing upon silver clouds. Here comes February 4, with Michael Costa, a Spaniard, born in Naples, and reared in London, a director of note. I think everyone will recall February 5.

PAUL: Let me. It was Ole Bull, born in Bergen, Norway.

The "flaxen-haired Paganini," who played his own compositions beautifully, and who was wise enough to stick to them. His popularity in the United States was enormous. Here comes February 7. Let us remember the date by Wassily Safonoff, born in Russia, 1852. Like all Russians, he was an officer first and a composer afterward. He is well known in our country by his conducting and by his pupils, Scriabine and Lehvinne. Now comes February 8, a good date to recall because it gave us Victor Herbert, born in Dublin, educated in Germany, and drilled in America. His light operas are well liked, as is the more serious one called *Natoma*. Now let us jump from this genial Irish-American to Johann Dussek, born February 9, 1761, a Bohemian pianist, who was in high favor at court. He studied with Emanuel Bach, and composed some good things. If you want to practice real glittering finger passages hunt up Dussek's sonatas. Who comes February 12?

EDITH: Please, Mr. February, it was Corelli, the Italian violinist, born 1653. It is said that he founded our present style of violin playing.

Very good. And what about February 13?

JEAN: I know Wagner died, and so did von Bülow.

Two great lights in musical Europe—Wagner died in Venice, 1899, and von Bülow died in Cairo, Egypt, 1894, and another great light came in that day.

Leopold Godowsky was born in Russia, February 13, 1870. A great pianist and composer, and greater still as an arranger of Chopin's *Etudes*.

On February 16 we can chronicle the death of Dr. Leopold Damrosch, in New York. To him we owe the beginnings of German opera at the Metropolitan. All students know Louis Köhler and his two study books, op. 112 and 128. He died in Königsberg this date, in 1886. Who can tell about an Englishman named German, who was born February 17, 1862?

PAUL: I can. It's Edward German. He wrote descriptive music for plays for a production of *Henry VIII*. I can play some of these dances, too.



SCHUBERT COMPOSING "THE SONG OF THE LARK."

Good! His music is always cheering and refreshing. We must not overlook Glinka, the Russian, whom Liszt called "The Prophet Patriarch." He moved among distinguished people, and counted Tolstoi as his friend. Now comes a sensational violinist, Paganini, born February 18, 1784. He was in some respects the greatest genius of his age, but his compositions are not remarkable for depth. It seems strange that Schumann, Liszt, and even Brahms, should have founded great works upon his themes. Kubelik is the present-day interpreter of Paganini. February 19 brings us another Italian. Who can tell?

HENRY: It's Luigi Boccherini, born at Lucca, Italy, 1740. I can play his *Minuetto*; but of the other four hundred and sixty-six pieces he wrote I don't know a thing.

That's not to be wondered at, Henry. They were not deep in the true musical sense. Boccherini was a soldier of fortune, always poor and always hunting a position.

February 20 gives us a trio of talent. De Bériot, in 1802, a Belgian violinist, who gave us the modern Belgian school of violin playing. Vieuxtemps, his pupil and disciple in 1820, and Emmy Destinn.

Emmy Destinn, the actress and opera singer, was born this day in Bohemia, 1878. Perhaps you will hear her some time at the Metropolitan. Now comes a composer so well known that he needs no introduction—Carl Czerny, born 1791.

ADA: I simply detest him and his old studies.

My, my, Ada! Don't say that. Leschetizky and Liszt were his direct descendants, and what would modern pianism

be without them? Carl Czerny, my dear, is like a tonic—helpful, stimulating and good for all of us.

February 22 brings us to Niels Gade, born 1817 at Copenhagen, an intimate friend of Mendelssohn and Schumann. His compositions are colorful and tinged with the Scandinavian folk-song. Hugo Wolf, the song writer, died February 22, 1903. He never knew the admiration that was given his work. He worked and suffered alone, dying like Schumann, with a broken and shattered mind.

Widor, the French organist, comes February 23, 1845. When we go to Paris we must be sure to hear him play. All should know the next date, February 24.

MARY: Handel, Handel.

I knew we could not forget him and the *Messiah*, that is always given at Christmas. There is still another composer for this date—Cramer, born 1771. We cannot dislike J. B. Cramer. He gave us *études*, to be sure, but they are beautiful little masterpieces—something like Mendelssohn's *Song Without Words*. Just remember, my dears, that they are also very excellent practice. We must record the death of the Irish poet who gave us so many texts for our songs—Thomas Moore, died February 25, 1852. What a delightful journey we've had through Melodyland in February!

SCHUBERT'S GREAT MODESTY.

THROUGH his entire life Franz Schubert was the most modest and unassuming of men. This is one of the reasons why his friends never seemed to realize that he was a really great composer. He was so plain and simple in all of his habits and desires that he seemed like any ordinary business man of Vienna. As a matter of fact he was anything but a good business man. He never set anything like the right valuation upon his brain products. Songs which are now immortal were sold for little more than a few pennies. Music came so easily to him, and there seemed such a never-ending supply of it that he undervalued his own ability. Not all of Schubert's songs, however, were successful, and there can be no question that his publishers occasionally lost money upon some of his compositions.

It is said that his famous song, *Hark, Hark, the Lark*, was written upon the back of a bill of fare in a summer garden. The story runs that Schubert and his friends were lunching together and he happened to hear the sweet notes of the skylark singing far above their heads. This instantly suggested a melody to Schubert and he recollected Shakespeare's lovely words *Hark, Hark, the Lark*. He sketched out the tune and in less than four hours the great masterpiece which is heard in concert halls all over the world during every musical season. Schubert thought so little of it that he could see little difference between this song and the dozens of others he was turning out all the time.

Schubert desired to meet Beethoven, but his retiring nature prevented him from forcing himself upon the older master with the greater reputation. Beethoven knew of Schubert, but saw so little of his work that he had no means of appreciating it. Finally, during his last illness, Beethoven happened to read one of Schubert's best known compositions. He immediately sent for Schubert and bade him come to his home at once. There Beethoven told him that he saw in the younger man the making of one of the greatest and most loved personalities in musical history.

I'm proof against that word "failure." I've seen behind it. The only failure a man ought to fear is failure in cleaving to the purpose he sees to be best.—George Eliot.

A VALENTINE MUSICAL.

OUR club of twelve girls gave a Valentine Musical last year that was a decided success. Everyone said "Oh, there's so little Valentine music; how can we?" After a thorough hunt we decided we had an abundance of material to use, and we used it, too, from the first grade up, and everyone played, and everyone had a good time, and we spent less than six dollars.

A Valentine affair is the easiest to make odd, pretty and attractive at small expense. Use red cardboard hearts of all sizes and in profusion for the decorations. Have all the club members dress in white, with trimmings of small red hearts. As favors use stuffed paper hearts with golden darts.

When our members and guests had arrived our leader handed us heart-shaped booklets, and told us to make as many words from Handel, Paganini and Mendelssohn (three February musicians) as was possible. She gave us fifteen minutes. After all the words were counted the winner received a prize of a heart-shaped apron.

Next, our leader told the guests that in the rooms downstairs were hidden hearts. There was a scramble, and the one finding the most was rewarded with a box of candy hearts.

Then came our musical program. The girls in white, with the trimmings of paper hearts, looked very effective as they sat around the piano.

PROGRAM.

Merry Mood.....Marks
Piff-Paff (four hands)..Engelmann
Queen of Hearts.....Lege
Sweet Bess.....Bechter
Teasing.....Von Wilm
Sweethearts.....Lindsay
Pizzicati (four hands).....Delibes
Heart's Devotion.....Cohen
Coqueterie.....Martin
Scarf Dance.....Chaminade
Blandishments.....Cadman
The Flatterer.....Chaminade



SCHUBERT'S MEETING WITH THE DYING BEETHOVEN.

After we had finished the program twelve little girls, dressed as Cupids, passed the refreshments, consisting of heart-shaped ice cream bricks and wafers.

At ten the leader read a telegram from "Dan Cupid," who requested us to hurry for the February musicians which were hidden all over the house. Tiny arrows of red pasteboard, pinned on the wall and pasted on pictures led the way to the composers. The winner received as a favor a silver vanity box. And we voted this the best party we had ever had.

Singing Teacher: "Now, children give us 'Little Drops of Water' and put some spirit in it."

Principal (whispering): "Careful, si. This is a temperance school. Say 'put some ginger in it.'"—*Woman's Home Companion*.

THE WAY MOZART COMPOSED.

MOZART wrote music quite as other people write letters. He wrote songs for his friends as he would write in their autograph album, he cared not what became of them. Many of his pianoforte works were composed for his pupils, Allegros, Rondos and sets of variations were turned out for the occasion.

Grieg tells that one time, when he was in Vienna, he saw the MSS. of the D minor concerto for piano. "In the finale Mozart was in some way or other interrupted in his writing. When he again took up his pen he did not continue where he had left off. A stroke of the pen over the excellent piece, a new finale, the one which we all know!" We see from this that there was no laborious search for the lost thread.

Mozart has been likened to a beautiful Greek faun, who danced upon the music stage of life with a lightness and grace never equalled before or since. He gave with a lavish hand from a seemingly inexhaustible store. He was born as Haydn was winning his first success. During his short life of thirty-five years Cherubini, Beethoven, von Weber and Meyerbeer came into the world, and Handel and Gluck were taken out of it.

His genius was so transcendent he scarcely needed to borrow from those who had preceded him, though he gave abundantly to all those who followed him.

THE STORY OF MOTHER GOOSE.

BY C. A. BROWNE.

WHAT a census it would be if they could all be counted—all the babies that have been rocked and sung to sleep with Mother Goose's melodies! We never think of her as being a real, live, person—which she truly was—or she belonged to one of the old wealthy families of Boston, where she was born, and where she lived for many long, useful years.

The name of her eldest daughter was Elizabeth Goose. And on the 8th of June, 1715—just sixty years before the Revolution (almost two hundred years ago)—this Elizabeth Goose married a very capable and industrious printer by the name of Thomas Fleet. The young couple were united by that celebrated old Puritan minister and witch-hater, Cotton Mather.

The first baby that came to the Fleet house was a little son. Of course, Mother Goose, like all good grandmothers, was perfectly delighted. She spent most of her time in the nursery. Even when she went about the house on other duties, she was constantly singing, in perhaps not the sweetest of voices, the old-fashioned songs and ditties she had learned in her own youthful days. It annoyed the whole neighborhood—it was particularly harassing to Mr. Fleet, for he was a man who was fond of being quiet. He laughed at the poor old lady, and poked all sorts of fun at her, but it did no good. She loved that little grandson so much that nothing in the world mattered.

So Mr. Fleet found that he would have to submit; but he was just shrewd enough to make good use of the disturbance. One day he thought to himself that he might collect all these songs and melodies as they happened to come from the lips of his good mother-in-law, as well as any others

of the same kind that he could gather from different sources; then, being in the printing business, he could easily publish them for the benefit of the world.

Following out this scheme, he soon brought out a little book with the title of "Songs for the Nursery; or, Mother Goose's Melodies for Children." Printed by T. Fleet, at his Printing House, Pudding lane (which is now Devonshire street), 1719. Price, two coppers.

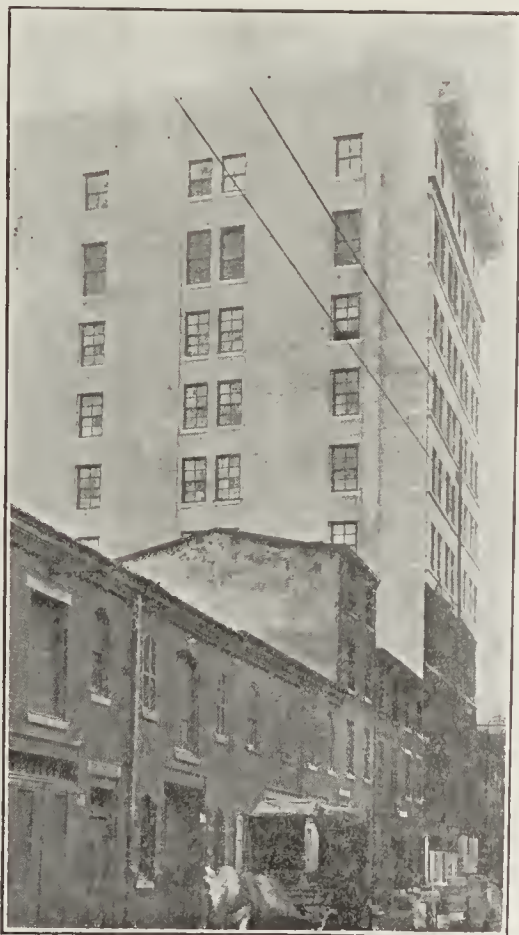
This title was meant as a jibe at his mother-in-law—the too fond grandmother; for Mr. Fleet was one of those sharp-tongued, witty people who are willing to make game of either friend or foe, if only they can provoke laughter at some one else's expense.

CHARLOTTE'S DAY.

INTRODUZIONE:

She hurries to school
Allegro, con fuoco,
Studies "Math." first hour,
Adagio sostenuto.
She cats bon-bons at recess,
Attacca subito;
And talks to Charles,
Tema con variazione.
She walks home to lunch,
Piu animato, ma non troppo;
And practices half an hour
Andante espressivo.
She looks at the clock
Con moto,
It's only quarter past,
Minore.
Kate's coming down the street
Presto alla tedesca.
She closes the piano
Allegro vivace.
Charles joins them,
Trio—con tutta forza.
They play tennis
Presto agitato.
Charlotte forgets her music lesson,
Ben marcato.
Miss Marsh telephones,
Pesante.
Charlotte's mother scolds,
Risoluto.
Charlotte promises,
Plaintivo.

FINALE.



THE NEW PRESSER BUILDING
From photograph taken January 1, 1912

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Mail Order Music Buying.

At foot of column next to Publishers' Notes we print an etching of our new building, a ten-story, fire-proof addition to our present building and immediately back of it, connected by bridges and a tunnel. It will be seen that the building is exteriorly finished and it will be possible for us to occupy some portion of it about the time this issue reaches our readers.

Our business is that of a mail-order music-supply house and there are a number of reasons why it is very much to the music teacher's and music school's advantage to place all, or the greater part of their orders through this house. We might first say that the new building will furnish us with such accommodations as will make it easier and more convenient to fill orders promptly and satisfactorily. Our business during the current season shows a very consistent gain.

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We desire to impress it on those interested that the time for the closing of the Etude Vocal Competition has been advanced to March 31st. We are in receipt of a very large number of manuscripts from all quarters betokening a wide interest in the competition. During the next two months we expect to receive many more. All the numbers submitted will

be judged with the utmost care and all will receive equal consideration whether the composers be known or unknown. Any composer may be represented in any or all classes and by as many songs as he may see fit to submit. All unsuccessful manuscripts will be returned to the sender just as soon as possible after a final decision has been reached.

A complete schedule of prizes and conditions will be found in another column.

Introducing The Etude Where It Will do the Most Good.

We have invariably found that one of the very best times of the year for the teacher to introduce THE ETUDE in musical homes is in February. The holidays are well over and pupils are at the height of their best work. Musical interest is at its zenith. Then a few words to the parent will bring him to realize that a paper like THE ETUDE is the force most likely to maintain that interest throughout the year. The best teacher on earth cannot supply at the lesson the thousand and one necessary supplementary points which THE ETUDE emphasizes. A musical education without these points is only half an education. In very many cases THE ETUDE is just as essential as the lessons themselves. So convinced of this are many teachers that they put a subscription for THE ETUDE upon the first bill when they receive a new pupil. THE ETUDE is just as vital to the pupils' success as the compass is to the navigator. It is not extravagant to say that the teachers who introduce THE ETUDE consistently and regularly will enjoy their work much more and reap larger financial benefits. The best way to make a start is to make a thorough canvass of all of your pupils and ascertain which ones do not take THE ETUDE. Then send us a list of these names. We will send sample copies at once to the names you select. With this introduction the teacher should have little difficulty in securing a subscription. On another page we give a list of the valuable premiums which may be earned by securing subscriptions. Remember, a regular subscriber pupil is far better for the teacher's interests than the one who only gets a copy occasionally. The regular subscriber gets the Summer issues, which keep up the interest through the vacation season. We have several special plans that help teachers and ETUDE friends obtain subscribers from among pupils and music lovers. We shall be glad to send full information upon request.

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This useful and interesting collection of portrait biographies contains so much that cannot be found in any similar book of reference that it should be in every music lover's collection. With its companion volume *The Gallery of Celebrated Musicians*, both of which cost only 75c apiece, the reader will have a collection of nearly one hundred and fifty excellent portraits and biographies of famous performers, composers and singers. The biogra-

phies are told with all the essential facts retained and all the chaff left out. Leather bound copies may be had for \$1.50 each volume.

Easter Services for Sunday-school. We have in preparation a new Easter Service for Sunday-schools, which will be ready early in February. Last year we had a very fine and successful Service entitled "Dawn of Hope." This last named Service is also available for this year. Our Christmas Services, both this year and last were flattering successes. The new Easter Service will be a particularly good one; bright, cheerful and brilliant, a collection of choruses, readings and appropriate recitations.

To anyone sending us a 2-cent stamp we shall be pleased to send a sample copy of either the new Service or the "Dawn of Hope."

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Editions Reprinted During January. A number of volumes in the Presser Collection are in the course of reprinting, showing its continued popularity. The Presser Collection, besides being the cheapest, is the best printed, the best bound, and on better paper than any other American reprint edition. There is every reason for its popularity. Dealers and teachers are alike interested.

The First Parlor Pieces, one of our 50-cent collections, is reprinting after having been reprinted many times before. It is a collection of 34 beginners' pieces of high and melodic character.

As usual one of Mr. Frederick W. Root's series "Technic and Art of Singing" is on press, the Opus 27 "Scales and Various Exercises."

One of our older literary works continues to prove the judgment of the earlier days of this house. We reprinted an English work, "The Musician," by Ridley Prentice. Three of these volumes are on press at this moment, grades 1, 2 and 4. The work contains an analysis of many of the best compositions by classical writers, arranged in six grades beginning with the easiest and ending with the most difficult works written for the piano. "The Musician" has been used by teachers and music lovers generally because nothing could help more toward the better understanding and enjoyment of beautiful music.

Nursery Songs And Games. This work will continue only during the present month on the special offer, as the work is now on press and will appear from the bindery in a few days, and those who have subscribed in advance will receive their copies. We have added during the last month four or five more pieces to the volume. These nursery songs are traditional. The musical settings are those that we all have heard during our childhood days. The special offer price is but 15 cents.



KEEPING MUSICALLY ALIVE means taking advantage of all the forces leading to musical success. Again we select a letter from the hundreds which continually come from readers all over the musical world, saying: "THE ETUDE grows better with each issue."

"I wish to express my delight in the current (December) number of THE ETUDE. I believe it is the best yet, and every month I find a value far greater than I could get in a single lesson from the most famous teacher. Of this I am sure. Furthermore, I obtain in THE ETUDE everything necessary to keep me musically well informed, up-to-date, and *musically alive*."

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If you have felt the vitalizing, stimulating, inspiring value of THE ETUDE why stop until all of your musical friends join THE ETUDE circle? One friend in the Middle West sent us 100 other friends in one month.

A Few Suggestions To Our Patrons. When ordering vocal music do not fail to state what voice or key is desired. Do not overlook adding your signature to your orders. It is surprising the number of orders received daily without any signature. This causes delay and disappointment; also write your signature clear and distinct to avoid error.

Express packages prepaid by us have our prepaid label on same and consignee should not pay any further charges.

Blank Books. Our edition of blank books has never been quite satisfactory to ourselves. We have endeavored in the new edition which we are announcing to keep the good points of the old, that is, we will have the same fine ledger paper and plain ruling, but will have a stronger and more lasting binding. These books will be ready about the time this issue goes to press and for one month we are going to make a special price in order to introduce them.

We will sell the 24 page six stave book for 75c a dozen; 24 page eight stave book, \$1.00 per dozen; 36 page eight stave book, \$1.25 per dozen; 64 page, eight stave book \$1.60 per dozen. Any quantity can be ordered and if cash accompanies the order, the books will be delivered postpaid. Any one who desires the old editions can still obtain them but at the old prices.

The Hall of Fame. We don't believe that it is necessary for us to say to our subscribers that the "Hall of Fame" given with the December issue is by far the most important musical picture we have ever been able to offer to the musical

public. We know that our efforts to present this have been fully appreciated. We were fortunate in having at our disposal modern printing, thus enabling us to give it without charge with the December number.

The picture on slightly heavier paper, but otherwise exactly the same as the December issue, printed in photo-brown, is for sale and will be delivered postpaid, packed in a strong tube, for 25c.

Instructive Album for the Pianoforte, by Carl Koelling. We are pleased to continue this work by the popular compos-

er, Mr. Carl Koelling. This work has been a labor of love for him. He has spent his off moments for many years in the preparation of this work. The pieces are all original and have never appeared in any form previous to this. The work can be used with any pianoforte method and the pieces do not go beyond the second grade. For an album of encouraging, pleasing pieces, no work will excel this one. This work could be used to follow Maybells of Spindler. Our special offer price on this work is 25 cents.

New Beginners' Method for the Pianoforte. The New Beginners' Method is now in the hands of the printer.

that is, the first part. The work is entirely new. There will be no material used in this volume that has ever appeared in any other instruction book. The work has been done under the supervision of Theodore Presser who has had this method in mind for many years. The work will be along lines similar to his other work, "First Steps in Pianoforte Study," which has met with great

favor. It will, however, be much more gradual as it is intended for the very first beginner. In fact it is almost a kindergarten method. The work will appear in several parts, but for the time being the first part is the one we are offering.

Our introductory price is 20 cents. Every teacher should possess at least one sample copy of this work.

Instructive Piano Player by Geza Horvath. These interesting numbers occupy a position midway between

studies or exercises and set pieces. They are in grades two and three and are arranged in progressive order. Each piece exemplifies some standard device in technic in a manner musically interesting. There is not a dull number in the book. A work like this is particularly desirable to use with pupils who are averse to the drudgery of exercises which are purely technical.

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Virtuoso Pianist by C. L. Hanon. We will continue the special offer on this important technical work during the present month. The Virtuoso Pianist is used very largely in many of the most important schools and conservatories in Europe and this country. By many teachers the education of the advanced player is not considered complete until after this work has been practiced thoroughly for a considerable period. Pupils who are sufficiently advanced to play the Velocity Studies of Czerny or similar works, may begin the Virtuoso Pianist.

The special advance price during the current month will be 40 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Four-Hand Piano Pieces by F. Neumann. This fine work is now ready and the special offer is hereby withdrawn. We consider this one of the best of four-hand books to be used for study, for sight reading, for recreation or for practice in ensemble playing. All the pieces are good and interesting, very melodious and beautifully constructed. They are genuine four-hand pieces, not arrangements.

We shall be pleased to send the work to all who may be interested.

Music Pupils' Lesson Book and Practice Record by F. F. Guard. This is a little booklet such as is used by many teachers and pupils. It will be found valuable for keeping a complete and accurate account of the season's work, all neatly tabulated, giving the hours of practice devoted by the pupil to each particular assignment, and the teacher's marking as to the result of such practice is displayed with the corresponding lesson. It also gives spaces for keeping a record of all sheet music, books, etc.

The special price of this little booklet during the current month will be 5 cents.

Operatic Album for the Pianoforte. This is a new album of selections from all the great operas, in the form of transcriptions and fantasies, by various standard and popular writers. There is always a large demand for books of this character and ours will be one of the best. The selections will lie chiefly in the intermediate grades suited to the average player. All the pieces will be carefully edited. The best numbers

from all the standard operas will be represented.

The special price during the current month will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

Vocal Studies by H. W. Petrie. This work is far completion. The advanced toward

manuscript is all engraved and this month will most likely be the last month that it will remain on special offer. These exercises are first of all modern and melodic. They will be found pleasing to every singer. They are most excellent from a musical as well as an educational standpoint. This volume of vocal studies is bound to become one of the standards to those interested in vocal culture. We recommend all who desire something valuable and new to at least procure one copy while the work may be purchased for about paper and printing. Our advance price is 25 cents, postpaid, if cash accompanies the order.

Album for the Young, Op. 131, by Spindler. This is one of the most pleasing as well as standard works

or early instruction on the piano. The sheet music price of Op. 131 is \$1.25; we will bring it out now in the Presser Collection. Pupils who are out of the first grade and approaching the second grade can begin to take this volume. The exercises are all short, very few being more than eight measures. In fact they are not exercises, but pleasing melodic pieces that have educational value. Those who have been singing this work in the expensive sheet music form, will be glad to know that it can now be purchased in the Presser collection.

The advance price is 20 cents if cash accompanies the order.

Arpeggios. New radus ad Parnas-um by Isidor Philipp. This work is one that requires the closest attention and this is the reason it has not

appeared on the market before this. The aim is to make this a school of arpeggio playing. The work, however, is almost complete and this will most likely be the last month in which the work may be had at special offer price. The name of Isidor Philipp is enough to guarantee that the work will be the most valuable and modern of its kind. The advance price is 20 cents if cash accompanies the order.

Vocal Catalogue. Particular attention is called to our extensive vocal catalogue, embracing music of all classes and for all voices in various arrangements, in both sheet music and also in octavo form. In addition to our own publications we carry a full line of other American and foreign publications, also foreign issues. This is especially true of the new publications. It is a good plan when ordering vocal music to always name the composer and the voice, if possible, to the publisher, as there are so many songs of similar title, and it is a desire to send the correct copy when the order is first filled.

Maybells, Op. 44. F. Spindler. There are a few works that have not received their share of recognition in accordance with their merit. This little work, Maybells, although used by teachers for years, has not met with the general recognition it should among teachers generally. Our aim has been in our publications to make the study

of music as pleasing as possible. This work represents that part of our activity. Maybells is a collection of little pieces, not occupying more than a page each, too short to appear in sheet form, but valuable enough to have held their own for years. Newton Swift, one of our best educators, has undertaken the editing of this little volume. Our special advance price is but 15 cents.

A Few of Our New Works. During the past four weeks we have issued five valuable and important new works. We can only mention in this place the names of a few of them, but we do not hesitate to say that they are the best works of the kind that have ever been issued. The following are the names:

Four-Hand Pieces by F. Neumann. Bach Album, edited by Theodore Presser. Treble Clef Album for the Piano-forte. Master Lessons in Pianoforte Playing, by E. M. Bowman. Gallery of Eminent Musicians.

Those desiring a detailed description of these works can get it in back numbers of THE ETUDE during the fall as well as in our new publication page of this issue, on the second cover.

Etude Binders. We make the usual announcement each year with regard to a permanent binder in which to place your coming or the past twelve issues of THE ETUDE. These binders are durable, made with twelve slots in the back, each to exactly fit one copy of THE ETUDE. They form a convenient, substantial and attractive method of keeping your ETUDES in ready reference form. Price, \$1.00 each.

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"THE MUSICIAN'S LETTERS TO HIS NEPHEW" which have been appearing in THE ETUDE during the last few months were originally published in "The American History and Encyclopedia of Music," issued by Irving Squires. This work is a series of volumes compiled by foremost musical thinkers and includes many original contributions from teachers, composers and artists of a similar standing with Mr. Bowman.

THE PROFESSIONAL STANDING of some of the graduates of the Faust School of Piano Tuning of Boston, Mass., is shown by the following members of the graduating class of 1912: Miss Lorena Cannon, formerly Normal Instructor in the New England Conservatory of Music; Mr. B. T. Shaw, first trombone, Second Regiment Band, N. G. S. M., Bangor, Me.; Mr. G. F. Callaway, solo clarinet, Hood's Concert Orchestra, Richfield, Utah; Mr. R. A. Bosworth, pianist, Academy of Music, Northampton, Mass.; and Mr. W. D. Herrick, solo clarinet, Hotel Somerset Orchestra, Boston, Mass.

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Six hundred dollars will be divided among the successful composers in the following manner:

Class One These may be either of a popular or semi-classical character, such as "A Gipsy Maiden I," by Parker; "Villanelle," by Dell'Acqua; "The Bobolink," by Wilson; "Springtime," by Wooley and "Carmena," by Wilson.
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Competitors must comply with the following conditions:
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All manuscripts must have the following line written at the top of the first page: "For the Etude Vocal Prize Contest."
The name and full address of the composer must be written upon the last page of each manuscript submitted.
Each song must be complete, i.e., text, voice part and piano accompaniment.
The songs may be written for any voice.
The words may be selected from all sources, new and old, but, the composer assumes all responsibility for the use of the same and in the case of copyrighted texts, written permission must be secured by the composers from the owners of said copyrights.
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A FRENCH paper informs us that Sembrich
has lost \$2,000,000 by Wall street specula-
tion, and will have to resume her career as a
singer.

SOUSA recently gave his first New York
concert since his return from his phenom-
enally successful world tour. He has lost noth-
ing of his power to grip his audiences.

ELGAR's second symphony has been pro-
duced in New York. It has met with some
bitter criticism and some warm praise. Both
its friends and its enemies seem to agree that
it would benefit by a little pruning.

THE building now occupied by the Metro-
politan Opera Company, New York, is to be
abandoned in favor of a new building, to be
erected near the Grand Central Station, New
York. It is planned to make the new opera
house the finest in the world.

CARL HOSCHINA has passed away at the
early age of thirty-six. He came from Aus-
tria when he was twenty-one and prospered.
He was the composer of *Madame Sherry*,
The Three Twins, and many other light mus-
ical comedies of great popularity.

THE Library of Congress at Washington
contains 554,417 volumes and pieces of music,
24,942 books and pamphlets on music, and
13,767 volumes and pieces intended for mu-
sical instructive purposes. The grand total
is 593,126.

ONE of the finest organs in the Southwest
has recently been installed in Tulsa, Oklahoma,
by the Geo. Kilgen Company. The organ is in
the First Presbyterian Church and has three
manuals and 1,730 speaking pipes.

OUR readers will be interested to know that
a school for colored pupils, conducted by col-
ored teachers, has been running successfully
for some time in Washington. The director
is Mr. J. Hillary Taylor, who at one time
edited *The Negro Musical Journal*.

THE owners of the Century Theater, for-
merly the New Theater, New York, are con-
sidering the possibility of turning their play-
house into a home for opera comique. Now
that there can be no rivalry from Oscar Ham-
merstein's Manhattan Opera House, there
seems a good chance for success in such an
undertaking.

THE annual festival of the Ottawa Choral
Society is held in February of this year as
usual. The works chosen are Sullivan's
Golden Legend, Coleridge Taylor's *Endymion's
Dream*, Elgar's *Land of Hope and Glory*,
Grieg's *At the Cloister Gate*.

THE Fellowship Club of Philadelphia, a
men's choral club, giving concerts of high
class male part songs, has met with much
artistic success this season. The club illus-
trates the opportunity for men's organizations
to carry on in after life the youth's desire
to form a glee club.

THE Aborn grand opera companies, which
will give performances of opera in English in
several cities in both the East and the West
this year, will introduce many novelties this
year, including *Hansel and Gretel*, *The Secret
of Suzanne*, *La Tosca*, *Louise*, *Tannhauser*,
Mignon, *The Barber of Seville*, and *Cendrillon*.

MR. ALBERT SPAULDING, the American vi-
olinist, has brought great credit to himself
for his initiative in introducing Sir Edward
Elgar's violin concerto to American audiences.
The first performance took place in Chicago
in connection with one of the concerts of the
Thomas Orchestra. The critics speak very
highly of Mr. Spaulding's playing.

OVIDE MUSIN has been made an officer of
the Order of Leopold, a Belgian distinction.
He was made a chevalier of the order ten
years ago, and his promotion came to him as
something of a surprise, as he has left Bel-
gium for some years now, and governments,
like kings, and for that matter democracies,
have a way of forgetting.

ANDREAS DIPPEL, General Manager of the
Chicago-Philadelphia Opera Company, is con-
gratulating himself on the fact that the re-
ceipts of the company for the season up to
December 7 was \$100,000 more than during
a corresponding period last year. The figures
cover performances both in Chicago and Phila-
delphia.

A LARGE number of people seem to be able
to hear opera for nothing at the Metropolitan
Opera House, New York, by the simple process
of getting admission to the dress rehearsals.
Mr. Gatti-Casazza, director of the Metropol-
itan, is considering the desirability of charg-
ing for admission to the rehearsals, as is
done in the European opera houses. It is said
that even some of the subscribers get in to the
rehearsals and then sell their regular seats.

A UNIQUE complimentary Liszt-Thomas cen-
tenary celebration was recently given to the
Jackson, Mississippi, "Chamblade Club" by
an old ETUDE friend, Mrs. Alfred F. Smith.
The program was composed of selections from
the works of the two famous composers. One
of the most interesting features of the event
was the idea of having the guests come cos-
tumed as characters from the famous operas,
Mignon, *Grand Duchesse*, *Faust*, etc.

THE reception at the opening of the New
York Musicians' Club proved to be a very
successful affair. After the opening address
by Hans Kronold, of the Board of Governors,
there was a concert and some merry making,
in which all took part. The object of the
club is to provide a "haven of rest" for mu-
sicians of all kinds, from those who have
made a reputation down to those who are
dreaming in hall-bedrooms of the times when
they may look their laundry bill in the face
and the question of meals will be merely
selective and not financial.

THE coming of the London Symphony
Orchestra, under the direction of Arthur
Nikisch, next April is attracting wide atten-
tion. The orchestra will be in this country
only twenty-one days, arriving on April 8.
There will be one hundred musicians, and
every moment of the time will be taken up
with engagements arranged for months in
advance. A special Pullman train of eight
cars will be provided for the orchestra, and
will in a sense be the home of the organiza-
tion during the limited time it is in America.
Every possible provision is being made for the
comfort of the visitors.

DR. GEORGE HENSEHEL, who returns to
America this year under the capable direc-
tion of Mr. M. H. Hanson, has one peculiar
distinction. Despite the fact of his great
versatility, he has been successful as a com-
poser, an orchestral conductor, a singer, and
as a teacher he has held an exceptionally high
position purely from the artistic standpoint.
It frequently happens that artists who can
do many things rarely rise above a kind of
academic mediocrity. However, in the case
of Dr. Hensehel, all who have heard his re-
markable accompaniments, for instance, real-
ize that few pianoforte virtuosos possess such
a responsive technique, while at the same time
his sympathetic intensely artistic singing is a
keen delight. He has shown himself to be
endowed with equally remarkable gifts as a
composer, conductor and teacher.

THE department of music of the Norma
College of New York plans to give a series
of nine concerts on Sundays with an orchestra
of fifty performers, under a first-rate con-
ductor, with first-rate soloists. In addition
there will be fifty-one weekday concerts with
an orchestra of twenty-five pieces and soloists
in the various high-schools throughout the
city. Professor Henry T. Fleck is responsible
for the organization of this movement, and
among the musicians whose services have
been engaged are Cornelius Rubner, Frank
Damrosch, Leo Schultz, and other well-known
conductors. Mme. Schumann-Heink and Mme.
Frances Alda are among the soloists. To de-
fray the expenses, the New York World has
contributed \$10,000.

THE first performance of *Natoma*, Victor
Herbert's opera, has been given in Chicago
with great success. There can be no question
that the work gains more and more in popu-
larity with every production. George Hambl
and Mary Garden each won new laurels by
their excellent combination of singing and
acting. The victory for Mr. Herbert is a
great one. A successful writer of light opera
is always handicapped when writing grand
opera by the fact that people cannot associat-
him with any other kind of success. Mr.
Herbert has shown not only that a writer of
light opera can produce more serious work
he has shown that in order to be a writer
of good light opera one must be able to write
grand opera. Nobody who has any knowledge
of Mr. Herbert's musical attainments is the
least surprised that *Natoma* is a great piece
of work. No one acquainted with his gentle
personality is surprised that he produced
Happened in Nordland and similar work.
The surprise is that one man should be able
to do both. The explanation is to be found
in his own motto, "Always do the best you
can."

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THE death of Eduardo Missiano, a singer of the Metropolitan Opera Company, has brought to light an interesting story. He was the son of well-to-do parents, and when a boy used to go in bathing in the Bay of Naples. Here he met Caruso, then a poor boy. Missiano sympathized with Caruso's desire to be a singer and with the fact that Caruso had no money to pay for lessons. "Never mind," said Missiano, "I know a teacher who will give you lessons for nothing. I am a paying pupil of his; he will do it for me." Caruso was so nervous when the time came that he sang badly, and the teacher told him it was no use. "Give him another trial," pleaded Missiano. "He is tired and nervous." The teacher consented, with the result that he gave Caruso the instruction which laid the foundation of future success. Years later the wheels of fortune had reversed. Caruso was rich and successful while Missiano had the misfortune to lose all his wealth. The fact became known to Caruso, and the great tenor persuaded Gatti-Casazza to give Missiano a trial. The trial was successful, and Missiano sang second parts in many of the operas.

Abroad.

DR. HENRY COWARD, the famous English chorus conductor, was recently married for the third time. One of his own sons acted as best man.

SIR FREDERIC COWEN can claim the distinction of having received the highest fee ever paid to a British conductor. For his services as conductor at the Melbourne Centennial Exhibition, Melbourne, Australia, he received \$25,000.

MISS CECILE AYRES, a young American pianist, has been making a high reputation for herself in Europe. A recent performance in Frankfurt earned her the highest praise of the leading critics, who agreed that she is a player of strong and genuine temperament.

THE Parisian music world is stirred by the fact that the heirs of Georges Bizet have been fighting the moving picture shows for producing pictures of the performances of *Carmen* with musical accompaniment. The lawsuit involved has resulted in a victory over the "movies."

IN view of the fact that Chopin died of consumption a movement has been started in London to endow a bed in some hospital or sanitarium for pulmonary trouble, to be known as the "Chopin Bed." The custom of endowing a bed in this way is a very pretty one, but it has not often been done for a musician.

SIR RUFUS ISAACS, one of England's foremost lawyers, says of his profession that it is a glorious profession though it is not quite a bed of roses. "If you are successful it is all roses and no bed, while if you fail, it is all bed and no roses." Surely this can be said of the musical profession, too.

WE are pleased to learn that Mr. Coleridge-Taylor has scored another success with his *Tale of Old Japan*, a choral setting of the wonderful little poem by Alfred Noyes. Ever since *Hiawatha* took the English people by storm, Coleridge-Taylor has been a marked man, and his compositions have been watched carefully by all who love sound musical scholarship and rich melody and rhythm.

ONE of the most remarkable signs of the musical times is the amount of attention paid to Liszt at Leipzig during the recent centenary celebrations. Leipzig was the stronghold of all who opposed Liszt, and for decades his music was tabooed at the Gewandhaus concerts. Two Liszt concerts were given there recently under Arthur Nikisch, a famous Liszt conductor.

HAMMERSTEIN's success in London has proved to be a serious matter for Covent Garden, where it was hoped that a rival attraction might be found in the famous Russian dancer, Mathilde Kschessinska, a great favorite of the Czar. She is not, however, a favorite of Queen Mary, and consequently court circles are giving her a wide berth. Without royal support Covent Garden cannot hope for success. Nevertheless Covent Garden still holds its own by its excellent presentation of German operas, and is as secure as the Metropolitan was in Hammerstein's New York days.

THE necessity of being able to darken the auditorium of the theater, leaving audience and orchestra in total darkness, is one that has awakened much ingenuity among theatrical managers. A London manager has solved it partly by making the orchestra players read white notes on black paper. There is only enough light on the music stand to shine upon the notes, the shirt-fronts of the musicians are covered with black cloth, and bald men have to wear a skull cap.

AN interesting sale recently took place in Berlin. The catalogue consisted of musical and epistolary autographs which belonged to Ignatz Moscheles, the friend and pupil of Beethoven, and Alfred Bayet. Some of the lots fetched very high prices. A *Prædium in Organo pleno*, by J. S. Bach, fetched about \$900; an *Albumblatt für Betty Schott*, by Wagner, \$625; a complete full score of Mendelssohn's *Hebrides* Overture fetched over \$700. A sketch book of Beethoven's, 80 pages long, which appears to have been hitherto unknown, fetched the highest price, about \$3,300.

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I am very much pleased with your December package of NOVELTIES. "Love Light," by Morrison, is a gem.—Mrs. E. A. Frier, Ohio.

I am very fond of that book "First Steps in Pianoforte Study." It is a great book for beginners. The best I have ever taught.—E. Jean Nelson, Nova Scotia.

I have found Beyer's "Improved Piano Instructor" so helpful and simplified for little beginners. The little duets soon attract attention from the parents and they then urge more practice, hence we learn faster.—Lizzie Schneider, Indiana.

The calendars received are gems of art. Their superior quality bespeaks the publisher of same.—Margaret Macauley, Nebraska.

The work, "New Gradus ad Parnassum," by Philipp, is an exceedingly valuable set, containing the best of technical material, worthy of its compiler. I take great pleasure in recommending it.—Pedro Luis Ogazon, Mexico.

I am charmed with the "First Steps" for beginners and the book of Kohler's, Vol. 32, Op. 249, Book II, Presser's Collection, which I use to follow as second grade.—Miss Maie Criddle, Virginia.

The work, "Piano Players' Repertoire" is one of the finest collections of pieces of that grade I know of.—Mrs. Geo. S. Brown, Washington.

The work, "Playing Two Notes Against Three," Landon, is thoroughly practical and helpful. Its instructions and examples start right from bed-rock and progress by easy, natural and developing stages. I mastered one page in a few moments.—Jos. W. Getting, Indiana.

I am much pleased with the work, "Mexican Dances," as I have been with everything received from the Presser Co.—Emma Hutzler, Ohio.

The work, "Bach Album," is an excellent compendium of favorite compositions and fine for daily practice.—Ella M. Walker, Pennsylvania.

I am very much pleased with the work, "First Months in Pianoforte Instruction," by Rudolph Palme. All piano teachers should have a copy. It makes clear one of the hardest problems in starting a beginner.—George R. Goodridge, Maine.

I have long been a subscriber to THE ETUDE which to me is the best all round music magazine that I know, and it would be impossible for me to "keep house" without it.—Miss Jane L. Bright, Maine.

I wish I had time to fully express myself regarding the many new and helpful publications you are sending out. They are increasing the interest of pupils and lessening the drudgery of teachers.—John H. Simonds, California.

The work, "Playing Triplets Against Couplets" is a very fine work of its kind. I have also Redman's Dictionary which I think a great deal of, as it is just what I needed.—Mary G. Dressler, Pennsylvania.

"First Months in Pianoforte Instruction," by Palme, is a greatly needed book for the young teacher, as well as for the aged teacher who has not been taught properly pedagogical piano instruction. Nothing like it have I ever seen before. A great aid to any earnest teacher.—Prof. Alfred T. Holderbach, Ohio.

I am delighted with the work, "Mexican Dances" and their swing and melody. They improve with each playing.—Clarissa P. Kennedy.

The work, "Bach Album," is varied and most interesting and can not help but suit the requirements of all earnest teachers and students.—Grace M. Daily.

The work, "Playing Triplets Against Couplets" is most complete and admirably calculated to assist teachers and pupils to overcome the well known difficulty.—A. M. Steeds, Canada.

ONE of the most highly esteemed musicians in London has passed away in Alberto Randegger, who died recently. He was born in Trieste, Austria, in 1832, and was engaged in musical work in that part of the world until 1854, when he went to London. He soon earned well-deserved success as a voice teacher, and was appointed Professor of Singing at the Royal Academy of Music. Later his executive ability gained him a position on the Board of Directors. He also served for some years as Professor of Singing at the Royal College of Music. He has left many important books upon the subject of singing, has composed an opera, and has acted as conductor of Italian and other opera at the St. James' Theater, with the Carl Rosa Opera Company, and at Covent Garden. As a man he was broadly cultured, and highly esteemed by musicians of all nations. ETUDE readers will be pleased to know that he was an ardent admirer of this journal, and a letter is in our possession in which he warmly endorses the work this journal is doing, and states that he always kept it on his studio table for the use of his pupils, many of whom achieved great distinction.

The great German Singing Festival to be held in Philadelphia from June 29 to July 4 is attracting wide attention. A large festival hall, seating 12,000 people, is now being erected especially for this great event. A large orchestra and well known soloists will participate. On the evening of July 3 there will be a heated contest for the beautiful silver statuette, known as the Kaiser prize, given by the German Emperor, and now held by the Junger Männerchor of Philadelphia.

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Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. I am having an awful time with my fingers. In winter they crack open at the tips and commence to bleed. This is particularly the case when I have had much practicing to do. The doctors don't seem to know what to do for them.—F. M. G. R.

A. Keep your hands always as warm as possible. For as much of the time as you can, keep the tips covered with vaseline. Wash the hands frequently in warm water, using Ichthyl soap. Ichthyl is a drug made from the fossilized remains of prehistoric fishes. It has a curative and antiseptic effect. To soothe actual cracks in the skin, apply glycerine, and sprinkle with some surgical dusting powder, which may be obtained from any good druggist. When the cracks are healed, keep the finger-tips soft by massage or gently pressing the fingers of one hand with another. Wear old gloves at night, with plenty of vaseline or cold cream. If this treatment does not cause improvement within a month, consult a specialist.

Q. Whom would you class as the leading romantic composers?—Z. F. DE M.

A. There are two schools of romanticism, one dealing with opera and the other with music in a more general sense. In opera, Weber was the pioneer and the greatest composer of the school. When his *Der Freischütz* came out, it founded the romantic school in triumph. The characteristics of the school are chiefly the use of folk-music effects in its score and a choice of romantic subjects, often Teutonic legends. Spohr's friends claim that he founded the school, because he wrote somewhat in this style before Weber. But Spohr's operas were very chromatic and hardly popular enough to be held as founding the school. Marschner was Weber's chief follower, and both influenced Wagner. Kreutzer and Lortzing worked partly in a delightful vein of comedy. In the more general field of word romanticism is used in contrast with classic. This is an unfortunate custom, as any classical works are romantic (moonlight, etc.), while many romantic works have become classics or models. Mendelssohn and Schumann are the great modern composers of their time were romantic composers. In a way, all the great modern composers except Brahms were romantic, as the early works of Strauss will prove. But the program style of intellectual story-telling superseded the so-called romantic school.

Q. Do other instruments than the violin produce harmonics?—NEW READER.

A. Almost all instruments produce harmonics. The stringed instruments of the violin give all harmonics in the same way, though they are hard to get on the thick strings of the contrabass. The first harmonic used on the harp, the player touching the string in the middle. As harmonics come from motion of the vibrating substance in equal parts, it follows that air-columns may subdivide as well as strings. The upper tones of the woodwind are really harmonics, and different registers of the flute and the clarinet depend upon this. The difference in timbre between high and low notes is especially marked on the clarinet. The brass instruments go well up into the harmonics. Very few of them have the fundamental notes, for which the air-column vibrates as a whole, though the so-called pedal notes may be obtained on the trombone or tuba. The higher tones that are called by-tones instead of harmonics, because the vibrating material does not divide into equal parts.

Q. Why is it so many singers pronounce word "wind" and the words "either" and "neither" with the long sound of "i"?—END IN SOUTH AMERICA.

They use this pronunciation because it is

much easier to sing than the short sound of "i" or the long "e," especially upon a high note. Long "i" is a compound vowel, sounding like "ah" and "ee" together, and the first of these two is the easiest vowel sound for the singer. The rule of the best American vocal teachers is to pronounce the word as "wind" only when a rhyme is made by it, as, for example:

"'Twas but the moaning of the wind,
On with the dance, let joy be unconfined."

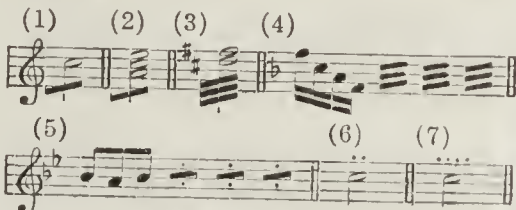
Also if there is long vocalization or a sustained high note upon the word it may be lengthened into "wind." Under all other circumstances it will be better to pronounce the word with the short "i" sound. To sing "the wind blows fresh and free" would be very affected. The phonetic effect must not be disregarded however. If one took the line, "the wind howled dismally," it is possible that the long sound might be effective, but in a crisp snappy passage the long vowel would be entirely out of place.

On account of the ugly combination of vowels and consonants, most vocal teachers pronounce "either" and "neither" with a long vowel sound.

Q. Is dancing older than music?—QUESTION MARK.

A. This is almost as bad as deciding which came first, the hen or the egg. It depends a little on what will be accepted as music. Primitive man could certainly indulge in various cries imitative or signaling. But in the days when the mammoth and other beasts of antiquity roamed about in the territory that is now London or Paris, music was somewhat of a luxury, while rapid motion was often an absolute necessity. The dance must have developed first and the melodic sense later, perhaps in connection with it. Many savage tribes of to-day are well advanced in both music and dancing. But in the most primitive of these tribes, the Australian type that most resembles the animal kingdom, we find the dance much further advanced than music.

Q. I have always been mixed upon musical notation abbreviations similar to the following. Will you kindly discuss this matter in your column so that I may have something to go by?



How are the above played?—B. J. D.

A. In the first example C is played in repeated eighth notes to the value of a half note—that is, four times. In the second example the chord is repeated, being played four times as in example 1. In the third case the two-note chord is played sixteen times as if repeated in thirty-second notes. The mark on the stem (or above a whole note) shows the denomination of note to be used, while the printed note shows how much of the measure must be filled up with the repeated notes. In examples 4 and 5 the marks indicate that the group played on the first beat (as printed) must be repeated for each other beat of the measure. Examples 6 and 7, with the dots, are given wrongly. It should be:



In the last example and means four staccato eighth notes. Example 6 should be written in simpler notation, as two quarter notes played staccato.

Q. Does practice on the parlor organ injure one's piano technique? (N. F. G.)

A. Not in the least. Some teachers think that such work on a small organ will injure the piano touch, but it should rather be a benefit, for it teaches the player an excellent legato. It eliminates shading by strength of fingers, etc., but that does no positive harm if piano practice can be kept up at the same time. I have known of more than one great piano teacher grow enthusiastic over the benefits derived from organ practice. But parlor organ practice should not be kept up as steadily as piano practice. It is a physiological fact that the reed organ excites the nerves, if played very long at a time.



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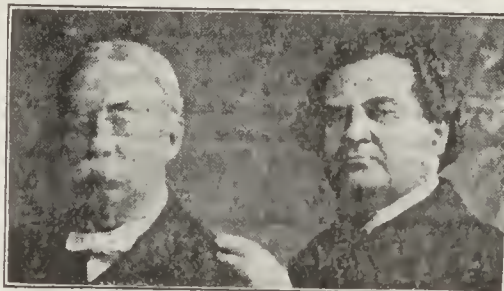
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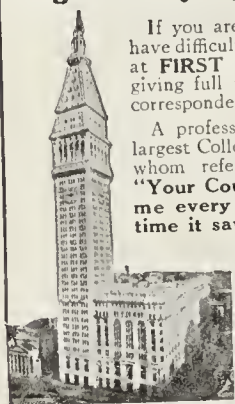
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QUESTIONS AND ANSWERS.

Continued from page 145

Q. Did the trumpets and other instruments referred to in the Bible bear any resemblance to modern instruments?—I. L.

A. Some did, but most of them did not. Jubal is mentioned in Genesis 4 as "father of those who handle the harp and organ." But the harp was at first a primitive affair, with few strings, and not often larger than a triangle with two-foot sides. The Kinnor, spoken of as David's harp, may have been a lyre. There must have been larger harps from Egypt, but it is not surely known which name was given to them. The Nebel was more like a dulcimer, or flat board frame, with strings stretched along it. The Asor, with strings stretched along it. The Asor, David's "instruments of ten strings," was probably a form of lyre played with a plectrum. The early organ was a small affair, usually a simple set of Pan-pipes, or syrinx. The later Temple organ, called the Magrepha, was described as a powerful affair, so loud that when it was used the people of Jerusalem could not hear one another talk. But some people think it was a large drum, and the name means also fire-shovel—hardly a musical instrument. The ram's-horn, or Sopher, is still played at the Jewish New Year. Other curved horns were used, and a straight trumpet like our post-horn. Flutes were well like, the Talmud holding them "suited either to the bride or to the dead," as their color could be made lively or melancholy. The timbrel or taboret was a tambourine, and came in several sizes. There were military drums shaped like small kegs. Most of the instruments came from Egypt, including the sistrum, or frame-work of metal bars to be jingled. Power was the quality most desired, and the Bible tells us to "play skilfully and with a loud noise."

Q. Will a violin correctly tuned to the piano "A" be exactly in tune in all of the open strings with the properly tempered scale of the piano? (D. C.)

A. With the strings of the violin tuned in the scale of nature, the deviation from the tempered scale is very slight. For a perfect fifth, the difference in the two scales is one-fiftieth of a semitone, the tempered fifth being the smaller. This would make the E string sharp of the piano, while the two lower strings would be flat; but the difference is so slight that the average ear cannot perceive it.

The average ear could not perceive an aberration of pitch of a fiftieth of a semitone, although the most expert tuner could. I have tested many musical students in this matter, and when I have deflected a tone a twelfth of a semitone, while some hear the change, they are in doubt as to whether it was flatted or sharpened. One point of violin-playing sometimes defies the piano tuning. A fine violinist will often make a sharp sharper, and a flat flatter than it is on the piano. This intensifies the chromatic progression, but it is even further from the law of natural intonation than the piano pitch would be.

Q. I am living a great distance away from any music center, and it is impossible for me to hear the best works, either ancient or modern, well played. I have been told that if I want to develop musically, I must hear much good music all the time. What am I to do? Do you think a really good sound-reproducing machine would be of use to me? (A. R.)

A. Decidedly, a good sound-reproducing machine would be of much use, if its records or rolls contain a sufficient repertoire of the standard classics. Instruments of the mechanical piano-player type are now used in teaching, and include many classical and educational works in their lists; while the sound-reproducing machine records give much that is best in opera. A good educational course would include fugues and suites by Bach, to show the glories of counterpoint and canonic imitation in part-writing; symphonies and sonatas of Haydn and Mozart, to show early examples of the full form; all the Beethoven symphonies as lessons in expressive power; overtures like Mendelssohn's "Hebrides" and "Midsummer Night's Dream," Wagner excerpts, as beautiful examples of modern harmony; and for piano, a selection from Beethoven's sonatas, with examples of Chopin, Schumann and Liszt. Many of these works are now available for reproduction, and could form the basis of lessons or club talks on the various schools of music. A "good sound-reproducing machine" will certainly be of great use to you.

Q. Is it necessary to be able to play all of the instruments of the orchestra before being able to arrange music for a band? (A. R.)

A. No, indeed! Berlioz, who was the founder of the modern orchestral coloring, was unable to play on any instrument, although he strummed a little upon the guitar. Wagner, who wrote gloriously for every orchestral instrument, was only able to play piano and that rather poorly. But the composer must understand how every instrument is played and what it can do. It is, however, a great help to an orchestral conductor to be able to play the pianoforte well. Most of them do so. But Richter, who was for a long time the chief conductor of the world, was a horn player, and a great one, before he took up conducting. It is well for the composer, too, to be able to play his score upon the piano and thus illustrate his intentions to those who interpret his works.

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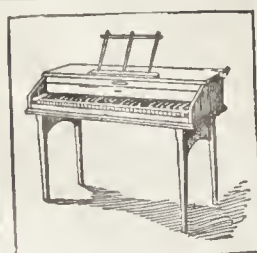


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There are several accessories, however, that might be added to the teacher's studio, which, while they can be done without, and while they perhaps have no direct bearing upon the pupil's progress, are yet helpful, useful and, if nothing else, they impart a business-like aspect to the teacher's activities.

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cially major and minor seconds. With a duplicator such exercises can be had in any quantities, and there would be a marked improvement in the theoretical knowledge and the sight-reading of the pupils using them. The duplicator has proved very useful in another way. A teacher will often find one or more especially good exercises in some book that may not contain enough of other material to be worth buying. In such a case the exercises may easily be copied for the benefit of those who need them.

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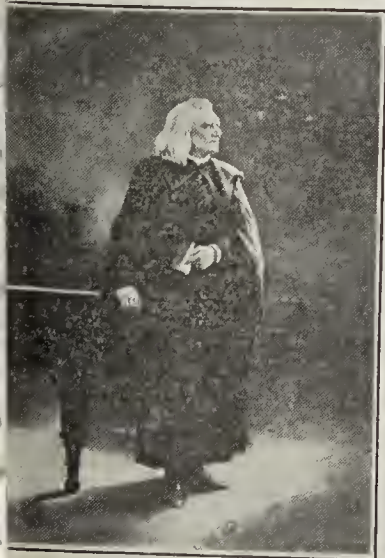
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Industrial Depressions. By Geo. H. Hull. Frederick A. Stokes Company; 277 pages, many charts. Price, \$2.75 net.

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The Voice and Its Natural Management, by Herbert Jennings. Published by Macmillan & Co. Price, \$1.25. Bound in cloth. Numerous illustrations, 213 pages.

As with all books with a practical aim, it is impossible for the reviewer to tell by mere reading whether the exercises given are really valuable. Such exercises, particularly in the study of the voice, must be carefully tried out in actual practice. This book, however, impresses us with its common sense, and there is no question that the reader will learn much regarding tone and its cultivation, pronunciation, public speaking and stage deportment. The book is probably of more interest to elocutionists than to vocalists, but in this day when elocution in singing is coming to be recognized as a real necessity, there is a field for a book of this kind.

The Musical Amateur, by Robert Haven Schauffler. Published by the Houghton Mifflin Co., Boston, Mass. 262 pages. Price, \$1.25, net.

The importance of the musical amateur is a factor which is only now attaining its due place in the consideration of the American musical world. This country abounds in excellent musicians, both native and foreign, but the amateur who has a real understanding of music, and is at the same time not anxious to rush into the professional ranks, is far more rare. This book will help to create more and will encourage those who are beginning to realize the value of musical appreciation. Also it will interest the jaded professional musician, who will find in it much to remind him of his own musical growth. The *Musical Amateur* is written in a pleasant, discursive, mildly humorous vein, and contains ideas of value.

Franz Liszt and His Music. By Arthur Hervey. Published by the John Lane Co., New York, N. Y. Price, \$1.50; postage 10 cents.

Liszt was a diamond with many facets, and this little book of Mr. Hervey, though only 176 pages long, gives a very comprehensive idea of the versatility of the great master. The first chapter consists of familiar biographical matter, the second of his aims and ambitions as an artist, "The Musician and the Man." After this his compositions are treated with more detail. His literary works, correspondence and personal influence are all adequately treated. Many quotations from the music of Liszt brighten the pages considerably, though the style throughout is readable and obviously the work of a Liszt enthusiast.

The Philosophy of Music. By Halbert Hains Brittan. Published by Longmans, Green & Co., New York, N. Y. Price, \$1.35 net.

The principles of Musical Aesthetics have been clouded so much in the past by writers whose reasoning faculties have been obscured by their emotional faculties that it is a great pleasure to read this work of Dr. Brittan's, if only for its freedom from "musical mush." A philosophy of Poetry has been in existence for many centuries, but music, being a young art, has only recently arrived at a stage when anything like a comprehensive philosophy is possible. The present work is a weighty, interesting book upon this subject. It is well worth the perusal of all serious students.

Dr. Henry Coward, the Pioneer Chorus-master. By J. A. Rogers. Published by John Lane Co., New York, N. Y. Price, \$1.00 net; postage, 8 cents.

The story of the boy who began life as a "bencher" in a Sheffield cutlery shop, and rose to be the chorus-master of the most famous chorus in England, the home of choral music, is of overwhelming interest to all who are studying music under disadvantageous circumstances, and cannot fail to be of interest to others besides. English readers will be proud of this sturdy Yorkshireman and his stubborn plodding. An extract from the book and a lengthy account of the career of Dr. Coward has found a worthy place in the "Self-Help" issue of THE ETUDE.

Two Hundred Opera Plots, by Gladys Davidson. Published in two volumes by the J. B. Lippincott Company, Philadelphia, Pa. 447 pages, 16 portraits of opera composers. Price, \$2.50 the set, two volumes.

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I, myself, am good fortune.—*Walt Whitman.*

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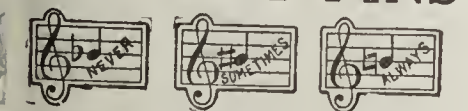
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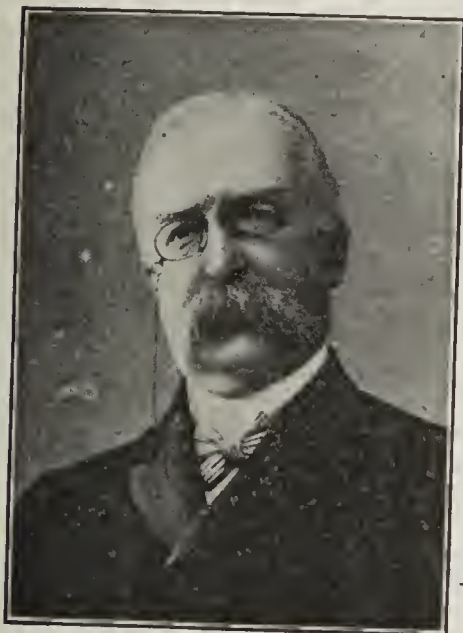


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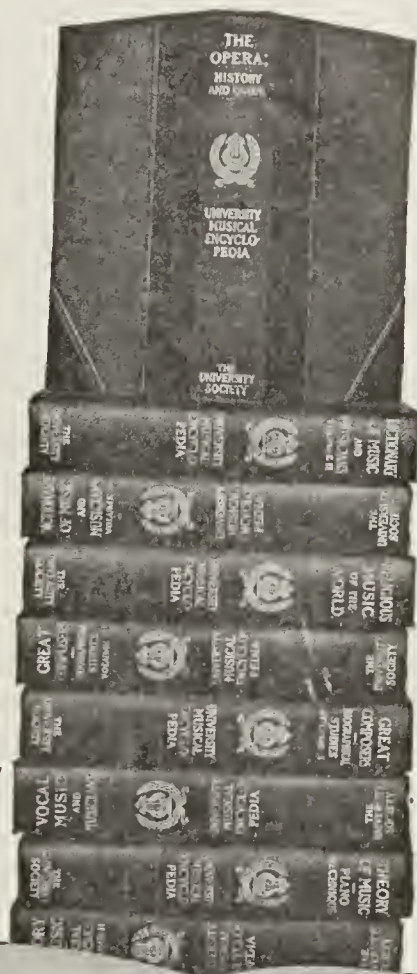
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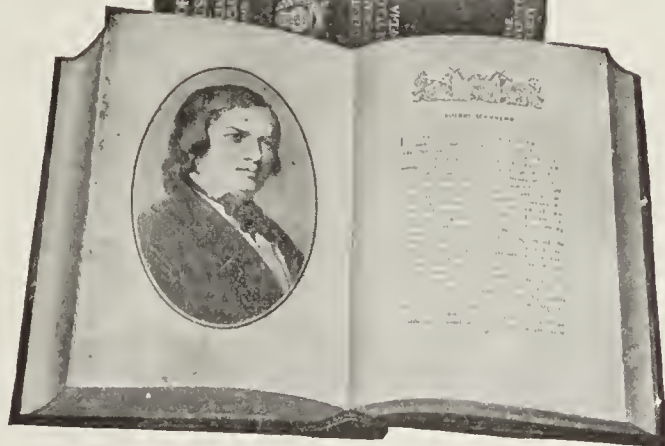
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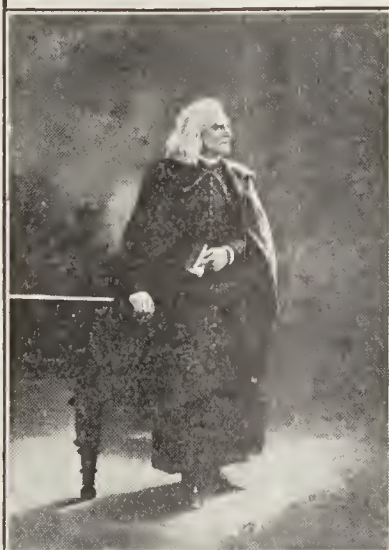
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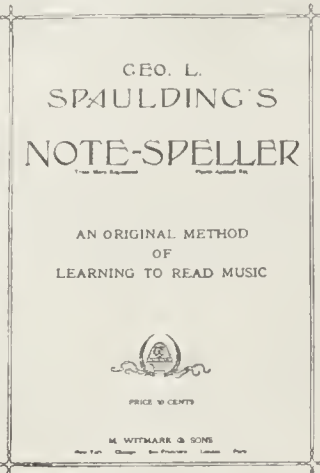
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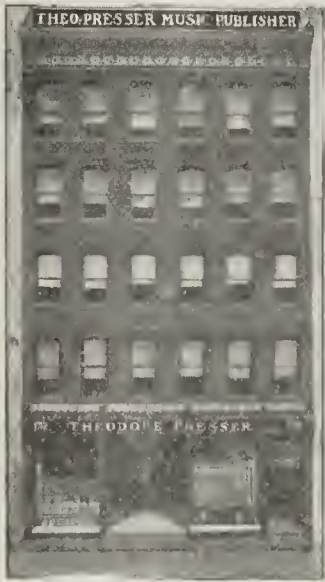
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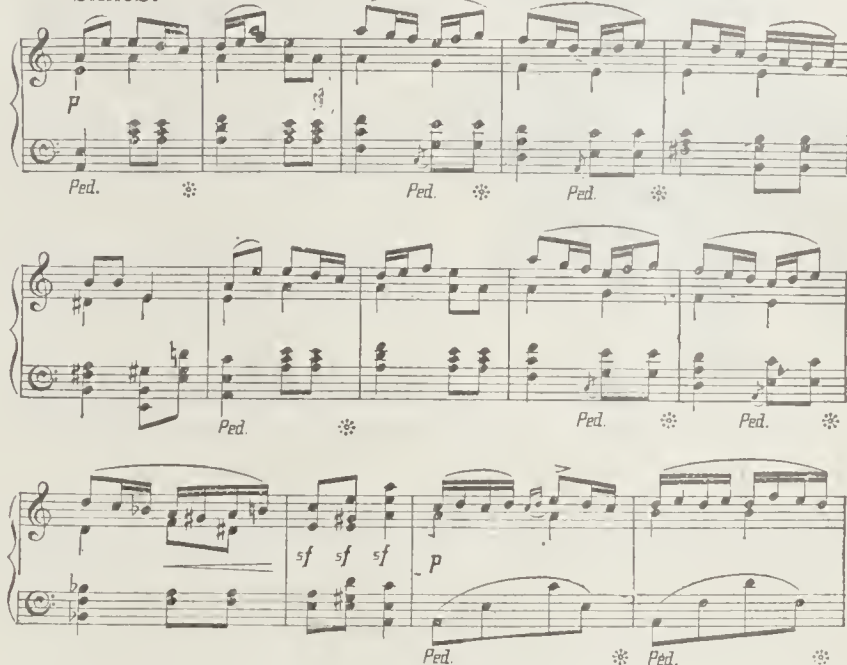
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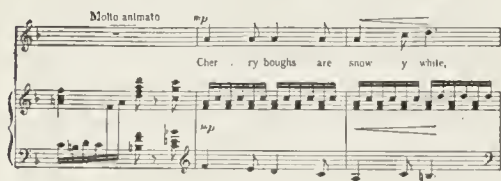
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THE ETUDE

MARCH, 1912

VOL. XXX. No. 3



BETTER MUSIC IN OUR SCHOOLS.



WHENEVER the slogan of well-meaning but shallow civic economists, "away with musical nonsense," is heard applied to our public school work, every music lover should arise in his particular might and don his armor for a royal battle. The need for music in our modern life requires no more demonstration than the immense public demand for it. Just how music benefits us would be difficult to tell, but it does help us, and man cries out for more music, more beauty, more hope, more joy, more brotherly love.

Instead of limiting the music in our schools, let us have more—more of the stuff that mitigates the reformatory-like discipline which so many teachers with good intentions mistake for education. We know one particular boy who prayed every morning that he might go out and find that the school building was reduced to ashes and school postponed for months. He wasn't a bad boy, and he wasn't afraid of work. The school that he attended was saturated with the idea that education was a kind of punishment.

The school orchestra is now coming in for its share of attention. One in the English High School of Boston has been in existence since 1887. The membership of the orchestra is now forty-seven. It is said that the only instrument lacking is an oboe. Five hundred students have been connected with it since its start. There are over two hundred selections in the library and the orchestra is capable of performing difficult concert numbers. Last year they played the overture to *Tannhäuser*, which, it will be remembered, was regarded the "terror of professional players" at the Boston Peace Jubilee in 1869. Attendance at orchestra rehearsals counts on the diplomas of the members. There are similar orchestras in many American high schools, and in others the introduction of the sound-reproducing machine has done much to bring the orchestral masterpieces of the great musical thinkers nearer to our children.



DO IT RIGHT.



A FEW days before last Christmas we chanced to look in a shop window in a distant city and saw a collection of about as many indifferently executed articles as one could imagine. It was the window of a "Woman's Exchange." The "Women's Exchange" stores throughout the country have done a great good through making a market place for the services of hundreds of women who, through the sorcery of circumstance, have been changed from grand dames to needlewomen. Looking in that window one could not help noting that practically all of the articles were so expressive of the lives of those who had made them that the great pane of glass seemed to take on the form of a character mirror. There they were, written in their own handicraft.

No woman can put more into her work than there is in herself. If she has been accustomed to feel a higher regard for the luxuries and dispensable contraptions that surround her she will show this in her work. If she has been idle for years everything, every trait, will be preserved in what she does. Here and there in that window there were articles which showed efficiency. They showed that the maker at some time had worked hard enough to learn how to do that particular thing right. An investigation revealed that these articles were the ones which the patrons of such exchanges invariably bought.

Can you who practice music read this without seeing the point?

If you are going to study at all, study right. Don't fritter away any time with the idea that since you never intend to become a professional musician you will be excused if you do your work in an inferior manner. You will never know when you may be called upon to support yourself by means of what you now may regard as a mere avocation.

The world is coming to have a proper disgust for the useless woman—the woman who can do nothing really well—as it has long had a horror for the man who has never worked hard enough to master the problems of his business successfully. Publishers receive daily contributions from men and women cast down by fortune who vainly hope to rise by selling some manuscript reflecting hopeless ignorance and past indolence. These same persons might have produced very profitable manuscripts if they had ever learned to "do it right."

The "Woman Exchange" idea is magnificent. It should offer encouragement to all art workers and art teachers in introducing the practice of the fine arts in the homes of gentlewomen. All teachers should preach the necessity for securing a good, artistic training in some salable art, be it music, embroidery, lace-making, painting, china decoration, etc. These things all have an essential part in making this fine old world of ours more beautiful. Above all things, let us emphasize the fact that to try to sell an inferior article through eliciting sympathy is only a pitiful kind of charity, while the world is always ready and glad to buy the brains and handicraft of refined gentlewomen when they know how to "do it right."



MUSIC AND MATRIMONY.



ASK your friend who "knows it all" and he will tell you at once that professional couples, particularly musical couples, are forever sailing upon a storm-swept sea in a bark of egg shells with cobweb rigging, steering straight for Charybdis. As with the actor and the minister, the matrimonial wrecks of the musician make fine copy for the newspapers. The musician is advertised—talked about, and what good is a divorce scandal, pray, unless it is about someone who is widely known? A thousand butchers, bakers and candlestick makers and their respective spouses may make trips to Reno and the world never knows of it, but let your musical couple part and the world puts on his spectacles, sits back and calmly generalizes, "All musical couples are unhappy."

Those who really do know are aware of the fact that many of the happiest of all marriages have been those of musical couples. We know of dozens of such couples that might be taken as models for the whole country. Musical history reveals many more. Robert and Clara Schumann, Edvard and Nina Grieg, Felix and Cécile Mendelssohn, Robert and Marie Franz, to say nothing of Mr. and Mrs. Bach of Eisenach. Among recent examples of musical connubial happiness are Sumner Salter and his wife, Mary Turner Salter, Sidney and Louise Homer, Theodore Thomas and Rose Fay Thomas, Mr. and Mrs. H. L. Bedford (Liza Lehmann), Mr. and Mrs. Arthur Hinton (Katharine Goodson), Sir Frederic and Lady Cowen, Mr. and Mrs. Granville Bantock.

Musical couples are, in fact, very happy couples when they have in them the traits of character which under any other conditions would result in a happy marriage. The music has very little to do with the question, except that it gives the "marriagees" a common intellectual and artistic bond which may bring a kind of delight unknown to the couples who have no such mutual interest.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

BRUCKNER'S INCREASING POPULARITY.

A NOTICE of one of Bruckner's symphonies suggests the subject of modern musical tendencies, as well as the individual greatness of that composer. Bruckner's reputation has been steadily increasing, and now he has fairly become one of the immortals, of whom music numbers less than a score. Yet in his lifetime he met much persecution. Friends of Brahms looked askance at him, and critics attacked. Hanslick was especially violent and unfair. Once the Austrian Emperor, receiving Bruckner as a guest, asked what favor he could do. "If you would prevent Mr. Hanslick from maltreating me," suggested the composer with great earnestness, "I should be very thankful." Time has done what the Emperor could not, and Bruckner has gained fame while Hanslick has lost it. Indeed, it seems strange now that Hanslick was so long regarded as a great critic.

Bruckner led the way to a school that is growing, although he is still its greatest exponent. This may be called the modern school of pure music. The modern program school has been fully developed; Berlioz, Liszt and Wagner have led to Strauss and many others. But the path indicated by Bruckner has been followed successfully by very few. César Franck, working independently, produced one great symphony, but only one. Elgar has written effective movements, but does not succeed on the whole. Paderewski grows tedious, and Dohnányi, though known here by few works, seems to do the same thing. The great Tchaikowsky is a transition from old to new. D'Indy is earnest, but his "Mountain Air" symphony verges a little toward the program idea. Bruckner is still the pioneer, and the hour-long symphonies of his later years are titanic in conception and execution.

Brahms looked backward while Bruckner looked forward. The former, with Beethoven as a noble model, sought (and found) the earnestness and intensity and beauty that can be obtained by the expressive use of simple means. He used the thirteen parts of the classical orchestra, and employed the pure colors. The modern orchestra, with only a few more instruments, has a greatly increased range of combinations. As an example, there are 495 different combinations of eight instruments in twelve, but in sixteen there would be 5,148 such combinations. Thus it is no wonder that the modern orchestra affords such variety of color. No one man can grasp it all, and there is room for many styles, all the way from *The Isle of the Dead* to *Till Eulenspiegel* or the 1812 overture. This must influence the modern symphonist. For the time being it has led to a revel in program effects, though the pure school is again coming into its own.

But a symphony is more than a revel in tone-color. It is even more than a certain plastic form. It is a work in which the themes, besides occurring in proper sequence, should be lofty, well-balanced, and dignified. A symphony is a work of well-planned logic, as well as true sentiment, while a symphonic poem is a romance of passion, a novel in tones. With Bruckner, as with Beethoven, intellectual balance is joined to emotional power. The excess of the latter in Mahler's symphonies is what makes them seem like program works with an unwritten program.

AN APPRECIATION OF DEBUSSY.

Modern music brings one to Debussy. In the *Revue du Temps Présent*, M. Raphael Cor has been getting a symposium of opinions about him, so the present writer feels justified in giving one.

Debussy is wholly a member of the program school with an advanced and individual style of harmony. In his piano works this style is discreetly used, and his excellent tone-pictures form a genre of their own. Here, as in all his works, he shows a fastidious delicacy rather than emotional breath. The latter, as exemplified in Schumann, is a sealed book to the Debussys.

In his orchestral works Debussy has carried his

bizarre harmonies to excessive lengths. Here, too, the effects are all delicacy rather than strength. One of his later works, *Iberia*, shows a slight recession in radicalism and a definite and easily-followed program. Hugo Wolf always asked of a composer, "Can he exult?" In the *Festival Morning* of *Iberia*, Debussy has shown that he can exult, in his delicate way.

In opera his *Pelleas and Mélisande* is a strict music-drama. The orchestra no longer wanders at will, but echoes the text skilfully. Where Wagner shows strength and makes the music important, Debussy shows refinement and makes the music subservient—as Wagner's theories demanded. The non-melodic style of Debussy may be independent, or come from Franck, but here it could be an outcome of *Tristan*. Being subservient, the music loses much when heard by itself. Debussy had once decided to set *Tristan* himself, but gave up the idea. This was wise, as his bizarre delicacy could hardly be compared to Wagner's direct power.

Much is said of a Debussy school, and that composer's influence is shown in many modern works. Undoubtedly harmony is growing more complex with each generation. But the greatest works always have some measure of direct simplicity in them, and Debussy stands for complex impressionism—musical stippling, as it has been aptly called.

There may well be an important Debussy school with harmonies of a new style that grow upon one with repetition. But in spite of wild claims, this will not be the only school of the future. There will still be the broader program school of Strauss, and one may hope that Bruckner will find worthy successors. And if Debussy does not monopolize the present, still less does he abolish the past. He and his disciples have made many ridiculous attacks on others, especially Schumann. Composers, however, are usually poor critics, as each one, if sincere, must give most admiration to the style that he chooses for his own work. The world then keeps what it judges best. The haunting sweetness of Couperin and the elders, the subtle beauty and infinite skill of Bach, the glory of the *Messiah*, the deep expressiveness of Beethoven, the romance of Schumann, the richness of Wagner—must we give up these to appreciate the elfin delicacy of Debussy? Decidedly not. Debussy does not abolish the others, any more than Swinburne abolishes Shakespeare, or the bitter-sweet of grape-fruit abolishes roast beef.

OLD WORLD NOVELTIES.

Speaking of Schumann brings to mind that a new work of his was recently heard in Paris. It comprised two movements of an unfinished violin sonata, the manuscript having belonged to Charles Malherbes, opera librarian. The first movement is built on large lines, and very effective, but the inspiration did not extend to the second movement. The most important of classical novelties, however, is still the *Jena symphony*. In the quarterly magazine Prof. Stein, the finder, gives resemblances to other Beethoven works, to prove the Beethoven signature (on two of the string parts) authentic. The symphony as a whole is too quiet for the composer whose student style was so independent that Haydn called him "The Great Mogul." But the orchestration is clearer than Haydn's or Mozart's (no blurred violin scales), and Beethoven may have adopted a smooth style to show that he could succeed in it if he chose. It was for this reason that Berlioz wrote his *Enfance du Christ*. The critics had been calling him too advanced and involved, as they did Beethoven also; and he turned the tables on them by putting an assumed name on the work. They at once praised it, and asked why the radical Berlioz never wrote like that; whereupon he disclosed the real authorship. Strauss is a modern example of change in style, his 17 minor symphony being in the classical vein of Brahms.

Among living composers Hausegger gives the best novelty, a symphony for orchestra, chorus and organ. Erich Korngold's overture, Op. 4, shows wonderful inspiration and originality, being really a man's music written by a boy. Other orchestral works include a symphony by Camillo Horn, a piano concerto by Braunsfels, and a bright suite, *Ländliches Fest*, by Göhler. Mahler's example has led Julius Major to include voices in his new symphony. Pierre Maurice uses excellent instrumentation and good material in his suite, *Pêcheur d'Islande*. The monotonous ocean, the wedding procession, the lovers' conversation, and the endless wait for the

fisherman who will never return, form four effective tone-pictures. More pastoral is Louis Vierne's *Suite Bourguignonne*, with its *Aubade*, *Légende*, *Angelus* and *Danse Rustique*. The *Dance-Rhapsody* of Delius is more emphatic, and seared one critic with its noise.

In opera, Puccini's setting of the Spanish comedy, *Genia Allegra*, will deal with a heroine whose pleasing unconventionality shocks her aristocratic set. Otto Neitzel's *Barbarina* treats of the dancer who won fame at the court of Frederick the Great. Excerpts from Maugue's one-act *Sphinx* were well received in Paris, and Alberic Magnard's *Berenice* met with the same fate. Weingartner has remade Oberon into a *Singspiel* with spoken dialogue, but it is too late for him to remake it into an up-to-date success.

SOME FACTS ABOUT MUSICAL IRELAND.

THE ancient Irish drew a sharp distinction between bards and minstrels. The bards were the poets, the story-tellers the satirists, learned in the mysteries of the Gallic tongue. The minstrels were singers, harpists, and performers on the bag-pipe. Both classes of artists were highly esteemed.

The old Irish musicians were so well versed in their art that it was not necessary to write their music out in any kind of notation. They were, however, very scholarly and could easily have notated their melodies had they considered it necessary. Who knows what entrancing melodies have been lost through this neglect!

The Irish, like all of the Celtic race—Bretons, Scotch, Welsh and West of England folk—have always been believers in Fairy-lore. The most familiar Irish example is the banshee, a fairy woman who is deeply attached to old families. When the time comes for one of their members to die, the banshee appears to them wailing aloud. Quite modern instances can be cited of the appearance of the banshee, and William Butler Yeats, the Irish poet, is acquainted with an Irish scientist who has been visited no less than three times by the banshee, each time with fatal consequences. The cry of the banshee has been given as follows. (The last note is very prolonged):



To most people the bag-pipe is a Scottish institution, but it is really common to all Celts. The Irish bag-pipe in early days was blown by the mouth, like the Scottish, but later it was blown by a bellows. The scale of the Irish bag-pipe is from C below the treble staff to C above it, with all semitones. While there are usually only two drones to a Scotch bag-pipe, tuned to A and its octave, there are three to the Irish instrument, tuned to three octaves of C. The Irish instrument is also furnished with a series of chords in the tenor, which act as accompaniment.

The Irish minstrels played a prominent part in the Crusade led by Godfrey of Boulogne. In speaking of this the early historian Fuller says, "Yea, we might well think the concert of all Christendom in this war would have made no music, if the Irish Harp had been wanting."

The Irish harpers plucked the strings of their instruments with their nails, and not with the fleshy part of the fingers.

UNDERSTANDING CLASSICAL MUSIC.

IN his admirable work, *Studies in Modern Music*, Mr. W. H. Hadow, one of the foremost and best of the English writers on musical topics, has the following to say:

"There are thousands of people who 'hate classical music.' If by 'classical music' is meant the work of all the great composers indiscriminately, then there is only one reason why people should hate it—namely, that they have not heard it properly. They have sat in a room where a symphony was being performed with the preconceived notion that they were not going to understand it; they have given it an intermittent and perfunctory hearing; and they have gone away with the perfectly intelligible conviction that they were not pleased. For to listen to music demands close and accurate attention."

Music makes poetry blossom into flowers.—ROBERT FRANZ.

Artistic Aims in Pianoforte Playing

An interview secured expressly for THE ETUDE with the distinguished Virtuoso Pianist

HAROLD BAUER

[EDITOR'S NOTE.—Mr. Harold Bauer, who is now making his sixth tour of America, is one of the most interesting personalities of the musical world. In the ordinary understanding of the word, his training has been singularly paradoxical, since it has differed radically from the paths in which most of the celebrated pianists have gone. Mr. Bauer was born in London, England, April 28, 1873. His father was an accomplished amateur violinist and through him the fortunate son had home associations which enabled him to become very intimately acquainted with the most beautiful chamber music literature. As a boy Mr. Bauer studied privately with the celebrated violin teacher Poilltzer. At the age of ten he became so proficient that he made his debut as a violinist in London. Thereafter he made many tours of England as a violinist, meeting everywhere with flattering success. In the artistic circles of London he had the good fortune to meet a musician named Graham Moore who gave him some ideas of the details of the technique of pianoforte playing, which Mr. Bauer had studied, or rather "picked up" by himself, without any thought of ever abandoning his career as a violinist. Mr. Moore was expected to rehearse some orchestral accompaniments on a second piano with Paderewski, who was then preparing some concertos for public performance. Mr. Moore was taken ill and sent his talented musical friend, Mr. Bauer, in his place. Paderewski immediately took an interest in Mr. Bauer, and, having learned of his ambition to shine as a violin virtuoso, advised him to go to Paris to study violin with Gorski. After that Bauer met Paderewski frequently and received advice and hints, but no regular instruction in the ordinary sense of the term. In Paris Bauer had no chance whatever to play, and the first year and a half was a period of privation which he is not likely to forget. Then a chance came to play in Russia as accompanist for a singer making a tour in that country. The tour was a long one, and in some of the smaller towns Bauer played an occasional piano solo. Returning to Paris with his meagre savings he found that his position was little, if any, better than it had been before his trip. Still no opportunities to play the violin were forthcoming. Then the pianist who was to take part in a certain concert was taken ill (the pianist was Stojowski) and Bauer was asked to substitute. His success was not great, but it was at least a start. As other requests for his service as a pianist followed, he gradually gave more and more attention to the instrument and through great concentration and the most careful mental analysis of the playing of other virtuosos, as well as a deep consideration of the musical æsthetic problems underlying the best in the art of pianoforte interpretation, he has risen to a unique position in the tone world. Mr. Bauer is a wholesome, vigorous, sincere thinker who likes to delve deep into the truths of musical art, and we feel that this interview is one of the most individual and instructive THE ETUDE has ever had the honor of presenting.]

THE IMMEDIATE RELATION OF TECHNIC TO MUSIC.

"WHILE it gives me great pleasure to talk to the great number of students reached by THE ETUDE, I can assure you that it is with no little diffidence that I venture to approach these very subjects about which they are probably most anxious to learn. In the first place, words tell very little, and, in the second place, my whole career has been so different from the orthodox methods that I have been constantly compelled to contrive means of my own to meet the myriads of artistic contingencies as they have arisen in my work. It is largely for this reason that I felt compelled recently to refuse a very flattering offer to write a book on piano playing. My whole life experience makes me incapable of perceiving what the normal methods of pianistic study should be. As a result of this I am obliged with my own pupils to invent continually new means and new plans for work with each student.

"Without the conventional technical basis to work upon, this has necessarily resulted in several aspects of pianoforte study which are naturally somewhat different from the commonly accepted ideas of the technicians. In the first place, the only technical study of my kind I have ever done has been that technique which has had an immediate relation to the musical message of the piece I have been studying. In other words, I have never studied technique independently of music. I do not condemn the ordinary technical methods for those who desire to use them and see good in them. I fear, however, that I am unable to discuss them adequately, as they are outside of my personal experience.

THE AIM OF TECHNIQUE.

"When, as a result of circumstances entirely beyond my control, I abandoned the study of the violin in order to become a pianist, I was forced to realize, in view of my very imperfect technical equipment, that in order to take advantage of the opportunities that offered for public performance it would be necessary for me to find some means of making my playing acceptable without spending months and probably years in acquiring



HAROLD BAUER

ing mechanical proficiency. The only way of overcoming the difficulty seemed to be to devote myself entirely to the musical essentials of the composition I was interpreting in the hope that the purely technical deficiencies which I had neither time nor knowledge to enable me to correct would pass comparatively unnoticed, provided I was able to give sufficient interest and compel sufficient attention to the emotional values of the work. This kind of study, forced upon me in the first instance through reasons of expediency, became a habit, and gradually grew into a conviction that it was a mistake to practice technique at all unless such practice should conduce to some definite, specific and immediate musical result.

"I do not wish to be misunderstood in making this statement, containing, as it does, an expression of opinion that was formed in early years of study, but which nevertheless, I have never since felt any reason to change. It is not my intention to imply that technical study is unnecessary, or that purely muscular training is to be neglected. I mean simply to say that in every

detail of technical work the germ of musical expression must be discovered and cultivated, and that in muscular training for force and independence the simplest possible forms of physical exercises are all that is necessary. The singer and the violinist are always studying music, even when they practice a succession of single notes. Not so with the pianist, however, for an isolated note on the piano, whether played by the most accomplished artist or the man in the street, means nothing, absolutely nothing.

SEEKING INDIVIDUAL EXPRESSION.

"At the time of which I speak, my greatest difficulty was naturally to give a constant and definite direction to my work and in my efforts to obtain a suitable muscular training which should enable me to produce expressive sounds, while I neglected no opportunity of closely observing the work of pianoforte teachers and students around me. I found that most of the technical work which was being done with infinite pains and a vast expenditure of time was not only non-productive of expressive sounds, but actually harmful and misleading as regards the development of the musical sense. I could see no object in practicing evenness in scales, considering that a perfectly even scale is essentially devoid of emotional (musical) significance. I could see no reason for limiting tone production to a certain kind of sound that was called "a good tone," since the expression of feeling necessarily demands in many cases the use of relatively harsh sounds. Moreover, I could see no reason for trying to overcome what are generally called natural defects, such as the comparative weakness of the fourth finger for example, as it seemed to me rather a good thing than otherwise that each finger should naturally and normally possess a characteristic motion of its own. It is differences that count in art, not similarities. Every individual expression is a form of art; why not, then, make an artist of each finger by cultivating its special aptitudes instead of adapting a system of training deliberately calculated to destroy these individual characteristics in bringing all the fingers to a common level of lifeless machines?

"These and similar reflections, I discovered, were carrying me continually farther away from the ideals of most of the pianists, students and teachers with whom I was in contact, and it was not long before I definitely abandoned all hope of obtaining, by any of the means I found in use, the results for which I was striving. Consequently, from that time to the present my work has necessarily been more or less independent and empirical in its nature, and, while I trust I am neither prejudiced nor intolerant in my attitude towards pianoforte education in its general aspect, I cannot help feeling that a great deal of natural taste is stifled and a great deal of mediocrity created by the persistent and unintelligent study of such things as an 'even scale' or a 'good tone.'

"Lastly, it is quite incomprehensible to me why any one method of technic should be superior to any other, considering that as far as I was able to judge, no teacher or pupil ever claimed more for any technical system than that it gave more technical ability than some other technical system. I have never been able to convince myself, as a matter of fact, that one system does give more ability than another; but even if there were one infinitely superior to all the rest, it would still fail to satisfy me unless its whole aim and object were to facilitate musical expression.

"Naturally, studying in this way required my powers of concentration to be trained to the very highest point. This matter of concentration is far more important than most teachers imagine, and the perusal of some standard work on psychology will reveal things which should help the student greatly. Many pupils make the mistake of thinking that only a certain kind of music demands concentration, whereas it is quite as necessary to concentrate the mind upon the playing of a simple scale as for the study of a Beethoven sonata.

THE RESISTANCE OF THE MEDIUM.

"In every form of art the medium that is employed offers a certain resistance to perfect freedom of expression, and the nature of this resistance must be fully understood before it can be overcome. The poet, the painter, the sculptor and the musician each has his own problem to solve, and the pianist in particular is frequently brought to the verge of despair through the fact that the instrument, in requiring the expenditure of physical and nervous energy, absorbs, so to speak, a large proportion of the intensity which the music demands.

"With many students the piano is only a barrier—a wall between them and music. Their thoughts never seem to penetrate farther than the keys. They plod along for years apparently striving to make piano-playing machines of themselves, and in the end result in becoming something rather inferior.

"Conditions are doubtless better now than in former years. Teachers give studies with some musical value, and the months, even years, of keyboard grind without the least suggestion of anything musical or gratifying to the natural sense of the beautiful are very probably a thing of the past. But here again I fear the teachers in many cases make a perverted use of studies and pieces for technical purposes. If we practice a piece of real music with no other idea than that of developing some technical point it often ceases to become a piece of music and results in being a kind of technical machinery. Once a piece is mechanical it is difficult to make it otherwise. All the cogs, wheels, bolts and screws which an over-zealous ambition to become perfect technically has built up are made so evident that only the most patient and enduring kind of an audience can tolerate them.

THE PERVERSION OF STUDIES.

"People talk about 'using the music of Bach' to accomplish some technical purpose in a perfectly heart-breaking manner. They never seem to think of interpreting Bach, but, rather, make of him a kind of technical elevator by means of which they hope to reach some marvelous musical heights. We even hear of the studies of Chopin being perverted in a similarly vicious manner, but Bach, the master of masters, is the greatest sufferer.

"It has become a truism to say that technic is only a means to an end, but I very much doubt if this assertion should be accepted without question, suggesting as it does the advisability of studying something that is not music and which is believed at some future time to be capable of being marvelously transformed into an artistic expression. Properly understood, *technic is art*, and must be studied as such. There should be no technic in music which is not music in itself.

THE UNIT OF MUSICAL EXPRESSION.

"The piano is, of all instruments, the least expressive naturally, and it is of the greatest importance that the student should realize the nature of its resistance. The action of a piano is purely a piece of machinery where the individual note has no meaning. When the key is once struck and the note sounded there is a completed action and the note cannot then be modified nor changed in the least. The only thing over which the pianist has any control is the length of the tone, and this again may not last any longer than the natural vibrations of the strings, although it may be shortened by relinquishing the keys. It makes no difference whether the individual note is struck by a child or by Paderewski—it has in itself no expressive value. In the case of the violin, the voice and all other instruments except the organ, the individual note may be modified after it is emitted or struck, and in this modification is contained the possibility of a whole world of emotional expression.

(A second part to Mr. Harold Bauer's interview, entitled "The Road to Expression," will be published in THE ETUDE for April.)

CHOPIN AND THE TEMPO RUBATO.

BY J. CUTHBERT HADDEN.

Definition: "Tempo Rubato." Taking the portion of the time from one note of a melody and giving it to another, for the sake of expression. It is much employed in the playing of Chopin's music.—DR. RALPH DUNSTAN.

IN Mr. Henry T. Finck's volume on *Success in Music and How It Is Won*, there is a chapter on "Tempo Rubato," written by Paderewski. The eminent pianist quotes the well-known advice Chopin is said to have given his pupils, namely, to play freely with the right hand, but to keep time with the left. Paderewski labors to show that in many of Chopin's pieces the left hand did not play the part of a conductor, but "mostly that of a prima donna;" and, as supplementing this, he repeats the old story that in the opinion of some of his contemporaries, Chopin really could not play in time.

THE FOE OF THE METRONOME.

The point is worth looking into. Of course, to begin with, one must differentiate between tempo rubato and an inherent inability to "keep time." Tempo rubato, "this irreconcilable foe of the metronome," as Paderewski calls it, is one of music's oldest friends. It is older than the romantic school; older than Mozart; nay, older than Bach. Girolamo Frescobaldi, in the beginning of the seventeenth century, made ample use of it. And yet there were those among the classics who did not believe in any deviations from strict time not expressly indicated by the composer. Mozart prided himself on the fact that he always kept strict time, even in passages of marked expression and passion, which is just where free treatment as to tempo is most allowable, not to say called for. Time, Mozart added, is "the most indispensable, hardest and principal thing in music."

Beethoven, as his pupil Ferdinand Ries relates, "kept time like a metronome." Hummel, once absurdly regarded as Beethoven's rival, wrote: "The player must strictly observe the time throughout the entire piece; the accompanists should not for a moment be led astray by the player about the prevailing tempo, but he must execute his piece so correctly and according to rule that they can accompany him without fear, and not be obliged to listen attentively at almost every bar for a deviation from the time."

SCHUMANN A STRICT TIMIST.

Schumann was also all for playing in strict time. He protested against the practice of certain virtuosi of his day, whose "time," he said, was "more like the gait of a drunken man than anything else." From Schumann to Karl Reinecke is a descent, and yet it may be worth while to listen to Reinecke on the subject. "So long," he says, "as I have any breath left I shall not tire of denouncing the nuisance, which is evermore gaining ground, of fluctuations of *tempo* in classical works, even if I were to be stoned for it! Nowadays, one no longer listens to a classical symphony in order to enjoy the work, but in order to observe in it what licenses this or that conductor admits; and if it is now quite different from how one has always heard it, then one hails it with joy and cries, 'He understands it; one does not recognize the work again at all.' The object is attained, for the conductor has produced an effect; it does not, indeed, depend any more upon the work. And even the better class of critics seem nowadays to have become indifferent to such inartistic runnings after effect, or shrink from censuring them."

SOMETHING EXTREMELY DIFFICULT TO TEACH.

Of course, the vagaries of orchestral conductors as regards fluctuations of tempo are not, correctly speaking, to be classed with tempo rubato effects. Tempo rubato, in the strictest sense, is the more or less emotional prompting of the individual performer, unpremeditated, as a rule, and varying in degree according to mood and circumstances. And, as regards Chopin especially, it must be insisted that tempo rubato is an essential element in the rendering of a large majority of his compositions. The zephyr-like and exquisite delicacy of his style, and his tenderness of sentiment, often verging on the extreme of sweetness, call for impassioned and unrestrained treatment in the matter of tempo, as well as for the "imploring and pleading touch" which Dr. Mason desiderated. It is superfluous to say that Chopin himself recognized this. Liszt, indeed, declares that he tried to impart his ideas on the subject to his pupils; but he adds, very signifi-

cantly, that it is extremely difficult for those who never heard Chopin himself play to catch the true secret of his tempo rubato.

CHOPIN ALWAYS KEPT STRICT TIME.

That Chopin either ignored the value of strict time or could not himself "keep time" in playing is entirely out of the question. "Time is the soul of music" was one of his sayings, and what he preached he practiced. Carl Mikuli, one of his pupils, categorically asserts that in the matter of time Chopin was inexorable. "It will surprise many to learn that with him the metronome did not come off the piano," Mikuli adds. Mme. Friederike Streicher, another pupil, tells us that "he required adherence to the strictest rhythm, hated all lingering and lagging and misplaced rubatos, as well as exaggerated ritardandos." George A. Osborne, who resided near him in Paris, and heard him play many of his compositions while still in manuscript, has left it on record that "the great steadiness of his accompaniment, whether with the right or left hand, was truly remarkable." Mr. Otto Goldschmidt, the husband of Jenny Lind, supports this by saying that Chopin's rubato playing was really no rubato playing at all: "his left hand kept a very distinct rhythm and perfect time, whilst the right hand performed independently, just as a finished vocalist would sing, properly supported by a sympathetic accompanist."

CHOPIN'S EXAGGERATED PHRASING.

Contemporary critics who did not understand his style, spoke of Chopin's "exaggerated phrasing." Dr. Hanslick, the German critic, who was quite as incapable of appreciating a delicate genius like Chopin as he was of appreciating the revolutionary art theories of Wagner, denounced his "morbid unsteadiness of tempo." But it is perfectly clear that, while Chopin looked to tempo rubato as a means of emotional expression, he never intended that it should obscure the rhythm—never, certainly, in his own practice, fell into that error. One hand might be unfettered; it must be the function of the other to mark the beat. He was with Mozart at least in the maxim: "Let your left hand be your conductor, and always keep time." His own form of the maxim was: "The left hand should be like a capellmeister; not for one moment ought it to be uncertain and hesitating." The assertion that he could not himself keep time is too ridiculous to demand serious notice. To be sure, it was made by Berlioz, but Berlioz had a weakness for exaggerated statement, and was, besides, not sympathetic towards either Chopin or Chopin's style. We have the authority of Henry Charles, the eminent London critic, for saying that Chopin could be "as staid as a metronome" in compositions not his own, and there is ample testimony to corroborate this.

"CENTURION" COMPOSERS OF OPERAS.

EIGHT composers have written over one hundred operas each. Of the one thousand and eleven operas which came as a result of their great labors, only one, Offenbach's *Tales of Hoffmann*, is frequently given at this date. Offenbach's tuneful opera resurrected in Europe, and later in America by Mr. Oscar Hammerstein, may be an indication of the hidden wealth which is to be found in the ones which are now comparatively unknown.

Mr. John Towers, whose *Dictionary-Catalogue of the Operas* is the foremost work of its kind in print, furnished us with the following statistics which are anything but dry:

No.	Composer	Nationality	Birth and Death Year	Age
166	Wenzel Mueher	Austrian	1767-1835	68
149	Antonio Draghi	Italian	1635-1700	65
145	Niccolo Piccinni	Italian	1728-1800	72
123	Giovanni Paisiello	Italian	1741-1816	75
114	Pietro Guglielmo	Italian	1727-1804	77
109	Baldassarre Galuppi	Italian	1706-1785	79
103	Jacques Offenbach	German (?)	1819-1880	61
102	Henry Bishop	English	1786-1855	69

Average age, a fraction under 71 years

It will become obvious to those who like to fuss with figures, that taking the combined ages of the above composers and dividing the total number of operas with it, these remarkably fecund men produced nearly two operas on an average for every year of their lives.

No wonder oblivion overcame them. The moral is, "Do less and do it better."

LISTEN carefully to all music of all kinds. Be, as Coleridge puts it, one of those "to whom no sound is dissonant which tells of life."



Helpful Devices for Our Pupils

By ELLEN HOLLY

FIRST and most important of all is the teacher's attitude toward the pupil. Have you not noticed how susceptible the young are to personal atmosphere? A pupil from six to twelve years of age will take on the temperamental condition of the teacher at the time of the lesson as surely as the daylight takes its color from the sun or the gray sky. We music teachers should have a real understanding of this point, for being alone and undisturbed for a half hour or more, the two minds and individualities have great play upon each other.

The teacher-mind will, of course, lead, but the amount of pleasure and profit arising from this lead depends upon something other than mental influence. Supposing a teacher meets her pupil on the street one of those Spring days when out-of-doors calls so enticingly to old and young, teacher and taught. The pupil is racing and romping and having a boisterous good time after having been in school all day. How does the employment she is about to offer him compare in interest with what he must leave? Is it surprising that he often comes reluctantly? The teacher must be sympathetic and not find fault with the boy even if he asks her reproachfully (as a seven-year-old pupil of mine once did) why she did not come the day before when it rained.

FOLLOW PUPIL'S LEAD.

It is delightful the way the pupil will play into the teacher's hands when she least expects it. Once I was intending to give some work in finger training and this is how it suddenly turned into a lesson in original composition.

My pupil had his pudgy little hand on the keyboard, his thumb on C, and the other fingers trying to take their position on the adjacent keys. The fingers accidentally struck C—F, C—F. He at once noticed the tunefulness of the interval and he shouted excitedly:

"Listen, listen. Isn't that a song?" I said it certainly sounded like the beginning of a song and that he made it. I suggested that he make a whole song, words and all. Nothing doubting, he said he would. He decided to sing about the wind.

"Say something about the wind," said I. Gazing off into space he repeated:

"The wind doth blow" (great relish over the *doth*). Then came, "The kite doth fly," and with some hesitation, "Up in the sky the blue clouds are floating." The last was changed to "The clouds are floating in the sky," and we were ready for the music. I told him to sing, "The wind doth blow" instead of saying it. He sang; and with a little help the song was completed.



The wind doth blow, The kite doth fly, The



clouds are float - - - ing in the sky.

After the song was sung a few times I was able to return to my plan of finger training because the youthful composer's fingers were so unsteady and uncertain he was glad to have them trained so that he could play his new song.

NO PRACTICE BETWEEN LESSONS.

Not infrequently a lesson would take the following form:

"What can you do for me this time? Does Number 14 go any better?"

"Well, no, it doesn't—'cos I forgot to practice"

"Not both days?"

"Oh, no; yesterday mother took me down town to buy a new pair of shoes. See—russet shoes—aren't they nice?"

"Yes, they *are* nice—but the day before yesterday you practiced, didn't you?"

"No,—mother was not home, so I forgot to come in."

"Couldn't you practice a little while after dinner, before bedtime?"

"Yes, I could, but father doesn't like to hear it."

O, these fathers! In what a dreadful state their nerves must be that a few minutes of that gentle little tinkling should so shatter them.

TACTFUL INSTRUCTION.

Sometimes a pupil will take his seat at the piano with pouting lips and an ominous frown, and after five or ten minutes of judiciously guided work, the pout is transformed to a smile and the frown to a placid brow. This miracle can scarcely be performed by plunging at once into something that is particularly troublesome at that stage of his progress.

The teacher should avoid introducing a point that has by experience proved hard to make attractive or hard to understand, at an unpropitious moment; that is, at a lesson when the pupil is feeling dissatisfied or is for any other reason in an unreceptive mood. Also consider your own condition, for even teachers and grown-ups in general have a few rights left after the all-demanding juvenile has been given all his. So don't take up anything especially strenuous at a time when you had a hard day and your nerves feel as though they had been stretched to their limit. This may play havoc with that beautiful schedule you have made out, but schedules are something like advice in that both are more frequently thrown aside than followed when the time to act arrives. Thought, expended on a plan of procedure is not wasted; it will all work out in the long run even if not "in schedule time."

DRILL-WORK MADE PLAYFUL.

As soon as the pupil is in an acquiescent state it is time to get some real work out of him. We must, perforce, become a "drillmaster." The pedagogic artist cannot neglect or omit this part of the work.

Let us proceed with the mythical "Number 14" we inquired about at the beginning of the lesson. Looking back in the lesson blankbook it is seen that it was first given some time ago, but it is still in a very crude state of performance. It must be played several times in succession before any improvement is discernible, and the following device has proved helpful in holding the pupil to this continuous work. If entered into with that real game-enthusiasm upon which so much depends in dealing with children, some thorns of tediousness will be removed, and a rose or two of fun will strew his path. Place a pencil on the keyboard five keys from the last one. Tell the child he is to play the game and you will keep the score. Each time he plays the part that is being practiced you move the pencil to the next key and when it reaches the last key the goal is touched. Of course you will grow more particular as the end is nearing, and you will not move the pencil unless the playing is well done. Soon the pupil adopts this scheme and of his own volition says the move cannot be made.

One day a little girl left on my piano a tiny wooden horse about an inch long. The next child who came conceived the idea of playing the horse was five miles from home, and each time the practice bit was well done the horse moved one key and was one mile nearer home. At the fifth time playing he was placed way back on the last key and said to be at home in the stall.

One boy found an image of "Foxy Grandpa" in

his stocking on Christmas morning which just fitted the piano keys, and this was at once put into commission as a record keeper. Another pupil has a toy automobile the size of the width of the piano key and she uses that, calling the last key the garage. So the babies amuse themselves and are happy while working harder than they would without this play.

UNASSISTED PRACTICE.

There is an ethical value in individual work on the part of a child that too much assistance and company might destroy. Speaking from the teacher's standpoint I find that the mother sometimes does actual harm by superintending the pupil's practicing. The mother does not know the trend of development the teacher is aiming to take, and frequently she gives a bit of information which, though accurate, is psychologically out of place. This completely upsets a plan the teacher has carefully worked out to fit a certain condition. It is an embarrassing situation, for the teacher hesitates to ask the mother not to interfere with her own offspring. Some children so dislike being alone and require so much sympathy and encouragement in all they do that it is hard for them to go by themselves to practice and the mother is obliged to sit near them. If this must be, let the mother try to understand what is being done but let her not *add* anything to the lesson. Most mothers understand and are really helpful in doing and not doing just what the teacher desires, but occasionally a little awkwardness arises in this way.

THE OLDER CHILD.

Pupils of twelve years and over constitute a very different problem. In some particulars they are more difficult to teach than the little ones, while in other ways they are easier. At this age they can be taught technique as technique, and they begin to acquire facility and speed. The teacher can explain more freely, not having to adapt her words and ideas to the young understanding. But that watchfulness as to the right attitude of the teacher towards the pupil cannot be abated and, indeed, the older child is often harder to keep in touch with than the younger.

Physical nervousness is likely to appear and the child usually has no knowledge how to control it and little inclination to do so. A great stock of patience and fortitude is here required of the teacher who is probably fighting obstreperous nerves of her own. For that very reason she has acquired some skill in the management of nerves in general. She must be careful not to insist too long on one point, understanding that there comes a time when all further repetition is worse than useless. The metronome must often be used sparingly with nervous pupils. If the rhythm is troublesome the teacher can count and "speak the rhythm" in a quiet tone of voice that will support the player rather than drag him along. The metronome is so aggressive and relentless it exasperates a tired child beyond endurance.

A THERAPEUTIC MUSIC LESSON.

A pleasant incident of how the music lesson may avert rather than cause nervousness came under my supervision not long ago. A growing boy, developing far too rapidly, came for his lesson looking tired and worn out and he complained of a headache. I wavered as to the advisability of keeping him at work for an hour when in that condition, and then I thought I would see about the efficacy of music as a therapeutic agent. Sympathizing with the boy and assuring him that the lesson would be made as easy as possible comforted him at the start. I gave him to play a quiet piece with a gently flowing rhythm, and he, having a genuine feeling for music, was soothed as I hoped he would be. All through the lesson I selected work that was not trying to the nerves and spent part of the time in telling him facts about music he ought to know. When he bade me "Good-bye" he said his head had stopped aching entirely and he really looked rested. It was the quiet tone that prevailed and the rhythmical work he did himself that straightened out his nerves after an exciting day at school.

Has it ever occurred to you that if a pupil fails to notice what is on the printed page he will not pay much more attention to what you put there in addition? A pupil came to me who had been studying before. She brought the last piece she had played and I marveled at its appearance. Hardly

a measure that had not a pencil mark on it—a great cross over a note, a ring inclosing a note, a dash above one, a line through another, and at several places a reminder of some kind in black, red and blue pencils! The page was a sight only equaled in its hodge-podge condition by the sounds which came forth when the piece was played. I discovered what each mark meant for at every place a mistake was made. When I asked the pupil what the marks were for she studied them some minutes and finally said she guessed she had played something wrong at those places, not in the least knowing or caring just what.

When a pupil reads a passage incorrectly it is very much better to insist upon his discovering the mistake himself. This will make more impression upon him than pencil marks of every color in the rainbow. It will conduce to make him more observant of the music page as it is printed with no danger signals obtruding themselves.

I consider the time well spent that was used by a High School girl in discovering that she neglected to phrase correctly a certain passage. After being told there was something at fault and being answered in turn that it was not the notes, not the rhythm, not the touch, not altogether the accenting, she at last saw the phrasing indication. If I had dashed in with an ugly mark of some kind, simply telling her to notice that phrase, I doubt if she would have given it another thought.

When our pupils reach the High School our real troubles begin. The girl or boy is so fascinated with the new régime at school, so impressed with the deeper studies and so delighted with the games and the school spirit that music lessons and practicing are very tame in comparison.

Their time is so occupied with the school work there is little left for practice. This is one reason why it is wise for children to begin the study of music at an early age before there are so many interests to engage their attention. The more musical ability they have acquired when they have reached the High School, the easier it is to make the music work congenial to the state of mind at that age. It ought to be possible to coördinate the music with the school studies to a certain extent.

The selection of the compositions to be studied is now especially important on account of the pupil's strong likes and dislikes. What to the teacher seems exactly in keeping with all conditions is sometimes actually distasteful to the pupil, and it is foolish to insist in such a case.

SOME CAUSES OF FAILURE.

BY CARL CZERNY.

MANY pupils, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and easy and appropriate pieces, have the presumption to attempt the concertos of the great composers and the most brilliant fantasias.

The natural result of this overhaste is that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner.

This is the cause why, although so many talented young persons devote themselves to the piano, we are still not so over-and-above rich in good players, and why so many with superior abilities and often with enormous industry still remain but mediocre and indifferent performers.

Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect and unconnected manner, often coming to a standstill on false and discordant harmonies, missing the time and making mistakes too many to mention.

It is interesting to note that the use of the word *rôle*, in the sense of the *rôle* of *Carmen* or the *rôle* of *Tristan*, comes from the time when each singer's separate part was written upon a long roll of paper. It is a French word, as are many of the words connected with opera—*début*, *foyer*, *parquet*, etc.

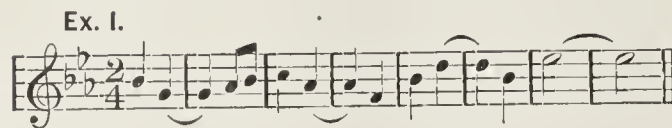
CAN YOU ANSWER THESE QUESTIONS?

BY WILBUR FOLLETT UNGER.

THE following questions have been prepared as a specimen examination in pianoforte and musical knowledge for piano pupils who have passed the elementary grades. It is a fine thing for the teacher to test his pupils now and then and find out how much they really do know. Some educators have a way of making fun of examinations and declaring them worthless. As a matter of fact, all through life we are called upon to use our store of information without any previous warning. It must be ready—on our lips, as it were. We must give the answer at once when the application comes. Otherwise, of what service are the hours spent in learning? The writer believes in a good test now and then. The answers to these questions will *not* be presented in THE ETUDE. They are given here as questions, pure and simple and nothing else. Many teachers will find them useful in conducting examinations of their own and in making up similar examinations. In fact, the teacher may examine his own teaching work by finding out what percentage of the advanced pupils are able to answer questions of this kind. Student readers of THE ETUDE who cannot answer questions of this kind will find an incentive for new study in these. Again, the questions will *not* be answered in any subsequent issue of THE ETUDE.

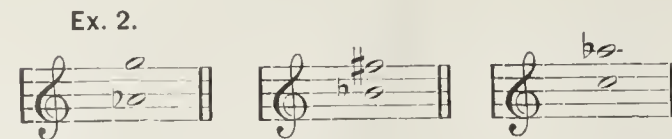
NOTATION, TIME, RHYTHM, ETC.

1. What is the effect of a dot after a note?
2. What is a tie?
3. Explain a "triplet."
4. How many different clefs are there? Write and name them.
5. What is "rhythm"?
6. Where is the accent in 4-4 time?
7. What is the difference between a measure of six eighth notes in 3-4 time and a measure of six eighths in 6-8 time?
9. Explain "syncopation."
10. Write the following example in another way, changing to 4-4 time, retaining the syncopation without using tied notes:

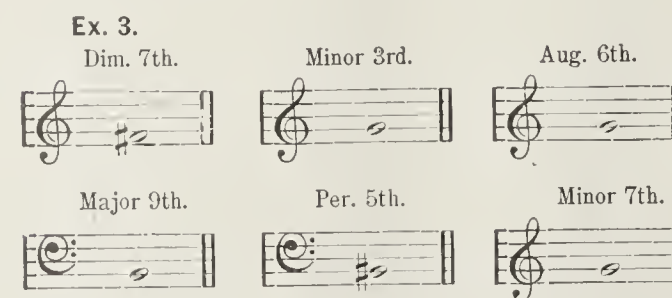


SCALES, KEYS, ETC.

1. Write the "model" or plan of construction for every major scale.
2. State difference in meaning between "diatonic," "chromatic," and "enharmonic."
3. How many *minor* scales are there in modern use? Name them, and give the construction of each.
4. Explain "Relative-Minor," and state difference between that and the "Tonic-Minor."
5. What is the signature of C minor, G minor, C# minor, Bb minor?
6. Give the technical names of each step of the scale.
7. What is an interval? Name all kinds you know. Name the following intervals:



9. Above each of the following notes write the intervals indicated:



(In a succeeding issue there will be additional questions upon Terms, Signs, History, etc.)

MENDELSSOHN'S PHENOMENAL MEMORY.

PERHAPS no musician has had so fascinating a childhood as that which fell to the lot of Mendelssohn. Stories of his life in Hamburg read more like fairy tales than facts, yet, nevertheless, all writers are agreed as to the facts, and there can be little doubt that Mendelssohn's childhood was ideal. Sir Julius Benedict has preserved his own boyish recollections of his first meeting with Mendelssohn. This took place in Berlin, at a time when Benedict and Weber were walking along the street. When Mendelssohn saw them he ran towards them, giving them a most hearty and friendly greeting.

"I shall never forget the impression of that day on beholding that beautiful youth," says Benedict, "with his auburn hair clustering in ringlets round his shoulders, the look of his brilliant, clear eyes and the smile of innocence and candor on his lips."

Weber left the two boys together, and they made their way to Mendelssohn's home, where he was introduced to the mother of Felix as "a pupil of Weber's who knows a great deal of his music to the new opera." Benedict was forced to play until his memory of the score of *Freyschütz* was exhausted, and Mendelssohn played from memory whatever Bach fugues or Cramer exercises Benedict could suggest. Benedict concludes his account in the following way:

"At last we parted—not without a promise to meet again. On my very next visit, I found him seated on a footstool, before a small table, writing, with great earnestness, some music. On my asking what he was about, he replied gravely, 'I am finishing my new Quartet for piano and stringed instruments.'"

"I could not resist my own boyish curiosity to examine his composition, and, looking over his shoulder, saw as beautiful a score as if it had been written by the most skilful copyist. It was his first Quartet in C minor, published afterwards as Op. 1. But whilst I was lost in admiration and astonishment at beholding the work of a master, written by the hand of a boy, all at once he sprang up from his seat, and in his playful manner, ran to the pianoforte, performing note for note all the music from *Freyschütz*, which, three or four days previously, he had heard me play, and asking, 'How do you like this chorus?' 'What do you think of this air?' 'Do you not admire this overture?' and so on. Then, forgetting quartets and Weber, down he went into the garden, he clearing high hedges with a leap, running, singing or climbing up the trees like a squirrel—the very image of health and happiness."

GLUCK'S OPERATIC IDEALS.

MUCH of the weakness of the old-time opera libretto was due to the composer and to the singers—especially the latter. They insisted on being afforded every opportunity to display their vocal talents on the stage, whether the occasion was appropriate or not. The dramatic action of the play was liable to come to a standstill at almost any time in order that the prima donna or primo uomo might dazzle the audience with vocal pyrotechnics. Composers were obliged to conform to this custom, and, moreover, they had certain fixed ideas as to the form an opera should take. Each act had to close with a "finale" whether the occasion warranted an elaborate finale or not. Each singer had to sing an aria, and there must be duets, trios, quartets, etc., so that the librettist had a difficult task to please everybody. Naturally the greater poets refused to clip the wings of Pegasus in this way and the opera librettos were compiled by second-rate men. At one time it was customary for different composers to set the same libretto over and over again. The famous contest between Gluck and Piccini consisted in them both setting the same libretto—*Iphigenie en Tauride*—and resulted in a crushing defeat of Piccini. Gluck was one of the first to institute reforms in opera, and his *Alceste* contains an exposition of his ideas upon the subject. Among other things he says:

"When I undertook to set the opera *Alceste* to music, I resolved to avoid all those abuses which had crept into the Italian opera through the mistaken vanity of the singers and the unwise compliance of the composers, and which had rendered it wearisome and ridiculous, instead of being, as it once was, the grandest and most imposing stage of modern times. I endeavored to reduce music to its proper function, that of seconding poetry by enforcing the expression of the sentiment, and the interest of the situations without interrupting the action or weakening it by superfluous ornament. . . . I have therefore been very careful never to interrupt a singer in the heat of a dialogue to introduce a tedious ritornelle."



How to Execute Mordents, Trills and Appoggiaturas.

By the Distinguished German Musical Savant
DR. HUGO RIEMANN

Author of "Riemann's Dictionary," Lecturer on Music at the
Leipsic University

[This article is the second in a series upon "Some Embellishments which Perplex Pupils." The first article was published in February, and the concluding article will be published in April.—EDITOR'S NOTE.]

THE real sign for the inverted mordent *prall-triller* or *schneller*, as it is sometimes called in German, seems to be going out of use, though it is still quite frequent in Chopin's works. In former times, the inverted mordent was played with repeated alternations of the principal note and its upper auxiliary note, and was therefore really a trill, but at the present time it calls for only a single alternation, even when it appears as an embellishment of a note of longer value. As the inverted mordent requires very rapid execution, it absorbs only an inconsiderable amount of time from the beginning of the ornamented note, as may be seen from the following illustrations:



Two small notes written in a corresponding position would be executed in the same manner.



The tendency to play an inverted mordent so that the third note is the strongest must be condemned absolutely and without qualifications, as the effect would be as though two small notes were played in advance. It would be better to play all the notes with equal force and with the strength that would be naturally given if the note were unornamented, but even stronger rather than weaker. The very common and pernicious practice of playing these small notes as though they were unimportant, and therefore to be played in the incorrect way we have indicated, is largely due to this manner of notation. Accidentals (\sharp , \flat , etc.) are used in connection with the inverted mordent and modify the upper auxiliary note:



tween a principal note and its under auxiliary note. This auxiliary note must always be a *semitone* below the principal note, that is to say, the interval of a minor second. Accidentals must be written if a different tone is desired, namely:



In playing the mordent, the accent is placed on the first of the three notes.

Often instead of the sign being written, the mordent is expressed by small notes after the following manner:



The inverted mordent and mordent belong to the so-called *appoggiaturas*, a category to which belong other embellishments that, having no distinctive signs of abbreviation, are written in small notes. But for all *appoggiaturas*, whether consisting of one or several notes, there is but one rule, namely: that they must be played directly upon the beat of the principal note. It is an error, which is very common, to suppose that *appoggiaturas* are to be played before the beat and with a weaker degree of force; this fault must be deprecated because it destroys the diamond-like brilliancy peculiar to this class of embellishment.

The *long appoggiatura* is very nearly obsolete. It appears in notation as a dissonant note preceding a principal note, the note of suspension or anticipation being written as a small note and prefixed to the principal note. The object of this ornament is to make clearer the harmonic progression, for example:



Modern editions usually discard this manner of writing. The long *appoggiaturas* in their original mode of notation are still common not only in Bach but also even in Mozart. It is impossible in a few words to do justice to this embellishment.

The prefixed half note, or quarter note, is a note of suspension and invariably must be played on the beat rhythmically. Furthermore, the long *appoggiatura* must receive the full written value of the prefixed small note, and the following note receives what is left. The small notes affect only the one voice. The above examples would be played in the following manner:



And not:



That such a gross error in executing the long *appoggiatura* as indicated above is wide-spread is due largely to the unusual manner of writing, and to the fact that it is one to which the ordinary student is unaccustomed.

The *short appoggiatura* (also called the *acciaccatura*) is very easily recognized by the cross-stroke through the hook of an eighth note (f), a manner of notation that has been general since about the year 1800. The older manner of writing the same with a sixteenth note, or a thirty-second note, is readily understood and does not occasion the rhythmical confusion that is attached to the long *appoggiatura*, as it will never be mistaken for the latter form of *appoggiatura*. There will still remain the error of playing the short *appoggiatura* before instead of upon the beat of the principal note. Also it must not be played too light, nor too weak.

In order to understand the intention of the composer, three things respecting the short *appoggiaturas* must be kept in mind, namely:

- (1) That a short *appoggiatura* has but the briefest time value.
- (2) That it must be played directly at the beginning of the beat of the principal note, and
- (3) That it must be played with a force equal to that of the principal note.

The following combination of short *appoggiatura* (*acciaccatura*), trill and turn is found in Beethoven's C major Sonata, Op. 2, III:



On account of the brisk tempo of the composition it is wholly sufficient to play the trill as a simple mordent, therefore, as a single alternation of C and its upper auxiliary D. And then upon the beat of the eighth note written large (C) there comes the added force of the short *appoggiatura* D, which receives the accent. The turn should be played in the time value of the written notes. The following is the recommended manner of execution:



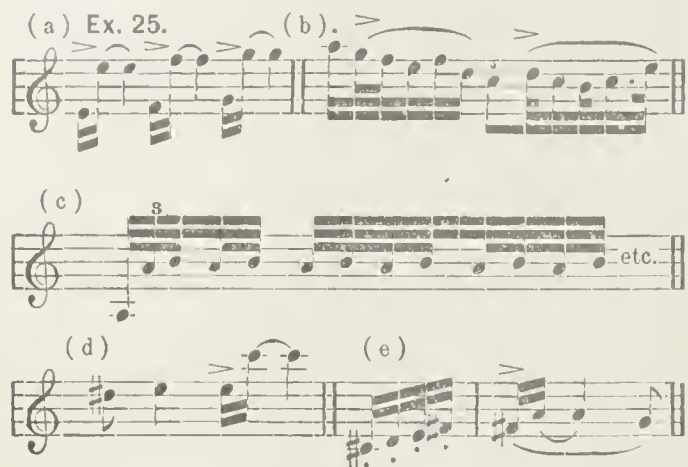
Some further examples of simple short *appoggiaturas* are found in the slow movement of Beethoven's Sonata, Op. 31, I:



It is quite immaterial whether the accidental is written above, below, or next to the inverted mordent sign, as in all cases the upper auxiliary note is the only one affected. The less advanced player would do well in performing the inverted mordent to confine himself to a moderately strong tone-production, intentionally playing the first note with somewhat more emphasis than the others, never before, but always directly on the beat.

The sign of the mordent w is becoming obsolete even more rapidly than the sign of the inverted mordent. It is distinguished from the inverted mordent by the cross-stroke through the sign. The mordent calls for a single quick alternation be-

...cases false methods of execution are very prevalent, much of the rhythmic value is lost; the only correct manner is that in accord with the explanations we have just given:



(The translation of this article was made by Mr. Harrison Lovewell.)

THE INDUSTRY OF THE COMPOSERS.

BEING a musical genius entails a vast amount of hard work. The classified list of Beethoven's compositions given in Grove's Dictionary includes over two hundred and sixty works. Many of these works are groups of pieces—six quartets, three sonatas, twenty-six Welsh songs, and so on. Many of these works are also for the orchestra, or for various combinations of instruments. Any one who has not tried it can have no idea of the immense amount of labor involved in writing an orchestral score, apart from the inspiration and constructive work involved. Beethoven was not naturally prolific. He wrote and re-wrote his works many times before being satisfied with them. His note-book in which he jotted down his ideas has been preserved, and shows that many of his more important works took years to make. Often his melodies were quite commonplace at the beginning, but gradually took shape, form and beauty, just as an ugly block of marble will become a superb work of art under the chisel of a master.

Mendelssohn and Mozart were by nature much more prolific. They worked more rapidly than Beethoven, and both produced many works which are deservedly forgotten. Mozart was often in dire poverty, and was obliged to produce "pot-boilers" to keep the wolf from the door. His great works, however, have stood the test of time well, and will never fail to appeal to at least two classes—those whose taste naturally inclines towards simplicity, and those who have drunk intoxicating draughts of the nectar of Strauss, Wagner, Reger, Debussy and Puccini, only to find at last that they crave for the pure crystal spring of melody which is the source from which the great river of music flows.

Rossini accomplished a vast amount of work. When he was about forty-five years old, however, he decided to do no more composing, and retired after writing his greatest opera, *William Tell*. The *Stabat Mater* is the only work which appeared from his pen after that. Schubert wrote freely, but rather by fits and starts. The last year of his life—1828—included his greatest and longest mass, his first oratorio, his finest piece of chamber music, three pianoforte sonatas, some splendid songs, and his greatest symphony—the one in C.

Probably the most remarkable composer of all, both from the point of originality and from consistent excellence is John Sebastian Bach. It is almost impossible to give a complete list of his works. They include his great Mass in B minor, the Passions according to St. Matthew, St. John and St. Luke (the last of doubtful authenticity), the Christmas Oratorio, about 200 church cantatas, many secular cantatas, orchestral pieces, chamber music, organ music (including many of the most remarkable fugues), the *Well-Tempered Clavier* and many other works, and all are stamped with the hall-mark of genius.

GREAT, and in some cases also inferior, genius is marked by a certain heroic, not to say imperious, egotism.—Hiller.

THE CRITICAL PERIOD IN MUSIC STUDY.

BY DOROTHY M. LATCHUM.

THERE are doubtless very few of the teachers throughout the country who do not have to fight continually against trashy music. The teacher has the conviction that a certain kind of music is right and realizes that the first three years of the pupil's musical education forms the critical period. If the taste is not established then it will be difficult to make changes thereafter. Unfortunately, the teacher's battle is by no means always with the child. Imagine a world in which there was no musical trash. The child would then take to good music, through its ignorance of the bad. However, the parent is often the most difficult obstacle in the teacher's way. The teacher is obliged to placate the parent and her own musical conscience at the same time.

One good way to do this is to find pieces that bridge over the great gap between trashy music and the complicated works of the masters. There are thousands of such pieces. They please the parent and do not injure the pupil's musical taste materially. With plenty of music of this sort the teacher can introduce Bach in small quantities without challenging the pupil's whole family to a lengthy argument upon the indeterminate subject of the merits of different styles of music.

Bach's *Inventions* are invaluable when studied intelligently. In his preface the great composer said: "Herein one will find a plain method to learn how to play clean." That is just what Bach seems to do. He induces musical cleanliness. His works are so exacting that if played at all they must be played right. Bach practice is a kind of insurance against bad fingering, bad phrasing, slovenly touch and careless technic. In a conversation with a friend, Brahms once said: "I would go forty miles on foot to hear something by Bach well rendered."

If the teacher can, by a compromise, introduce the works of some great master such as Bach and at the same time keep the family appeased during the critical period, she need not worry over the musical future of the pupil.

DRILL IN MUSICAL HISTORY.

Teachers of Musical History have found from experience that drill is a constant necessity if success is to be expected. In the *School News and Practical Educator* Mr. W. C. Bagley, director of the School of Education of the University of Illinois, gives the following excellent advice upon this subject, which although designed for teachers of general history, is equally applicable to musical history. Those who follow Mr. Bagley's suggestion will surely reap gratifying benefits.

"The primary purpose of the teaching of elementary history is not to learn dates and events in a mechanical manner, and yet it is generally agreed that there is a place for some work of this type. The immediate and habitual association of certain events with their dates forms a framework or skeleton about which historical facts may be organized; events are thus given a time-setting that helps wonderfully in the study of the same events from the important standpoint of cause and effect.

"The best way to establish these immediate and automatic associations is through a careful explanation of the significance of the event and the date which is to be connected with it, followed by frequent repetitions until the association has become instantaneous. This is work that is similar in type and method to the drills upon the tables in arithmetic or upon difficult words in spelling lessons. In teaching arithmetic, for example, it has been found advantageous to devote five-minute periods daily throughout the grades to 'rapid-fire' drills upon the fundamental number 'facts.' We believe that three minutes of each history lesson devoted to similar drills upon the important dates in history would bring correspondingly good results, and at the same time furnish an effective 'warming-up' exercise for the more important work of the history lesson.

"Care should be taken, however, to choose the dates carefully. They should represent in every case 'key' events—events that have been turning points in national development. One difficulty with the older formal teaching of history lay in the fact that it did not always distinguish carefully between the important and the unimportant."

The Fascination of the Note-Book

By MAUDE BURBANK

ONE of the most valuable aids to the teaching of children is to be found in the lesson note-book. Children often derive the greatest satisfaction from copying definitions and examples of musical notation, signatures, tempo signs, expression marks and phrases, and similar details.

The note-book can become even more valuable if a little of the spirit of competition is engendered, and it becomes a matter of importance that Mary's note-book is more interesting than Jennie's this week, and that Johnnie's is still neatest.

PAGE 1

PICTURE
OF
COMPOSER

R. SCHUMANN.

ROBERT SCHUMANN

Born, Zwickau, June 8, 1810.

Died, Endernich (near Bonn, where Beethoven was born), July 29, 1856.

Here add any matter of interest concerning Schumann and his career. His accident to his hand, his romantic marriage, his pathetic end, his compositions, his generosity as a critic, his contemporaries, and any other matters which appeal to the child's imagination.

PAGE 2

CRADLE SONG

by

SCHUMANN

MARCH 1, 1912

Key: One sharp—G major.

Tempo: Moderato—2/4.

Analysis: In three sections.

(a) Sixteen bars (repeated). Prevailing key, G.

(b) Sixteen bars. Prevailing key, D.

(Note.—There is no change of key signature to section B, but we know from the frequent occurrence of C# that D is the prevailing key.)

(c) First part repeated over again (without repetition), ending at double bar.



Modern Italian Opera.

Its Tendencies and Its Composers.

By LOUIS C. ELSON.



SPECIAL EDITORIAL NOTICE.

This article is the continuation of a series of important studies of the History of Operatic Art which commenced in the Opera Issue of the ETUDE (January) and continued through the supplementary issue (February), and which will conclude in the April issue. No similar series of articles is in existence, and we strongly recommend the permanent preservation of these issues for reference purposes. The other articles in the series were:

THE BEGINNINGS OF OPERA,

BY HENRY T. FINCK.

This article appeared in the first of our two opera issues, published January. It discussed the development of the opera down to Lully and Gluck.

THE CONFLICT OF SPEECH AND SONG,

BY FREDERICK CORDER,

the foremost English authority upon the subject of opera and the Professor of Composition at the Royal Academy. Mr. Corder is one of the ablest and at the same time one of the most brilliant writers upon musical subjects. He presented the second phase of the subject (Gluck to Wagner) in the February issue.

MODERN FRENCH AND GERMAN OPERA,

BY ARTHUR ELSON,

author of "A Critical History of Opera," and other works, will furnish the fourth article of the series which will appear in April, and complete the historical and critical discussion of a subject about which many of our readers have been writing us for years.

In this essay it is not my intention to give the biographies of the modern Italian composers, but rather to speak of their aims and school in the present epoch. Opera has undergone many transitions since its beginning in 1594. The "Camerati" who founded opera followed the lines of the Greek tragedy as they understood them, and combined music and poetry in a melodic recitative. At first only amateurs were concerned in the new school. Soon eminent contrapuntists joined them and even Scarlatti aided the new music.

The new school spread like wildfire, and Germany and England soon came under its spell, although France held aloof because of Louis XIV, Molière, and the ballets in which Lully shone. The old composers soon came to believe that the music was almost everything and the words almost nothing, a decided change from the first vein of opera. Gluck reformed this error with the earliest dramatic operas. Beethoven and Weber followed the Gluck lead and went beyond their predecessor, but the melodic Rossini set back the hands of progress by his mellifluous powers and singable measures. But with Rossini the absolute reign of Italian opera came to an end. It had ruled Europe for over two centuries.

SENSELESS LIBRETTOS.

Following the lead of Rossini, who had caused poetry to be the slave of music, there came Bellini, Donizetti and the young Verdi. In the works of these our composers the most startling violations of dramatic unity may at times be found.

Crazy heroines whose insanity went hand in hand with vocal technique, as in *Lucia*, *Linda*, etc; moments of grief which found their expression in the most brilliant display of trills and runs; concerted pieces in which the most diverse sentiments, ranging from remorse to revenge, as in the sextette of *Lucia*, in which one style of most attractive melody was made to do service for all; these were some of the blemishes of the musical art-form in which the opera was now cast. The librettos were thought of merely as pegs whereon to hang pretty and singable music. In one of Verdi's operas the Governor of Boston, Mass., was assassinated at a masked ball, presumably given by John Endicott, Cotton Mather, or a few other Puritan

worthies. In Verdi's *Macbeth* a chorus of murderers was introduced and *Macduff* was allowed to sing a liberty song to appeal to the Venetians under Austrian tyranny. Such were the chief epochs of Italian opera preceding the change which I am now to describe.

THE DAWN OF A NEW ERA.

Two men seemed to point to a more dramatic school, but one of them was very indecisive and feeble in his advance and the other shot a single bolt and then ceased firing. I refer to Ponchielli and Boito, *La Gioconda* and *Mefistofele*. It was not to these that the advance was due, but rather to one of the composers mentioned as working in the meretricious school described above. Verdi, who began in the vein of Donizetti and Bellini, overlapped the transition period and practically brought the best of the modern operatic school into existence. In his early days he had maltreated Shakespeare, in his old age he glorified him. In his first operas he had made a slave of his librettist, in his latest ones he had made him a companion, a co-worker. His *Aida* is the best opera of the modern Italian school.

That there was an influence outside of Italy which aided such an advance, may be suspected by the reader. Wagner was the thunder-storm that cleared the atmosphere. No one would dare to set a libretto such as *Ballo in Maschera*, or *Linda di Chamounix*, after *Tristan and Isolde* and *The Mastersingers of Nuremberg* had appeared. Yet Verdi was always furious if anyone suggested that there had been even the least Wagnerian influence exerted in his case. He studiously avoided the *Leibmotiv* simply because it might be taken as a Wagnerian trade-mark. But the relegation of mere tune to the background, the continuity of the music, the care in choosing and arranging the libretto, the union of Poetry and Music, these are also Wagnerian ideals, and these Verdi, *volens volens*, was obliged to follow.

Two other foreign composers also exerted a marked influence upon the modern Italian opera. Bizet, with *Carmen*, and Gounod, with *Faust*. In fact, the first success that *Faust* attained was in Italy, and the reflection of the Italian *furor* caused the Parisians to begin to appreciate the opera. In the Paris rehearsals preceding the first performance of *Faust*, there was great managerial doubt as to whether the opera would win success, and it was suggested that the entire Garden scene should be cut out as retarding the action.

But, while *Faust* did not lead Italy very far on a new path, *Carmen* was a decided impetus towards that most modern Italian school of realism which is graphically called "verismo," the school of realism in operatic music.

The strength of the French and German librettos were appreciated in Italy, but Italy had no *Nibelungentied* and no Master- or Minnesingers to draw from. Dante was impossible to use as operatic material as Goethe had been used. There were no musical legends to build grand opera upon. Goldoni, to be sure, might lead to a charming school of light opera, with his comedies, but in the field of light opera Italy was always unparalleled, as witness *Don Pasquale*, the *Barber of Seville*, and many other operas.

I have intimated that Verdi sought vainly to escape the Wagner influence. The later composers were in the same boat. They would not acknowledge the Wagnerian leadership, yet could not quite escape it. Had Verdi gone a trifle further in the *Otello* vein he would have found himself clearly in the Wagnerian domain. The influence of the great German is to be found more clearly marked in the works of Puccini, Wolf-Ferrari, Bossi, and others.

"VERISMO."

What is "Verismo?" Practically, it is blood-and-thunder in opera. It is murder, misery and melody, with but little of the last. It is modern orchestration

picturing all deeds of violence. Just as the older opera had its insane heroine, the modern Italian opera has its murderer hero. No conservative insurance company would accept any risks upon the life of hero or heroine in the "verismo" school. They must die to very loud and brassy music.

In spite of the outside influences sketched above, it was an Italian who thoroughly launched this school. In Italy the influence of the music publisher is far greater than in America. The great firm of Ricordi can often make or crush out a composer and his work. Satirists say that two-thirds of the merit of Puccini is Ricordi! The far-reaching character of these methods is being too much debated on both sides of the Atlantic to need description here. In the case of the "verismo" school the pioneer work was created through the beneficence of another large publishing house, the Sonzogno.

In 1890 they offered a large prize for an opera in one act. The result was—*Cavalleria Rusticana*. An unknown composer, Mascagni, was at once transferred from obscurity to fame, from poverty to comfort, by the overwhelming success of this one-act opera. The libretto, as is well known, was a tale of seduction, jealousy, betrayal and murder, and the work was an unvarnished picture of peasant life, taken from a novel by Giovanni Verga, who afterwards received 100,000 lire for his share in the new departure, after instituting legal proceedings.

Having made such a success in picturing the life of the lowly, Mascagni tested the simple life further in librettos by Erckmann-Chatrian, and in other works, but his bolt was shot, he won no further triumph. In 1755 there was an Irish chancellor of the exchequer who burst upon the world with a most brilliant oration. All Great Britain awaited with expectancy his next great effort. All the subsequent speeches were failures! Mascagni was also a "Single-speech Hamilton!"

THE TURNING TIDE.

But even if the originator of the "verismo" could not duplicate his success, the school was now in being and imitators were sure to spring up. A flood of one-act operas, all more or less sanguinary, followed. Even in France Massenet tried his hand at it with *La Navarraise*. Franchetti, having failed in an attempt to restore the tragic five-act opera a la Meyerbeer, plunged into the stream with his *Signor di Pourceaugnac*, which failed. Smareglia tried the school with *Il Vassallo di Szigeth* but, although the libretto had horrors enough for the "verismo" school, the composer could not catch the bold strokes which should characterize the music of this vein. Catalani, among the moderns, did not attempt it, for his *La Wally* leans rather towards the German school.

Leoncavallo, however, achieved success in this criminal line, and in his *Pagliacci* introduces a realism which is more poetic than that of any other Italian composer. He has mingled his comic and tragic touches in a manner which no other Italian has approached in this school, and with all its realism, *I Pagliacci* has a vein of romantic effect that causes it to be a monolith in the Italian modern repertoire. Again, however, we find a man of a single success, for none of Leoncavallo's other operas have won a triumph, and his other attempt to write the life of the people, in tones, *La Bohème*, has been justly overshadowed by Puccini's setting of the same subject.

PUCCINI'S IMMENSE SUCCESS.

And this introduces the chief figure of Italian opera of the present. If there is a successor to Verdi in the present generation, it is certainly Puccini. And here we do not find a man of a single triumph, but a composer who has won success after success. His very first opera, *Le Villi*, was successful. A single failure, *Edgar*, must be acknowledged, but all his other operas have made their way. *Manon Lescaut* is a worthy rival of Massenet's *Manon*, and it must be somewhat mortifying to Massenet to see what a graphic success Puccini has made with the scene of the deportation of the heroine, a scene which the Frenchman omitted altogether. *Manon Lescaut* is in the "verismo" school, because of its graphic touches of realism in portraying criminal life, and its constant excursions into the life of the people. The lamplighter and his song, the curious crowd who watch the unfortunates put on board the vessel, the scenes in the courtyard at the arrival

of the stage, all these are touches which illustrate the new school.

After this came the greatest triumph, *La Bohème*, in which Murger's novel is well sketched in music. Again the realistic touches abound, and Paris life, the life of the students and of the people, is very successfully drawn. *La Tosca* pushes "verismo" even to the torture-chamber, and revels in blood as the school has done from its beginning, but Puccini has had the skill to make good contrasts, and the work contains some good light touches.

There was a recession from the blood-and-thunder school in *Madam Butterfly*, and the change was so unexpected by the public that the work was hissed in Milan at its first performance, but it has conquered almost everywhere since then. In *The Girl of the Golden West* Puccini brings the realism across the Atlantic Ocean (he had already crossed the Pacific with the preceding opera), and attempts to give the effects of "verismo" in California. Giacomo Puccini is a master of orchestration, and is of most dramatic instinct in choosing his librettos, but he has not yet arrived at the position of Verdi, and we may still consider that *Aida* over-tops each and all of the operas just described.

There are a few critics who hold that Puccini is not to be classed with the school which comprises *Cavalleria Rusticana* or *I Pagliacci*, but I have given the reasons which cause me to believe that he has built upon the same foundation, but has somewhat refined the style. On the other hand, there are many lesser ones who have taken up the criminal, brassy, blood-and-thunder vein with avidity, and have been content to win a little temporary applause thereby. Giordano, Tascia, Spinelli, Cilea, have all entered into the field. *A Santa Lucia*, *A Basso Porto*, or *Mala Vita* are specimens of a school which seeks to get lower and lower, and which considers pictures of the gutter to be fitting art-works. The Sonzogno prize of 1890 was a more far-reaching event in musical history than anyone could have dreamed of. Whether it has been an unmixed benefaction to Art may well be doubted. It has sent Italy through a transition which is not ended yet.

But the finer touches which exist in the works of Mascagni, of Leonecavallo, of Wolf-Ferrari, and of Puccini, lead me to think that Italy will come into her own again after a little while. When she has quite passed through the epoch of vulgarity, murder, torture and low life in opera, she will assimilate what is best in Wagner and Richard Strauss, and add to this her own glorious gift of melody, with a result that will restore her vocal sceptre again.

AVOID EXCUSES.

BY ARTHUR SCHUCKAL.

"WELL done, Mary; very good, indeed! Only one plage needs a little more attention. If you would notice the fingering more carefully I am sure—" "Yes'm, I know, but I've had such an awfully busy week I really couldn't, you know. Brother Johnny took sick and with all the excitement I simply couldn't practice all I wanted. And besides—"

Excuses in and out of season!—pertinent and impertinent. What teacher would not give anything to be rid of them! What good are they? To what purpose are they made? Does it make the teacher any happier to know that this or that happened during the week?

Why excuse yourself? Is it manly? Is it courageous? Excuses are a waste of time and energy. They avail nothing—especially in music. A note sung falsely or wrongly struck can never be replaced. It is over; it has been heard. What artist after a fiasco is permitted to return and make his excuses and apologies to the audience?

"The whole habit of making excuses," says President Hadley of Yale, "is the relic of a time of moral slavery when the first object of any man who had done wrong was to try to prove to somebody else that he had not done wrong. If a man is his own master the thing for him to do is to find out exactly what he has done in order to avoid making the same mistake again."

Be your own master. You owe excuses to no one—your teacher nor anyone else. Do your work. Have a good conscience; but get it honestly. Don't deceive yourself. Face the facts.

Excuses, like the common house fly, are irritating, pesky things, or no use whatsoever. Let us do away with them. Swat that excuse!

OFFENBACH'S REMARKABLE AMERICAN EXPERIENCES.

BY ROBERT GRAU.

FROM nearly every great European city comes the news of a sensational *furor* created by the revival (after nearly three decades) of the Offenbach craze due to the acclaim with which *La Belle Hélène* has been received. An amazing illustration of the advancement in musical taste in our own country is the fact that now popular *Contes d'Hoffmann* was a complete fiasco when presented in New York City at the Fifth Avenue Theatre in the fall of 1882.

At that time Offenbach was famed for his *Barbe Bleue*, *Grande Duchesse* and his *La Jolie Parfumeuse*. Even *La Belle Hélène*, when produced in America, was not exceptionally successful. But taken as a whole, no musical *furor* ever excelled the wonderful Offenbach craze in this country. His *La Grande Duchesse*, when produced by my uncle, Jacob Grau, ran two hundred and fifty nights, playing to packed houses.

In 1876 my brother, Maurice Grau, succeeded in enticing the famous composer himself to these shores. His idea was that the public would pay fabulous prices to gaze on the back of the man who had set people literally crazy with his entrancing melodies. Offenbach was accordingly engaged for thirty nights to conduct an orchestra of sixty musicians in programs of his own compositions at Madison Square Garden, New York. He was to receive a fee of \$1,000.00 a night—regarded at that time as an unprecedented amount.

In June, 1876, the father of opera bouffe arrived in New York City amidst an excitement such as has never been equalled to this day. The people seemed to think that Offenbach would begin to dance as soon as he set his foot on our shores, and crowds were at the steamship wharf to greet him. On the night of the arrival he was serenaded at the Fifth Avenue Hotel by the Musicians' Union of New York. A crowd said to number fifty thousand people filled Madison Square and shouted welcome to the composer until he appeared on the balcony of the hotel.

Offenbach weighed just ninety pounds. He was perhaps the least imposing man in appearance one could possibly imagine. He spoke excellent English, thanking the people for his reception. He retired in less than a minute and the crowd went home thoroughly disappointed because the man who wrote *Orphée aux Enfers* did not dance on the balcony.

At length the opening of the concert was given to an audience of six thousand persons. The garden was crowded, but the audience was not a distinctly musical one. The majority of the people had come to see just how Offenbach would behave when he came to conduct the airs over which they had raved.

At last Offenbach came into the orchestra pit. The orchestra gave him a *fanfare*. The audience rose at him as if he were a conqueror. The applause lasted two minutes and then silence prevailed.

The absence of the voices of the opera bouffes, the lack of the *mise en scène*, seemed to cast a gloom over the night.

After the first part was over one-third of the audience went home.

When all seemed to be lost, my brother, with that ingenious foresight which characterized his business career, began to plead with Offenbach to meet the public clamor for a sensational conductor.

"What can I do? What will you have me do? I want to help you, but you can't get me to make a clown of myself," said Offenbach.

The only thing remaining was to induce Offenbach to conduct some performances of his operas with the hope of retrieving the great loss which the concerts had brought about.

By producing *La Jolie Parfumeuse*, with Aimée in the cast, my brother succeeded in recovering his losses. Offenbach, of course, was the conductor and the first seven performances brought \$20,000. Despite the favorable financial outcome of this venture, Offenbach was disgusted with America, and in his book about us what he did not say would make far pleasanter reading than that which found expression.

Offenbach was a prince of good fellows, and his witticisms are remembered by old New York club men to this day. When Offenbach was conducting at the Madison Square Garden Theo. Thomas was conducting some concerts uptown. A friend asked

Thomas why he never put any of Offenbach's compositions upon his programs as a mark of respect to the foreigner. "What," shouted Thomas, angrily, "Me conduct an Offenbach composition—never will I do anything so degrading." Offenbach heard of this, and laughing heartily, replied: "Please tell Mr. Thomas that I will not be so particular. I shall be most happy to conduct any composition of Theodore Thomas when he reaches the dignity of becoming a composer."

THE PROPHET IN HIS OWN COUNTRY.

"A prophet is not without honor, save in his own country and in his own house."—St. Luke 13: 57.

BY T. L. RICKABY.

A MAN recently traveled five hundred miles to undergo a particularly difficult operation. The surgeon asked him where he came from, and on being informed, asked him why he came so far. The patient stated in reply that he wished to give himself every advantage and to avail himself of what he thought was the best service. "Do you know Dr. X of your town?" was the next question the surgeon put. On being answered affirmatively, the doctor said, "Well, Dr. X comes here and has taught us most of what we know of cases such as yours. You would have been in perfectly safe hands if you had stayed at home."

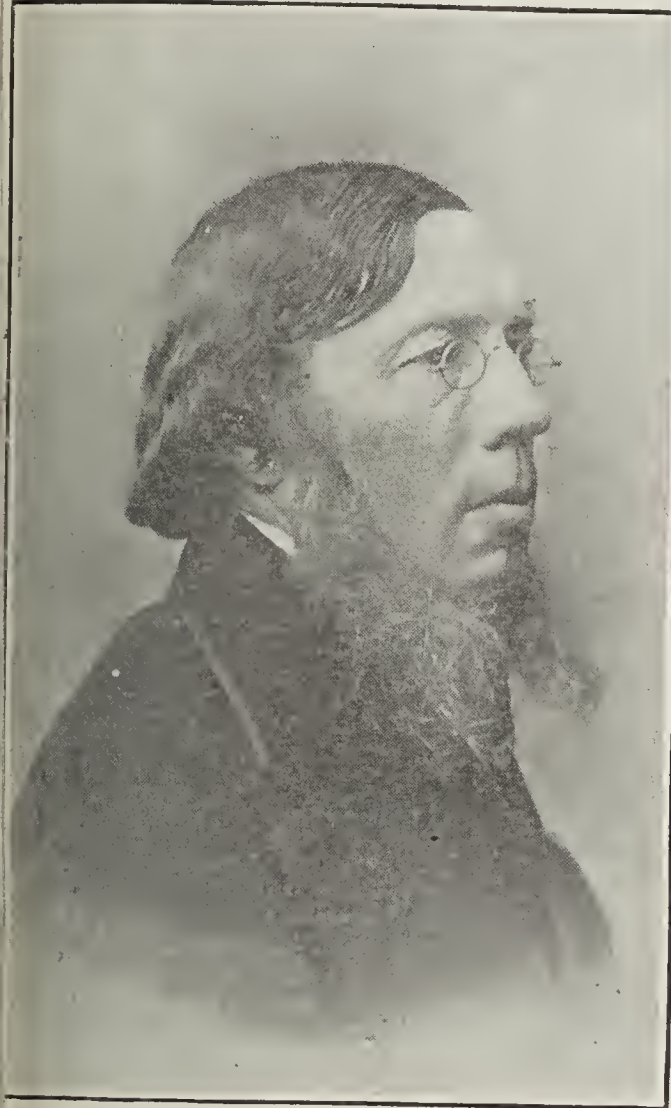
This perfectly true incident reminded me of a similar misconception among pupils—a misconception so general and entertained so openly that it does not cause the surprise that it should. The majority of music pupils feel that they could go to Berlin, Leipsic, Paris, London, Boston, or New York, or Chicago, or anywhere away off and accomplish so much more than at home. I heard a young man say recently, "I wish I could go to L— and take a lesson from Mr. Z, every day for three months." Note that this city was two hundred and fifty miles away! This boy's mistake was twofold. First, he imagined that merely taking lessons was all there is to music study, when it is really a very small part of it. Very little good could come of a lesson every day except to a beginner. The other mistake was in thinking that a teacher in a city two hundred and fifty miles away would necessarily do more for him than the teachers in his home town. He *might* accomplish more, but only if he carried to the distant city the necessary inward promptings, the ability to work patiently and the determination to succeed; and with this equipment he could do as well with one teacher as with another.

The teachers of Beethoven, Schubert, Chopin, Schumann and others were, in some cases, very humble musicians. The success of these great players and composers was not due to their teachers so much as to themselves; or else why were not the other pupils of the same teachers equally eminent? The best of musical success comes from inward qualities rather than outward influences—and this I say without under-rating in the least the influence of the teacher and the value of his work. Long ago Emerson told us that unless we carried beauty with us it was useless to seek it in Rome, Florence, on the Rhine or among the Alpine lakes. Similarly, unless we carry with us the elements that make for success we shall seek for it in vain the world over. *Everywoman* in the play, after a strenuous, sorrowful and disappointing search for *Love*, found him at the place she started from and at the place she least expected him—at home. Many of us may find success there too.

LEARN TO HELP YOURSELF.

Another instance. I listened recently to the playing of a young lady. When she finished she apologized for her many mistakes, saying that she had not taken a lesson in three years. Now what had that to do with it? The misconception existing in the mind of this girl is all too prevalent among pupils. They look too much to the teacher and not enough to themselves, imagining that correctness in playing depends upon outside influences rather than upon themselves, forgetting that nothing that they can do for themselves can be done for them by others. Self-reliance is a quality that all pupils should cultivate to the utmost. Often a teacher's work is misunderstood and under-rated because pupils do not realize that his efforts are being directed to the most valuable of objects, viz.—that of teaching them to help themselves.

The Etude Gallery of Musical Celebrities



Fritz Spindler



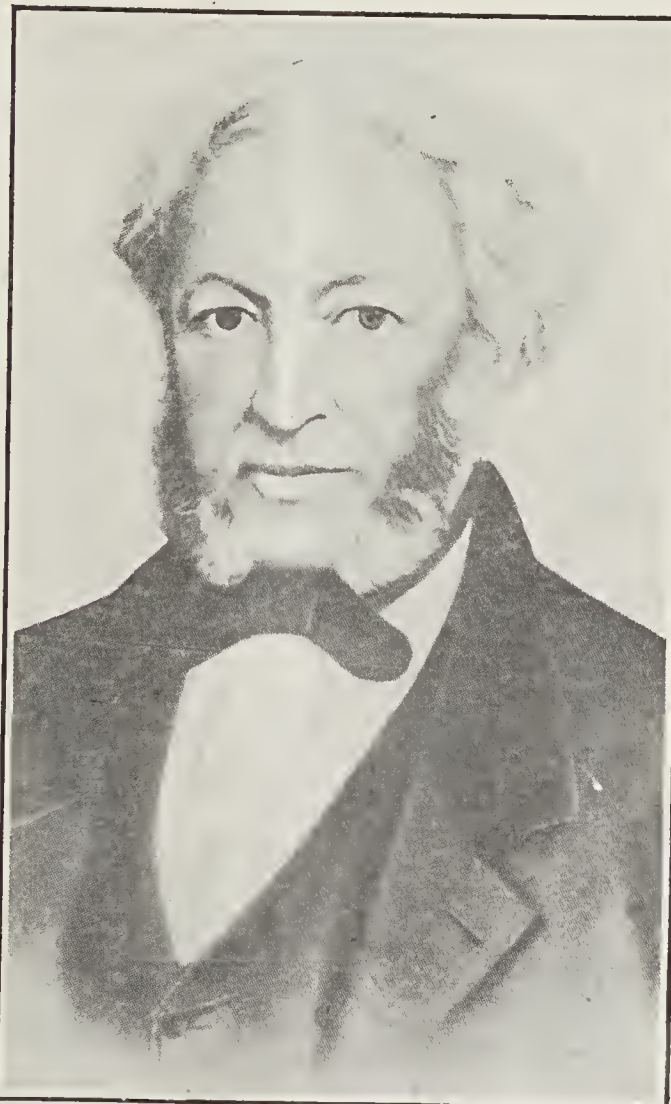
John Field



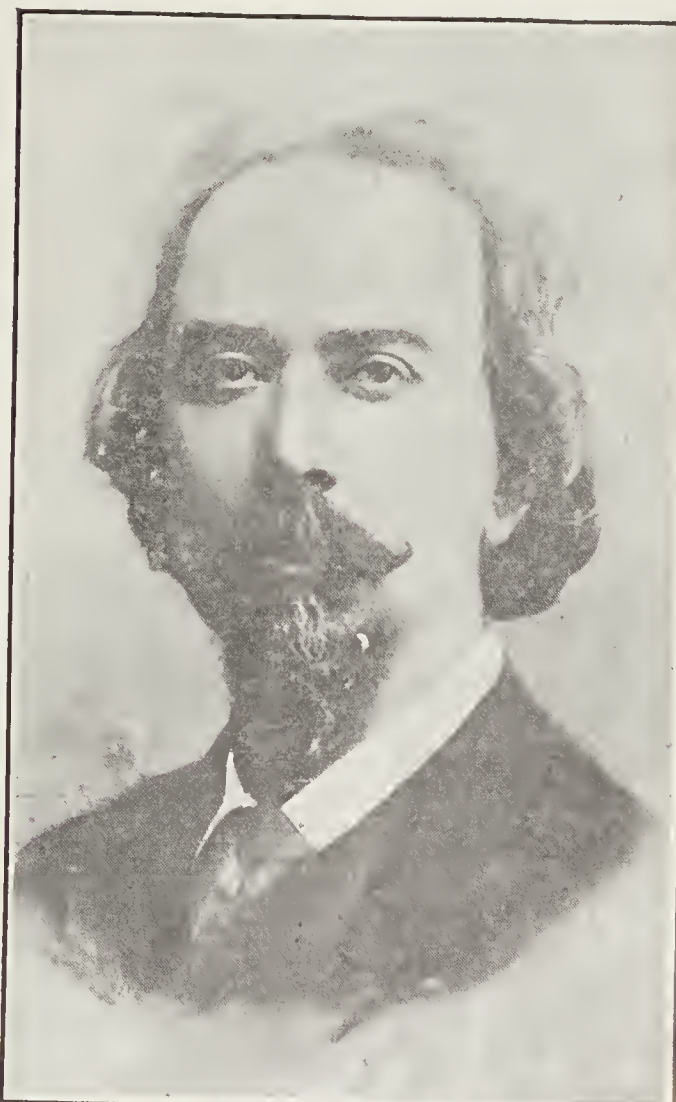
Ossip Gabrilowitsch



Alessandro Scarlatti



Ignaz Moscheles



Giovanni Sgambati

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature commenced in the issue of THE ETUDE for February, 1909, and has been continued every month since then. Thus, two hundred and twenty-eight of these instructive portrait-biographies have already been published.

OSSIP GABRILOWITSCH.

(Gah-bre-lo'-vitsch)

GABRILOWITSCH was born in St. Petersburg February 8, 1878. His father was a lawyer in the city, but his brothers were very musical, and one of them was his first teacher. Anton Rubinstein was much impressed with his playing, and he was entered in the St. Petersburg Conservatory, which was then directed by Rubinstein. He was a pupil of Victor Tolstoff, but had many personal conferences with Rubinstein. From St. Petersburg he went to Vienna, where he was a pupil of Leschetizky for two years. He has been very successful as a concert pianist, especially in America. He has visited this country in 1900, 1901, 1902, 1903 and every year since 1906. In 1909 he married Clara Clemens, the daughter of Samuel Clemens—"Mark Twain"—whom he met while a student in Vienna. As a composer Gabrilowitsch has not produced many works in the larger forms; he has, however, written several pieces for the piano. His playing is remarkable for its beautiful tonal effects. He possesses an excellent sense of rhythmic values, and this makes his phrasing delightful to listen to. He is one of the distinguished coterie of Leschetizky pupils whose acknowledged leader is Paderewski. This group of pianists includes Bloomfield-Zeiser, Essipoff, Goodson, Hambourg and Slivinski. (The Etude Gallery.)

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JOHN FIELD.

FIELD was born at Dublin July 26, 1782, and died at Moscow January 11, 1837. He came of a musical family, and was made to practice hard in childhood. His father apprenticed him to Clementi for one hundred guineas, and Field made himself useful as a piano salesman in Clementi's shop besides being a pupil of the great master. He made his London debut in 1794. When Clementi went to Russia by way of Paris and Germany he took Field with him, and Field attracted considerable attention, Spohr, especially, being much impressed with his ability. Clementi returned to England in 1804, but Field remained in St. Petersburg and achieved remarkable success as a pianist and teacher. He also had great success in Moscow in 1823, and after further traveling in Russia returned to London in 1832. A year later he went through Paris, Belgium and Switzerland to Italy. He failed to please and became sick and destitute in Naples. A Russian family took him back to Moscow, but it was too late, and his own intemperance was largely responsible for his early death. His piano concertos and other pieces created much interest in his day, but Field is chiefly remembered by his nocturnes. He wrote twenty of them, and many of them are very charming. The best, perhaps, is the one in E flat. It was left to Chopin, however, to realize the full possibilities of the nocturne. Field was a remarkable pianist, possessing a "smooth and equable touch" and a perfect legato.

(The Etude Gallery.)

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FRITZ SPINDLER.

SPINDLER was born at Wurzbach, Lobenstein, November 24, 1817, and died at Niederlössnitz, near Dresden, December 26, 1905. He was originally intended for the ministry, and studied theology with that in mind, but eventually gave it up in favor of music. He studied piano-playing with F. Schneider, of Dessau, and devoted himself to a life of teaching and composing. He settled in Dresden in 1841, and seems to have found his surroundings congenial, as he remained there for the rest of his life. As a writer he was very prolific, and published considerably over three hundred compositions, most of which are in the nature of teaching pieces. Many of these have proved exceedingly popular, and among the most widely known may be mentioned *Bubbling Spring*, *The Butterfly*, *Charge of the Hussars*, *Convent Bells*, *Soldiers Advancing*, *Rippling Waves*, *Spinning Wheel* and *Woodland Rivulet*. He also made some very excellent transcriptions of operas, and other works, which are of medium grade and very popular. Spindler did not confine himself solely to writing music of the simpler kind, however, but produced trios, sonatas, two symphonies, a concerto for pianoforte and orchestra and other works in larger forms. While not, perhaps, a musician of transcendent ability, Spindler was a musician of a type which has done much to establish the German reputation for thoroughness in musical art. His compositions are for the most part tuneful in character, well constructed, and well adapted to the purpose for which they are intended.

(The Etude Gallery.)

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GIOVANNI SGAMBATI

(Sgahm-bah'-te)

SGAMBATI was born in Rome, May 28, 1848. His father was an Italian lawyer, and his mother the daughter of an English sculptor. He was intended for the legal profession, but rejected it in favor of music. Barberi was his first teacher, and after the death of his father, in 1849 he removed to Trevi, where he became a pupil of Natalucci, a graduate of the Naples conservatory. Sgambati removed to Rome in 1860, and soon established himself as a pianist and conductor and composer of marked ability. He introduced many famous works of Beethoven, Schumann, Chopin and other noted composers which were unknown to Roman audiences. Liszt was impressed with his ability, and in 1876 Wagner was present at a concert where some of Sgambati's compositions were given. Wagner was much interested in them, and was instrumental in having two quintets and other works published in Germany. Sgambati has played and conducted in London, Paris and other important music centers, where he is much appreciated. His compositions include some excellent chamber music, a concerto for piano and orchestra, a symphony and other orchestral music. He has also written songs and shorter piano pieces, including the popular *Garotte* in A flat minor and the *Vecchio Minuette*. Sgambati has won many distinctions at home and abroad, and has exerted marked influence on Italian music.

(The Etude Gallery.)

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IGNAZ MOSCHELES.

(Mos'-shel-lez)

MOSCHELES was born in Prague, May 30, 1794, and died at Leipzig March 10, 1870. He studied piano with Dionys Weber, and at fourteen played a concerto of his own in public. On the death of his father he went to Vienna, where he studied counterpoint with Albrechtsberger and composition with Salieri. He also enjoyed the friendship of Beethoven. In 1815 he commenced the tour of Europe, and for a decade was known as a virtuoso pianist. It was during this period that he commenced his intimate friendship with Mendelssohn, who studied piano with him. Moscheles was a great favorite in England, and shortly after his marriage, in 1826, he went to live in London, where for ten years he was busy as a teacher, conductor and composer. When Mendelssohn started the Leipzig Conservatory, in 1848, Moscheles became leading piano instructor. He remained until his death, doing work of incalculable value as teacher and adviser of innumerable students. Much of the solid reputation that Leipzig possessed was due to the splendid work of Moscheles. He composed much in the classical style, and his concertos and studies have a permanent place in the musical world. As a pianist he was renowned for his "crisp and incisive touch, clear and precise phrasing and a pronounced preference for minute accentuation." His diary and the testimony of his pupils show him to have been a kindly, genial man, much beloved by all who knew him.

(The Etude Gallery.)

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ALESSANDRO SCARLATTI.

(Scar-lah'-te.)

SCARLATTI was born in Sicily, 1659, or possibly 1658, and died in Naples, Oct. 24, 1725. Little is known of his early training, but his first opera, produced in Rome, 1679, won him the favor of Christina, Queen of Sweden. In 1684 he was appointed Maestro di Capella to the Viceroy in Naples, and produced many operas and much chamber music. He was married, and his son Domenico was born during this period. He went to Florence in 1702, where he composed operas for Ferdinand III. As there was no permanent post for him there he went to Rome, where he attained a high reputation. He was at his old post in Naples at an increase of salary, however, in 1713, and at this time he attained the height of his fame. His popularity waned about 1719, and he revisited Rome. After three or four years, he came back to Naples, and remained in comparative obscurity until his death. Scarlatti greatly augmented the scope of the orchestra in opera, introduced new harmonic effects, and gave greater variety to recitative, besides establishing the form of the operatic "aria." He was the first of the operatic innovators, and as such takes his place with Gluck, Weber, Wagner, and more modern composers.

(The Etude Gallery.)

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Making a Success of the Pupils' Recital

With Important Suggestions upon Overcoming
Stage Fright

By PERLEE V. JERVIS.

[EDITOR'S NOTE.—Mr. Jervis's many years of practical experience in successful teaching, his exceptional ability for making musical pedagogical subjects extremely clear, and his high professional standing as a teacher makes this article of particular interest to both teachers and students. His suggestions upon the subject of "Stage Fright" are unusually valuable.]

A SUCCESSFUL pupils' recital in the teacher's best advertisement. Aside from its value as an advertising medium, however, there are advantages that accrue from a successful recital that outweigh, to the writer's mind, its commercial value. In the first place, it stimulates interest and induces a better quality of study. The pupil who is preparing for a public appearance will, as a general thing, work more conscientiously and give more attention to the minute details upon which finished playing depends than if she were playing only for her family or friends. As will be shown later on, this thoroughness in study, instead of being spasmodic, can be made to cover the entire year, and eventually to become a habit with the pupil, a result difficult to attain without the aid of a pupils' recital.

In the second place, the recital enables a pupil to find herself, so to speak, and to develop a poise in playing not usually found in those unaccustomed to playing for an audience.

In the third place, in addition to stimulating the interest of the pupil, it secures the interest of the parents and keeps them in closer touch with the teacher. These three results are in themselves worth all the labor involved in preparation for it, even if it had no value as a means of making a teacher's work known.

WHAT IS A SUCCESSFUL RECITAL?

Now, this is true only of a *successful* recital. Perhaps the reiteration of the word "successful" may have been noticed by the reader. What is a successful recital? It certainly is not one that is preceded on the part of the pupil by weeks of nervous anticipation and fear. On the contrary, a successful recital is one that is looked forward to by the pupil, one in which, though perhaps nervous, she realizes that she has her nerves under control; one in which, *knowing* that she knows her piece, she is confident that she can play it well, and does so with an ease, certainty, artistic effect and aplomb that render the performance a credit to herself and her teacher.

But, exclaims the reader, is not this kind of a recital a Utopian dream? Well, the writer has been giving such recitals for over twenty years, and he does not claim to be any more clever than his fellow-teachers. Any good teacher who will comply with certain essential conditions can give successful pupils' recitals. An enumeration of these conditions may be helpful to some teacher who feels that his or her pupils' recitals have not been successful ones.

First, do not attempt to give a recital until you have pupils who can play well. This advice might seem needless were it not for the fact that the writer has attended many recitals where the pupils (making every allowance for nervousness) evidently could not play well in private; why the teacher brought them out publicly was beyond comprehension. Now, to play well does not mean that the pupil must be a finished artist, or be obliged to play difficult compositions, but that the piece played, even if no more difficult than the first grade, should be played in time, with a good touch and tone, with good phrasing, pedalling and expression—in short, musically. If the teacher cannot enable pupils

to play thus it is useless to expect a successful recital.

Second, always let the piece to be played be one that is much easier than the pupil's normal grade. More pupils come to grief through attempting a piece that is too difficult than from any other cause. A piece that is difficult under normal conditions becomes doubly so when the player is nervous. If the pupil feels that she has plenty of reserve power, the very consciousness of the fact gives her confidence and helps to ward off nervousness.

PIECES MUST BE CAREFULLY SELECTED.

Third, do not allow a piece to be played that has not been in practice at least one year before the recital; two years is better. It is said of Paderewski that he never puts a piece on his recital programs until he has practiced it for three years. De Pachmann told the writer that his minimum time limit was two years. Of course, this does not mean three years of continuous daily practice—such a process would, to borrow an athlete's term, result in making the player "go stale." Taking a hint from the concert pianist, the pupil's scheme of practice would be as follows: Select an old piece, memorize it and give it thorough daily practice for a month. At the end of this time drop it entirely and substitute a second old piece. At the end of a month this should also be dropped and its place taken by a third piece. After the last piece has been practiced for a month return to the first and go through the list again, giving each piece one month's practice and two month's rest. Keep repeating this process indefinitely. If care be taken to choose pieces well within the pupil's powers, these three pieces should be played so easily at the end of the season that they can be put upon the recital program without any danger of mishap.

The next season select three more pieces for practice in the same way, and so each year keep adding to the repertoire. The pieces practiced the first year can easily be kept up by playing them two or three times a week. The number of pieces chosen, the length of practice and the interval of rest are given only as an illustration of a systematic method of building up a repertoire. (The teacher can vary the process as may seem advisable.) Many of the writer's pupils have a repertoire of from five to twenty pieces, which they are required to keep in constant review from the beginning, year after year. When a recital is to be given it is simply a matter of choosing a piece to be played. This piece is then practiced daily for a few weeks before the recital. Practice conducted in this manner requires only a short period of time each day, and preparation for a recital in no way interferes with the regular course of study.

OVERCOMING NERVOUSNESS.

Having prepared the piece for public performance we are now face to face with the artist's *bête noir*—nervousness. Can it be prevented? If so the writer has never met an artist who had discovered the secret. All artists are subject to nervousness. The greatest are no more exempt from it than the least. Paderewski once told the writer that he suffered agony before every recital, his nervousness taking the distressing symptoms of *mal-de-mer*. Every artist with whom the writer ever talked suffered from nervousness in a greater or lesser degree, usually the greater the artist the more nervous he was. It is a question whether an artist can rise to any great height unless he is

nervous. Dudley Buck had a great contempt for those superior beings who boasted of their freedom from nervousness. "You may depend upon it," he said, "they can't deliver the goods." Now, though nervousness cannot be prevented it can be controlled by almost any one who will make the attempt early enough in life. It is essential that this training be commenced when the pupil is very young, as after the age of twenty it is much more difficult to develop control of the nerves.

AUTO-SUGGESTION.

The factors that enter into the control of nervousness on the psychological side are suggestion and auto-suggestion. If you know that your pupil is thoroughly prepared, have the firm conviction that she will play successfully at the recital and tell her so at every lesson for weeks before. Never intimate in any way that you expect any other result. If she is convinced that you are honest in your belief she will consciously or unconsciously come to believe it herself. You cannot do your pupil a greater injury than to let her feel that you are not perfectly sure of her. The writer has more than once seen a case of nervous fright followed by a fiasco, which was caused by the foolishness of the teacher in expressing to the pupil a fear of the result. The power of suggestion is wonderful when properly used.

The application of auto-suggestion may be made as follows: Every night after retiring and just before dropping asleep let the pupil repeat to herself, with an air of firm conviction, some such formula as this: "I am thoroughly prepared, my teacher is sure I can play well, I will have no fear; I shall play well." Reiterate this till drowsiness intervenes, night after night for two or three weeks. You will not realize the marvelous power of suggestion and auto-suggestion until you have practiced them faithfully and systematically for a few months.

CONTROL BY RELAXATION.

Another element in the control of nervousness is relaxation of the muscles. It is to be hoped that the up-to-date teacher has already built his pupils' touch and technic upon this foundation of looseness or devitalization. As an instance of how relaxation of the muscles aids in securing nerve control, the writer would cite a case that came to his notice recently. The mother of one of his pupils was a woman of an extremely nervous temperament. She had for years been unable to sit in a chair without wriggling, twisting and twitching, having all the symptoms of "the fidgets." Being conscious of her lack of repose, she went to Boston for treatment, and in a few months she developed a repose of manner that seemed marvelous when contrasted with her former condition. She told the writer that the course of treatment consisted entirely of exercises in muscular relaxation. Muscular contraction very frequently induces nervous tension, and both conditions make it difficult, if not impossible, to secure control of either muscles or nerves.

SUB-CONSCIOUS PLAYING.

Another aid in controlling nervousness is sub-conscious playing. Any act that is performed at first with difficulty and only after deliberate thought becomes, with manifold repetition, automatic and is carried on without conscious volition. Walking, writing, skating and bicycling are familiar examples of this so-called sub-conscious action. Not until the performance of a piece reaches this sub-conscious stage is it possible to play it with perfect ease and assurance. It is not the purpose of this article to show how a piece can be brought to this stage—the process is explained in the article on "The Sub-Conscious Mind in Piano Playing" in THE ETUDE for March, 1909.

As an example of how nervousness does not affect any thing that is done sub-consciously, take the alphabet. Probably most of us could rattle through it from a to z as fast as we could pronounce the letters; we could do this for an audience even if we were nervous.

Suppose before the same audience we were required to start at z and repeat the alphabet backwards; the chances are that before we had gone very far we would stumble and get hopelessly tangled up. Why? We have the same twenty-six letters and they are as easy to recite backwards as forward, but we can do the former only after

deliberately thinking each letter, while the latter is done sub-consciously, or without any thought at all. Practice going backwards as often as we have forward and we will do it just as easily, whether nervous or not: in fact, the writer has a friend who can recite it with equal rapidity either way. This may be sufficient explanation of the aid which sub-conscious playing renders in controlling nervousness. Bring a piece to the stage where the technical part of the performance requires as little thought as the recitation of the alphabet, abandon yourself to sub-conscious action, and you will play the piece as easily and as automatically as you recite the letters of the alphabet.

PADEREWSKI'S REMEDY.

Perhaps the greatest aid in controlling nervousness, however, is concentration of the mind. Paderewski's nervousness has been alluded to. When asked how he overcame it, he replied that when he had seated himself at the piano he concentrated his mind intensely on the work in hand, and by the time he had finished his first number he had become so engrossed in his own playing that he became completely oblivious of his audience. Now, this power of concentration, like technic, must be developed by systematic daily practice. How this practice is to be conducted may be learned by referring to the article in THE ETUDE for September, 1910, on "The Development of the Power of Concentration." The sightless practice there described is one of the best methods of developing this power that the writer is acquainted with, and he requires his pupils systematically to study their pieces in this way. As a result they have little or no difficulty in concentrating when before an audience.

Besides the playing of pupils, there are other things that contribute to the success of a recital. These may properly be considered at this point. The first is the card of invitation, which should be either printed or engraved. The first cost of an engraved plate may seem large, but the subsequent cost of printing from it is comparatively small. The tone which an engraved card gives to a recital is worth the extra expense. While to be well dressed is not always an indication of prosperity, the world is prone to consider it as such, and it is just as likely to judge a recital by the appearance of an invitation. The writer has found that an engraved card draws a larger audience than a printed one.

MAKING AN ATTRACTIVE PROGRAM.

Next a word in regard to the program. Let it be short. An hour and a quarter in length should be the extreme limit; one hour is better. Let your audience go away wishing that they could have heard more, not feeling fatigued and bored. The writer has seen many a good recital spoiled by a program of inordinate length. Avoid this almost universal fault. The arrangement of the program should be carefully considered. Contrast the numbers, following a slow piece in a minor key by one more brilliant in a major. As far as possible, follow one composition by another in a related key. Commence the program with your younger pupils and lead up to a climax at the end with your most brilliant players. One or two vocal solos will agreeably break the monotony of a program composed entirely of piano pieces. Paderewski and Walter Damrosch are masters of the art of program building, and much may be learned from a study of their programs. Have your programs artistically printed on the best paper. An attractive program is often preserved by the parents of your pupils and shown to their friends. A cheap program is poor economy.

ALWAYS HAVE A GOOD PIANO.

A good piano is a great aid to the player. A grand with a responsive action and beautiful tone is an inspiration in itself, so get the best instrument possible, even if you have to rent it.

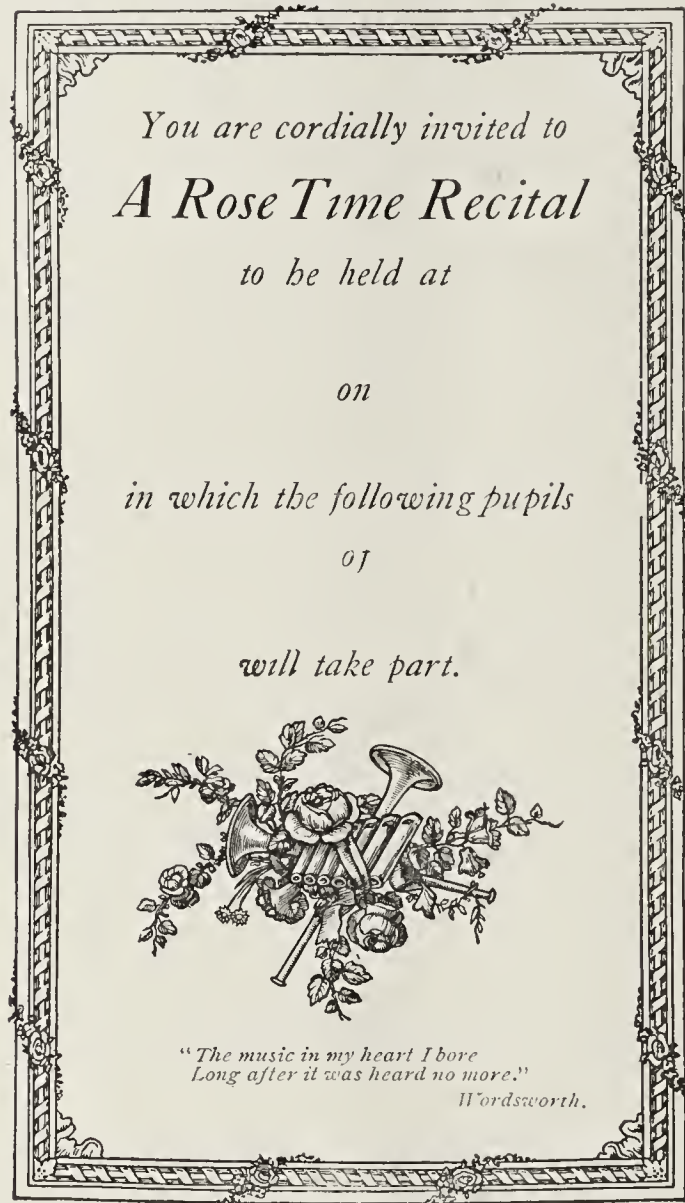
Now a few don't's: Don't rehearse your program on the day of the recital; in fact, don't do it at all. The writer has found that a rehearsal often does more harm than good. If a pupil makes a slip she will be apt to worry about it. When before an audience nothing makes a pupil more nervous than to anticipate a mistake at a certain place in the piece. For the same reason, don't let the pupil practice or even play the piece on the day of the recital. If she is not sure of it by that time one

day's practice will not improve it any. The writer has found that his pupils play with more spontaneity and freshness if their pieces are given an absolute rest for two days before the recital.

Don't seat the audience close to the piano. Artists are more nervous under such conditions, and pupils will surely be so. Don't stand or sit by your pupil when she is playing. Many teachers who ought to know better do this, with the result that the pupil who is already nervous is made more so by the feeling that she is being watched.

ENCORES.

Don't allow encores at a recital and don't allow flowers to be handed up to pupils. The pupils who do not get an encore or flowers are apt to have heart-burnings. Show no favoritism. Don't



A RECITAL INVITATION WITH CHARACTER.

look daggers at a pupil or express any impatience if she fails to do as well as you expected. Consider that she feels mortification enough already without your adding to it; the Golden Rule applies here.

Finally, be calm and serene yourself during the performance of the program. If you are nervous don't show it. Your nervousness will not fail to affect your pupils, while a calm air of confidence in their ability will act as an inspiration to them.

RECITALS SHOULD BE GIVEN FREQUENTLY.

Pupils' recitals, in order to be of any educational value, should be given frequently and at regular intervals, say, monthly or once in two months. One recital at the end of the season helps the pupil very little, if any, in controlling nervousness and developing aplomb, while if she is obliged to play frequently and regularly she quickly acquires confidence. By dividing your pupils into two or three groups recitals can be given monthly without interfering with the regular course of study. The first group could play one month, the second group the next, the third the next. Each group would thus have two months for preparation, and comparatively little labor on the part of either pupil or teacher would be required.

THE student who has heard and has worked a great deal should not require a master to urge him on.—Moscheles.

GIVE CHARACTER TO YOUR RECITAL.

BY ARNOLD WAHLE.

MANY teachers have found it very desirable from the business and social standpoint to give each recital a distinctive character. It should be remembered that at all times the recitals must appeal to the public the teacher desires to reach. In many cases this public is none too musical. Often the conventional pupils' recital may fail to attract because it is given in too perfunctory a manner. Great interest may in some cases be added by giving the recital a special setting. For instance, the teacher who makes her fall recital a little out of the ordinary by decorating her studio with autumn leaves, or the one who gives a special recital commemorating some important musical event is evading the commonplace and touching the human side of the non-musical parent in a way which will be remembered when all else is forgotten. Of course, some teachers feel themselves under certain stilted ethical bonds which will not permit them to go beyond the limits which govern the professional pianist when playing in a recital hall. These teachers often make the mistake of having their recitals too uninteresting and too uneventful. A plentiful supply of roses in June (the recital season) makes it possible for the teacher to add much to the attractiveness of the studio or the stage by the addition of these beautiful flowers. This seems to give a note of color to the whole event. In all cases, however, it should not be forgotten that additions of this sort will never take the place of real musical efficiency upon the part of the pupils. At best they are but the frame for the picture.

A well prepared program and an attractive invitation form add greatly to the interest of the recital and easily repay for the few dollars spent to secure these additions. Program blanks can now be obtained with an attractive cover-page and ample room inside to write in or print in the program numbers. These are very inexpensive. The reader can readily see how the blank of an invitation similar to that illustrated on this page would add greatly to a June recital or "Rose Time Recital." The teacher who desires to save expense may take this issue of THE ETUDE to a printer and have a line cut of this made. This will save the cost of "setting up" and will make a very pretty invitation form with a design much more attractive than that which might be obtained at the local printer's. The cost of such a line cut should be in the vicinity of three dollars. The paper and printing would be extra.

A Rose program selected from the following list for a "Rose Time Recital" should be practical and very fascinating to the average audience, when spring is here in all its wonderful glory:

Piano Pieces: "Bridal Roses," G. L. Spaulding; "Rose Petals," Paul Lawson; "In the Rose Garden," H. Reinhold; "Love and Roses (waltz)," W. Rolfe; "Pansies and Roses," L. P. Braun; "June Roses," G. L. Spaulding; "Brier Rose," G. F. Hamer; "In Fragrance of Roses," W. Müller; "Pathway of Roses," C. W. Kern; "In a Path of Roses," S. F. Wilkels; "Butterfly and the Rose," P. W. Aches; "Rose Fay," C. Heins; "Valse Rose," P. Renard.

Songs: "Message of the Rose," L. F. Gottschalk; "One Glimpse, Beloved, of the Rose," P. A. Schaecker; "A Red, Red Rose," J. H. Rogers; "Three Roses Red," H. A. Norris; "The Parting Rose," Wm. H. Pontius.

AWAKENING THE DIVINE SPARK.

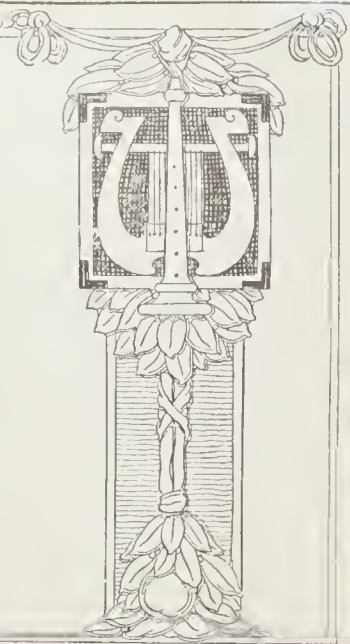
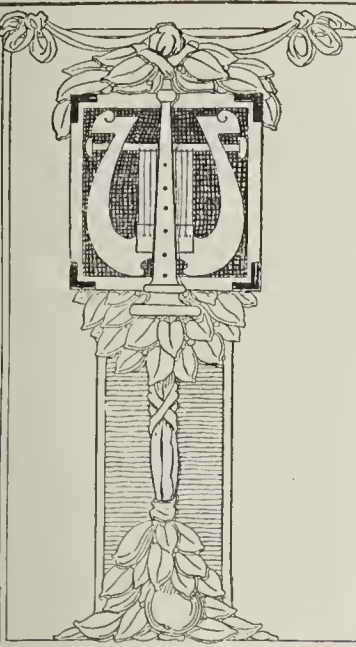
BY EUGEN D'ALBERT.

THE acquisition of technical facility is an easy matter for anyone that has industry and patience, but the magnetic fluid that establishes the contact between the artist and his public can only proceed from the soul of the born artist, and cannot be acquired. The teacher can awaken this divine spark, and fan it to brightest flame, if he has the fine gift of the born teacher. Undoubtedly, very few possess it, and none in the same measure as Franz Liszt, the great artist of the soul. Therefore, both teacher and taught should turn more and more to this mighty teacher as a model—the teacher by seeking to influence the soul-life of the pupil and guide him into the right paths, not by crushing it with an excess of dry, unnecessary pedagogies that clip the wings of his genius; the pupil by taking as his model the unselfishness of Liszt's life and his ideal conception of art. Let him keep himself free from all pettiness, narrowness of mind and prosaic living. Let him not limit his knowledge to the piano. Let him mature himself, gather experience, take an interest in everything, in the fine arts and in literature.

The Ten Most Important Epochs In Musical History

By PROFESSOR HERMANN RITTER

Of the Royal Conservatory at Würzburg



[Hermann Ritter was born in Wismar, Mecklenburg, Germany, September 26th, 1849, and is regarded as one of the most gifted writers upon music of our times. In his youth he was a concert violinist of note. While studying at Heidelberg University, he evolved the idea of making a new instrument of the violin family which he named the "Viola Alta," contending that the proportions of the viola used in the string quartet were acoustically incorrect. He soon had many followers, and among his staunchest supporters were Franz Liszt and Richard Wagner. The latter realized and appreciated his ability combined with his erudition, and frequently consulted him regarding the orchestration of his master works. In fact, Prof. Ritter became an *attaché* of the Bayreuth Opera House, and was invaluable to Wagner during the presentation of the *Niebelungenlied*. Many of his pupils have since been especially selected to play in the Bayreuth Opera Orchestra. Ritter studied at the Neue Akademie der Tonkunst and the Royal High School for music in Berlin, where he was a pupil of Joachim. He was also a close friend of Rubinstein. His best-known work is his famous six volume "History of Music." This work is published only in German.]

Considering Prof. Ritter's eminence and accomplishments, THE ETUDE feels especially honored in being able to present the following article, which deserves reading and re-reading many times by all sincere music students. Written with the view of fixing the main outline of musical history well in the pupil's mind, Prof. Ritter has chosen the following as the ten most important epochs in musical history: 1. The Earliest Stage of Church Music (Bishop Ambrosius.) 2. The Epoch of Hucbald and d'Arezzo. 3. The Epoch of the Netherlanders. 4. The Epoch of Palestrina and His School. 5. The Epoch of the Rise of Opera. 6. The Epoch of the Classic Masters of Germany. 7. The Epoch of the Song and its classic master, Schubert. 8. The Epoch of the Musical Romantics. 9. The Epoch of the Development of Program Music. 10. The Epoch of Richard Wagner. Translated by Miss F. Leonard.

It is evident that this series will prove of a nature that our readers will desire to preserve for permanent reference.—EDITOR'S NOTE.]

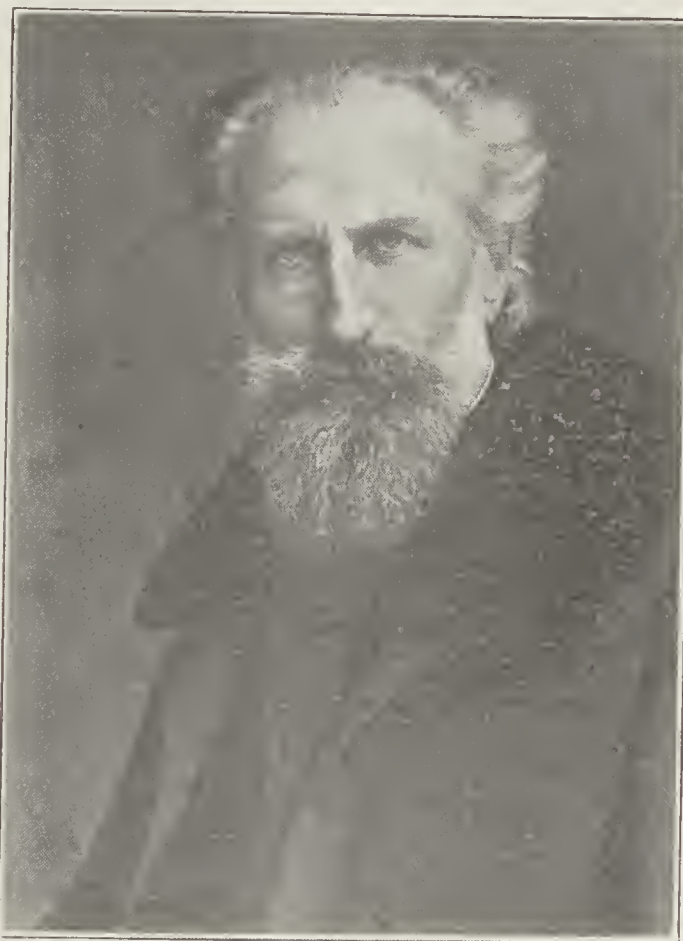
Just as in nature forms can be changed, just as in human life habits and customs must vary; so Art, the spiritual image of life, is ever subject to constant change. And the function of history is to show us in what manner developments have perfected themselves, how they have reached their culmination, only to make way in turn for some new development. The history of music also teaches us the changes in the feelings and moods of men, as well as in the forms in which they have been expressed. When we consider the development of music among the nations who have deeply concerned themselves with it, we observe that the art has been inseparably connected with their whole intellectual outlook. Any work of art must always be judged according to the intellectual and social life of its period, as well as by the peculiarities of the people or individual who created it. Life and art are intimately related. Therefore the forms of expression vary according to the moving impulses and ideals of the period in which they are given utterance.

In this way, therefore, we find different principles ruling in the various phases of the development of music. Thus, for instance, the flowering of the highest ideal of church music is represented by the two great masters, Bach and Palestrina, in whose music the sublime is combined with the true. The ideal of the greatest truth and the highest beauty is found in the epoch of Haydn and Mozart. The ideal of characteristic expression combined with the highest truth is to be found in Beethoven's last period, in Berlioz, Liszt and Wagner. Wherever among the contemporaries of these great masters we find truth lacking, there we find the baroque, the insincere style arising.

EARLY CHRISTIAN MUSIC.

We know that music became the language of the deepest emotions of life at a time when Christianity was the great temporal power of the world; and in

the Christian church from the fourteenth to the sixteenth centuries developed each of the chief elements of music, as well as melodic and harmonic choral singing. Pope Gregory (about 600 A. D.) laid the foundations of a Diatonic System of Melody in his "Antiphonarium." The fundamental principles of harmony were systematized in the tenth century by Hucbald. Rhythm (mensural notes) came



PROF. HERMANN RITTER.

into its own through Franco of Cologne in the thirteenth century; and from the twelfth to the fourteenth centuries, among the learned musicians of France, the first beginnings of counterpoint were initiated—the counterpoint which from the fifteenth to the sixteenth centuries was to be further developed by the Netherlanders until finally, on Italian soil, in the music of the church, it blossomed to its finest flower in the music of Palestrina.

THE GREGORIAN CHANTS.

We must regard the diatonic style, as represented by the Gregorian chants and the works of Palestrina, as the principal characteristic of the music of the first fifteen centuries of the Christian era. On the other hand, the characteristics of the music of the middle ages (and of modern music also) are: 1. The use of the chromatic scale and enharmonic changes in addition to diatonic harmonies, and 2. Free counterpoint, as well as the highly differentiated use of the instruments of the orchestra, the technical possibilities of which had greatly expanded—as they continued to do even during the nineteenth century. The psychology of the modern orchestra is already totally different from that of a hundred years ago. I consider that the technic of listening

is also quite different from what was formerly required, just as national and individual consciousness has altered and the expression of it was changed.

Whoever has traced carefully the development of music in connection with the various epochs of general history will have observed the following general law: Each separate period of art undergoes gradual changes. We see its exponents ripen and rise gradually to a certain height, remain at this height for a time, and then gradually decline. The decline occurs when there is no longer necessity for renewed production, and when the highest proficiency in skill has been reached; that is, when skillful use of form, as well as use of the external technical means, can be learned mechanically and used in imitation merely. Form and technical means are not interesting in themselves. Only the content (the reality, the idea they express) is interesting.

When original genius is lacking, original content is usually lacking also. Moreover, it is a law in the development of music that all significant phenomena must struggle for recognition. Such phenomena arise from a deep inner necessity for expression; when this necessity has passed, then the phenomena disappear also, and new phenomena, corresponding to the changed spirit of the times, take the place of the earlier ones. This seldom happens, as I have said, without a struggle. Inseparably connected with the entire intellectual outlook of a people, and with the life and attitude of the individual, is the process of development of its musical life. In fact, we may consider it with reference to its environment.

At first we perceive music in the heart of the church, for from the beginning of the Christian era till the sixteenth century music as an art was found exclusively in the churches and convents. Then it appeared in worldly life, leaping directly from the churches to the theatre. From the theatre, in which the opera, as well as virtuosity in singing and in performance upon single instruments developed, it withdrew to the drawing-room (*camera*), resulting in the origin of chamber music. From the salon to the concert hall was the next step. Influenced by the modern national consciousness, it proceeded to the greater public concert halls and public gardens. In the various classes of human society, therefore, music was at first the privilege of the heads and scholars of the church (church music), then of the princes and nobles (opera and chamber music), until it finally became the common property of all the people (part songs, songs for single voice, instrumental music, opera, oratorio).

Moreover, the various means of expression employed by the tone-poets in the course of music's development are typical of the different epochs of style. In the period after the birth of Christ from Ambrosius and Gregory to Palestrina, church music was purely vocal in character. *Song* ruled and determined the style of all the music of this time. In the period marked by the works of Bach and Handel, the style created by the organ is recognizable throughout. The style of Gluck, Haydn, Mozart and the younger Beethoven is determined by the *string instruments*. The *string quartet* is the basis of the orchestra. The *instrumental melody* predominates even in the song of this period especially in Italian opera. Piano and orchestra are still undeveloped. The piano is the instrument of the modern composers (Beethoven, Mendelssohn, Chopin,

grahms, Liszt). The combination of all the means of expression of orchestra and voices is characteristic of Berlioz, Liszt and Wagner, also of Richard Strauss. In song the declamatory style predominates (based on the syllabic proportions of the words). The orchestra is developed to its utmost limits, according to the peculiar character of each instrument.

NATIONAL INFLUENCES.

ITALY is to be considered the home of music, because in Italy the germs of all musical forms developed. Later she yielded the supremacy to Germany, who in turn shared the fruits of her labors with other lands, as, for example, the Slav, Magyar and Scandinavian, as well as England and America. In the music of Handel and Mozart we must recognize both Italian and German influence; in Meyerbeer, German, Italian and French. It is interesting to observe how the three elements of music, melody, rhythm and harmony appear as the influences of the music of Italy, France and Germany. In the music of Italy, melodic style predominates; in that of France, rhythmic style is strongest, and in that of Germany, harmonic, polyphonic and contrapuntal. No country except Italy has passed through so comprehensive a development of music as has Germany. The following plan will illustrate these facts:

1. GERMAN RELIGIOUS MUSIC-DRAMA.

The mystery plays of the Middle Ages.
The Passion Music of Bach.
Parsifal of Wagner.

2. GERMAN INSTRUMENTAL MUSIC.

J. Sebastian Bach, Ph. E. Bach, J. Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Berlioz, Liszt, Wagner, R. Strauss, Bruckner, Mahler. (Suite, Sonata, Symphony, Symphonic Poem, Symphonic Ode.)

3. ORATORIOS.

Handel, Haydn, Mendelssohn, M. Bruch.

4. SONG.

Bach, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Franz, Liszt, Wagner, Cornelius, Rubinstein (whose songs follow a pure German style), Brahms, Strauss, Wolf.

5. GERMAN OPERA AND GERMAN NATIONAL MUSIC-DRAMA.

Gluck, Mozart, Beethoven, Spohr, Marschner, Wagner, R. Strauss, Schillings, Pfitzner, Humperdinck.

Two principles of musical style have worked out in the course of the eighteenth and nineteenth centuries; one based on treatment according to themes and conventional forms, the other on psychological treatment.

The music of the first style is expressed in conventional form and has no definite emotion (mood) as its content. The music of the second is derived from purely psychological principles; that is, this music is merely the expression of a mood, and the painting of a situation; its form is deduced from the principles of a poetical idea, and finds its justification and explanation by means of a program. All forms of music, excepting the oratorio, which has never passed beyond certain limits of convenience and tradition—symphonic style, opera, piano forms and song-forms, have suffered an extension, a broadening of form, because of this new principle. It sought at the end of the nineteenth century new outlets in realism and symbolism, which involved a decided development of technic in the orchestra, as our youngest poet, Rich-

ard Strauss, has shown. He introduced new surprises in his works, compelling the instruments of the orchestra to obtain remarkable effects. He marks, with his orchestra, the culmination (up to the present time) of the wave of highly developed orchestra-technic.

AN IMPORTANT TRANSITION.

The first wave, as we know, was the transition from the old classic writers to the romantic school. Weber, closely followed by Mendelssohn, with reference to orchestra-technic, is an example. A special distinctive mark of modern music is the individual, the personal, the subjective quality, in contrast to the objective. A characteristic difference between the art-principle of the older classicists and that which developed in the romanticists, as well as with Berlioz, Liszt and Wagner, is the following: In considering the construction of a work of art, the classicists took care to produce a certain continuous flow of development in the thematic material according to the requirements of conventional forms, their contemporaries, more or less, following with a theory which they had studied out; in general, the artistic conception was objective (rather than other). With the later and latest composers the art principle lies in the inspiration, the intuition, and the artistic conception is more or less subjective, freeing the art of sounds from compulsory form. The ideals, the inner being of a time or an individual, finds expression in any art, especially in music, the sphere of feeling. History suffices to show us how man is subject to continual change, and we must suppose that the law of external change persists in music also. This the development of music shows us.

If, now, we glance at the development of music from the beginning of the Christian era, that is, the process of growth of German, French and Italian music, we deduce the diagram given at the bottom of this page.

Let us now, from the history of the general course of music development, select the ten most significant events or happenings which have made their influence felt even up to the present time.

1. THE EARLIEST STAGE OF CHURCH MUSIC.

The first great event of the growth of music in the early years of Christianity was the work of *Ambrosius* (Bishop of Mailand, 333-397) and Gregory I (540-604). With the name *Ambrosius* we associate a series of *Hymns*, which are still sung to-day in the Catholic Church. He succeeded in preserving æsthetically the culture of the Catholic Church, in combining the antiphonal singing, customary in the Eastern Churches, with the elements of old Greek music, since his series of scales can be traced back to the old Greek modes. Of his system of notation we know nothing.

Gregory I extended widely the cultivation of Church music (which consisted exclusively of song), giving an impetus to unity of development which has persisted up to the present time. His chief work was the *Antiphonarium*, the book which contained the antiphonal chants prescribed for use in the Church. The "Cantus Gregorianus," also called "Cantus Firmus," or fixed song, so called because it was to remain as guide and foundation in all church music, and is still in our own time the basis of the liturgy of the Catholic Church. The Gregorian Song was founded on eight series of tones (or scales), the so-called "Church Modes." It was always sung in unison. For notation, he used the "neumes," which did not fix the intervals defi-

nately, but indicated the rising and falling of the melody. The "neumes" were merely an aid to memory (*rememoratiois subsidium*).

2. THE EPOCH OF HUCBALD AND d'AREZZO.

The second great mark in the development of music was the work of *Hucbald* and *Guido d'Arezzo*. With *Hucbald* (born 840, in Belgium, died 932, in the Convent of St. Armand), we associate the first system of principles for *polyphonic singing*; with *d'Arezzo* (born about 1000, died 1037, as a Benedictine monk), the discovery of a system of notation which for the first time showed exactly the pitch of the notes. *Hucbald* laid down his rules for polyphonic song in his "*Organum*;" *Arezzo* showed his system in a work called *Micrologus de disciplina artis musical*.

THE MASTERS OF NETHERLAND.

3. Epoch of the Netherlanders.

While the principles of melody and harmony were developing in the head of the Christian Church for two thousand years after Christ, the twelfth, thirteenth and fourteenth centuries bring new principles for the construction of music with reference to melody, harmony, rhythm and counterpart. The so-called *Mensuralists*, Marchettus von Padua, Franco of Cologne and Jean de Muris, not only advanced in harmony, but discovered a notation (*mensural notes*) by which it was possible to indicate in writing a particular duration of the note. Through the work of these men came about the general development of our modern idea of consonance and dissonance. During the fifteenth and sixteenth centuries, therefore, the composers of the Netherlands carried on the work of the preceding years, and influenced the development of music as far as our own day, because they furnished the materials, the stones for building up the art. The Netherlanders must be regarded as having established artistic counterpoint. From Northern France, England, Holland, Belgium and Germany, were the composers who shared in this important phase which lasted from the twelfth to the middle of the fifteenth centuries. Many forces worked together. Many theoretical and practical writers put their hands to the work, and many experiments of all sorts had to be made in order to create a wholly artistic system of contrapuntal writing, which in many cases took over-subtle and exaggerated forms.

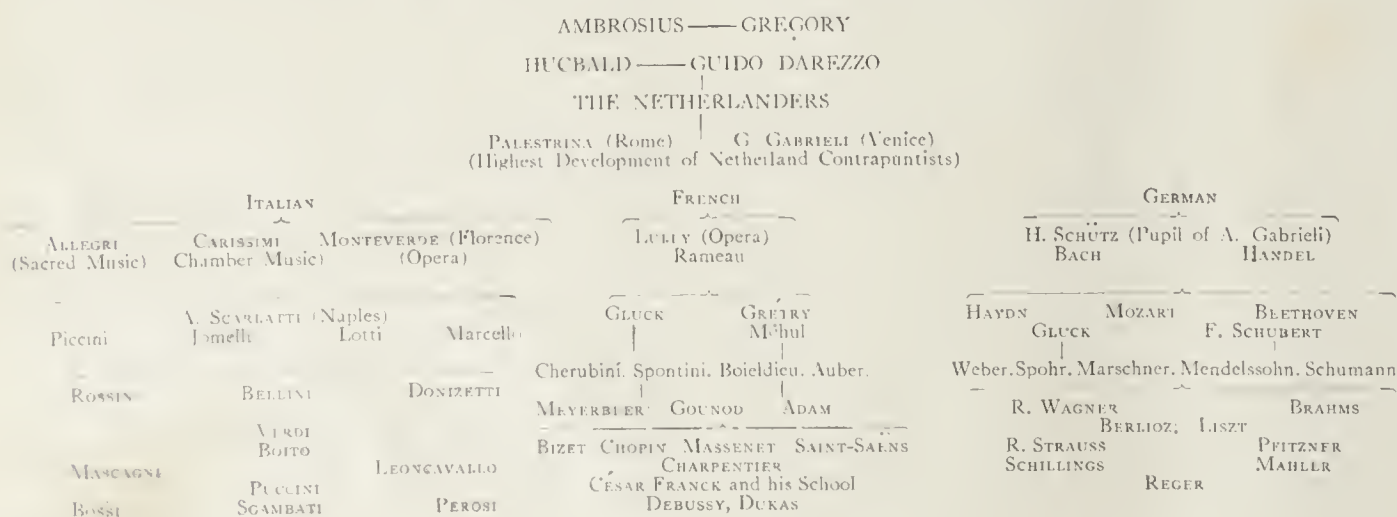
In the period of the Netherlanders were developed the canon, augmentation and diminution of the theme, imitation and inversion of the theme, besides the beginnings of the fugue. The names of Dufay, Ockeneim, Josquin de Près, Gombert and Orlando di Lasso are the most important ones of the period. They prepared Italy for her musical independence. Their influence became especially strong in Rome and Venice (also in Naples), where the contrapuntal and polyphonic principles worked out in the field of a *capella* song, so that we hear of a Roman school of composition, a Venetian school and a Neapolitan school.

(Section II of this important historical article will appear in THE ETUDE for April.)

THE ADVENTUROUS COMPOSER OF MARITANA.

THE "Scots wha hae wi' Wallace bled," might have had an almost equally gory time of it with an Irish namesake of the great Scotch fighter, for William Vincent Wallace, the composer of *Maritana*, had a far more adventurous career than usually falls to the lot of the opera composer. Mr. F. J. Crowest tells us that he "was an adventurous young Irishman who emigrated to Australia in his early twenties, and spent some time in the bush. During a casual visit to Sydney his remarkable ability as a violin player came under the notice of the reigning Governor, General Sir Richard Bourke. Under his patronage, young Wallace settled in Sydney, and there it is not unlikely that he composed some of the music which he afterwards incorporated in *Maritana* and other of his operas. But he was of a restless disposition, and set out on a cruise in a whaler. There was a murderous mutiny on the vessel, and Wallace narrowly escaped with his life. Undeterred by this experience, he ventured among the rebel Maoris of New Zealand, was captured, and was within an ace of being sacrificed. As it was, he lived until 1865, when the wandering British minstrel died on French soil."

DIAGRAM INDICATING THE MAIN OUTLINES OF MUSICAL DEVELOPMENT IN ITALY, FRANCE AND GERMANY FROM THE FOURTH CENTURY TO THE PRESENT.



Helping Yourself to Success

By

DR. ORISON SWETT MARDEN

[In October of last year THE ETUDE issued a special "Self-help, Uplift and Progress" number which unquestionably inspired many earnest ETUDE readers to higher efforts and better work. The following extract from a noted self-help book was intended for our Self-help issue, and is printed by the author's permission.]

Not since the days of Samuel Smiles has the world known a personality who has had so much to do with encouraging young men and women as Dr. Orison Swett Marden, editor of *Success*. Dr. Marden has suggested as his contribution to these appreciations of the wonders of self-help, the "Self-Help" chapter in his book "Rising in the World" (copyright 1894 by Orison Swett Marden). A portion of this chapter follows.—EDITOR THE ETUDE.]

"Colonel Crockett makes room for himself," exclaimed a backwoods congressman in answer to the exclamation of the White House usher to "Make room for Colonel Crockett!" This remarkable man was not afraid to oppose the head of a great nation. He preferred being right to being president. Though rough, uncultured, and uncouth, Crockett was a man of great courage and determination.

"Poverty is uncomfortable, as I can testify," said James A. Garfield; "but nine times out of ten the best thing that can happen to a young man is to be tossed overboard and compelled to sink or swim for himself. In all my acquaintance I have never known a man to be drowned who was worth the saving."

Garfield was the youngest member of the House of Representatives when he entered, but he had not been in his seat sixty days before his ability was recognized and his place conceded. He stepped to the front with the confidence of one who belonged there. He succeeded because all the world in concert could not have kept him in the background, and because when once in the front he played his part with an intrepidity and a commanding ease that were but the outward evidences of the immense reserves of energy on which it was in his power to draw.

EVERY MAN SETS HIS OWN RATE.

"Take the place and attitude which belong to you," says Emerson, "and all men acquiesce. The world must be just. It leaves every man with profound unconcern to set his own rate."

"A person under the firm persuasion that he can command resources virtually has them," says Livy.

Richard Arkwright, the thirteenth child, in a hovel, with no education, no chance, gave his spinning model to the world, and put a scepter in England's right hand such as the queen never wielded.

Solario, a wandering gypsy tinker, fell deeply in love with the daughter of the painter Coll' Antonio del Fiore, but was told that no one but a painter as good as the father should wed the maiden. "Will you give me ten years to learn to paint, and so entitle myself to the hand of your daughter?" Consent was given, Coll' Antonio thinking that he would never be troubled further by the gypsy.

About the time that the ten years were to end the king's sister showed Coll' Antonio a Madonna and Child, which the painter extolled in terms of his highest praise. Judge of his surprise on learning that Solario was the artist. His great determination gained him his bride.

Louis Philippe said he was the only sovereign in Europe fit to govern, for he could black his own boots.

When asked to name his family coat-of-arms, a self-made President of the United States replied, "A pair of shirtsleeves."

It is not the men who have inherited most, except in nobility of soul and purpose, who have risen highest; but rather the men with no "start" who have won fortunes, and have made adverse circumstances a spur to goad them up the steep mount there

"Fame's proud temple shines afar." To such men every possible goal is accessible, and honest ambition has no height that genius or talent may tread, which has not felt the impress of their feet.

You may leave your millions to your son, but have you really given him anything? You can not transfer the discipline, the experience, the power, which the acquisition has given you; you can

not transfer the delight of achieving, the joy felt only in growth, the pride of acquisition, the character which trained habits of accuracy, method, promptness, patience, dispatch, honesty of dealing, politeness of manner have developed. You can not transfer the skill, sagacity, prudence, foresight, which lie concealed in your wealth. It meant a great deal for you, but means nothing to your heir. In climbing to your fortune, you developed the muscle, stamina, and strength which enabled you to maintain your lofty position, to keep your millions intact. You had the power which comes only from experience, and which alone enables you to stand firm on your dizzy height. Your fortune was experience to you, joy, growth, discipline, and character; to him it will be a temptation, an anxiety, which will probably dwarf him. It was wings to you, it will be a dead weight to him; to you it was education and expansion of your highest powers; to him it may mean inaction, lethargy, indolence, weakness, ignorance. You have taken the priceless spur—necessity—away from him, the spur which has goaded man to nearly all the great achievements in the history of the world.

HOW DEPRIVATIONS STRENGTHEN

You thought it a kindness to deprive yourself in order that your son might begin where you left off. You thought to spare him the drudgery, the hardships, the deprivations, the lack of opportunities, the meager education, which you had on the old farm. But you have put a crutch into his hand instead of a staff; you have taken away from him the incentive to self-development, to self-elevation, to self-discipline and self-help, without which no real success, no real happiness, no great character is ever possible. His enthusiasm will evaporate, his energy will be dissipated, his ambition, not being stimulated by the struggle for self-elevation, will gradually die away. If you do everything for your son and fight his battles for him, you will have a weakling on your hands at twenty-one.

"My life is a wreck," said the dying Cyrus W. Field, "my fortune gone, my home dishonored. Oh, I was so unkind to Edward when I thought I was being kind. If I had only had firmness enough to compel my boys to earn their living, then they would have known the meaning of money." His table was covered with medals and certificates of honor from many nations, in recognition of his great work for civilization in mooring two continents side by side in thought, of the fame he had won and could never lose. But grief shook the sands of life as he thought only of the son who had brought disgrace upon a name before unsullied; the wounds were sharper than those of a serpent's tooth.

During the great financial crisis of 1857 Maria Mitchell, who was visiting England, asked an English lady what became of daughters when no property was left them. "They live on their brothers," was the reply. "But what becomes of the American daughters," asked the English lady, "when there is no money left?" "They earn it," was Miss Mitchell's reply.

"A man's best friends are his ten fingers," said Robert Collyer, who brought his wife to America in the steerage.

There is no manhood mill which takes in boys and turns out men. What you call "no chance" may be your only chance. Don't wait for your place to be made for you; make it yourself. Don't wait for somebody to give you a lift; lift yourself. Henry Ward Beecher did not wait for a call to a big church with a large salary. He accepted the first pastorate offered him, in a little town near Cincinnati. He became literally the light of the church, for he trimmed the lamps, kindled the fires, swept the rooms, and rang the bell. His salary was only about \$200 a year—but he knew that a fine church and great salary can not make a great man. It was work and opportunity that he wanted. He felt that if there were anything in him, work would bring it out.

BEETHOVEN'S FAMOUS REMARK.

When Beethoven was examining the work of Moscheles, he found written at the end, "Finis, with God's help." He wrote under it, "Man, help yourself."

A white squall caught a party of tourists on a lake in Scotland, and threatened to capsize the boat. When it seemed that the crisis had really come, the largest and strongest man in the party, in a state of intense fear, said, "Let us pray." "No, no, my

man," shouted the bluff old boatman, "let us pray. You take an oar."

The grandest fortunes ever accumulated on earth were and are the fruit of endeavor that had no capital to begin with save energy, intellect, and the will. From Cæsar down to Rockefeller the story is the same, not only in the getting of wealth, but also in the acquirement of eminence; those men have won most who relied most upon themselves.

"The male inhabitants in the Township of Loafersdom, in the County of Hatwork," says a printer's quib, "found themselves laboring under great inconvenience for want of an easily traveled road between Poverty and Independence. They therefore petitioned the powers that be to levy a tax upon the property of the entire county for the purpose of laying out a macadamized highway, broad and smooth, and all the way down hill to the latter place."

Man is not merely the architect of his own fate, but he must lay the bricks himself. Bayard Taylor, at twenty three, wrote: "I will become the sculptor of my own mind's statue." His biography shows how often the chisel and hammer were in his hands to shape himself into his ideal.

Labor is the only legal tender in the world to true success. The gods sell everything for that, nothing without it. You will never find success "marked down." The door to the temple of success is never left open. Every one who enters makes his own door, which closes behind him to all others.

GREAT MEN AND CIRCUMSTANCE

Circumstances have rarely favored great men. They have fought their way to triumph over the road of difficulty and through all sorts of opposition. A lowly beginning and a humble origin are no bar to a great career. The farmers' boys fill many of the greatest places in legislatures, in business, at the bar, in pulpits, in Congress, to-day. Boys of lowly origin have made many of the greatest discoveries, are presidents of our banks, of our colleges, of our universities. Our poor boys and girls have written many of our greatest books, and have filled the highest places as teachers and journalists. Ask almost any great man in our large cities where he was born, and he will tell you it was on a farm or in a small country village. Nearly all of the great capitalists of the city came from the country.

Isaac Rich, the founder of Boston University, left Cape Cod for Boston to make his way with a capital of only four dollars. Like Horace Greeley, he could find no opening for a boy; but what of that? He made an opening. He found a board, and made it into an oyster stand on the street corner. He borrowed a wheelbarrow, and went three miles to an oyster smack, bought three bushels of oysters, and wheeled them to his stand. Soon his little savings amounted to \$130, and then he bought a horse and cart.

Self-help has accomplished about all the great things of the world. How many young men falter, faint, and dally with their purpose because they have no capital to start with, and wait and wait for some good luck to give them a lift! But success is the child of drudgery and perseverance. It can not be coaxed or bribed; pay the price and it is yours. Where is the boy to-day who has less chance to rise in the world than Elihu Burritt, apprenticed to a blacksmith, in whose shop he had to work at the forge all the daylight, and often by candle-light? Yet, he managed, by studying with a book before him at his meals, carrying it in his pocket that he might utilize every spare moment, and studying at night and holidays, to pick up an excellent education in the odds and ends of time which most boys throw away. While the rich boy and the idler were yawning and stretching and getting their eyes open, young Burritt had seized the opportunity and improved it. At thirty years of age he was master of every important language in Europe and was studying those of Asia. What chance had such a boy for distinction?

When I made a mistake in a passage, or struck wrongly notes or leaps which he (Beethoven) often wanted specially emphasized, he seldom said anything; but if my fault was in expression, or a crescendo, etc., or in the character of the piece, he became angry, because, as he said, the former was accidental, while the latter showed a lack of knowledge, feeling or attention. He himself very often made mistakes of the former kind, even when playing in public.—Ferdinand Rits

Educational Notes on Etude Music

By PRESTON WARE OREM

ROMANZE—W. A. MOZART.

Lovers of the classics will enjoy this fine piece. It is delicate and refined in Mozart's happiest vein. The classics should never be neglected, as they form the basis of all that is best in musical art, both creative and interpretative. Mozart will never grow old-fashioned.

VALLEY OF REST—F. MENDELSSOHN.

This is one of Mendelssohn's most beautiful part-songs for mixed voices arranged as a piano solo in the form of a "song without words." Mendelssohn wrote many of these part-songs but they are not sung nowadays as much as they should be. His rare melodic inspiration was not confined alone to the "songs without words," and these and the part-songs have much in common. "Valley of Rest" makes an effective piano piece, quiet, refined and expressive.

VALSE IMPROMPTU—L. G. JORDA.

Mr. Jorda, the Mexican composer, has been represented in our pages a number of times, and always with success. His "Valse Impromptu" is a brilliant piece of writing, with taking and well-defined themes. It should be taken rapidly and with a crisp, sparkling touch. A fourth or fifth grade pupil should do well with this piece.

MELODY OF LOVE (PARAPHRASE)—H. ENGELMANN.

The original "Melody of Love" has proven one of the most popular piano pieces of the day. It has been arranged for voice, for violin, for cornet, for band and orchestra, and has been successful in all these forms. The composer has now elaborated it in the form of a "Paraphrase." This new edition renders it still more available as a piano solo for recital or drawing-room use.

ROUND WE GO—H. PARKER.

Here is a real waltz, one that can be danced to. It will also afford pleasure as a recreation or drawing-room piece. Mr. Parker, who is best known by his many successful songs, never writes unless he has something good to say; moreover, he is one of those who believe in melody. Any third grade pupil should do well with this piece.

COLUMBINE—A. J. SILVER.

This is a graceful and fanciful dance movement by a talented English composer. It should be played in the style of an *air de ballet*, in a capricious manner and with much freedom of *tempo*. The principal themes must be well contrasted.

SONG OF THE BATHERS—P. WACHS.

Paul Wachs has enjoyed a popularity for some years as one of the best writers of high-class drawing-room music. "Song of the Bathers" is a good representative piece, tuneful and scintillating. It must be played gracefully and with finish.

SERENADE OF HARLEQUIN—TH. LACK.

This is a clever descriptive piece by the well-known French composer. It illustrates a familiar scene from the conventional Christmas pantomime. Harlequin strums his guitar beneath Columbine's window and sings a love-sick serenade. The text accompanying the music describes the outcome, suggesting the proper interpretation of the piece.

MY BELOVED—A. HILGER.

This is a graceful gavotte in modern style by a contemporary German writer. The modern *gavotte* is, in reality, more like a *schottische*. This piece is an excellent representative of its class with characteristic, clearly defined themes. It will prove useful with third or fourth grade pupils as a study in chords and octaves.

BABBLING BROOKLET—F. E. FARRAR.

This is a clever little teaching piece which will require nimble fingers and good rhythmic sense. It must be played brightly and in descriptive style.

LAND OF DREAMS—CH. LAUWENS.

This is a charming cradle-song, by a successful Belgian composer. It must be played tastefully and with expression. All the passage-work in the middle section should be played in a subdued manner and without hurrying.

LEFT! RIGHT!—CHAS. LINDSAY.

This is a taking march movement for young players. It derives its name from the familiar military expression, "Left! Right!" Owing to their strongly marked rhythms, marches are always useful in teaching time and steadiness of movement. Moreover, pupils always like them.

HUMORESKE (FOUR HANDS)—A. DVORAK.

This popular piece, originally for piano solo, has been arranged variously. As a four-hand number it should prove very successful. In this form opportunity is afforded for bringing out the melody more strongly and for adding solidity to the accompaniment. It will be noted that the melody "Suwanee River" is introduced in the *Secondo* part. Although this is not the composer's own idea, it is quite in keeping with the character of the piece as a whole and adds much to the general interest.

Some of the large concert orchestras have employed the same device in playing this piece.

CHRISTMAS EVE (FOUR HANDS)—P. HILLER.

This is an original four-hand piece, not an arrangement, clever and characteristic. Play it in a spirited manner like a joyous dance.

SOUVENIR (VIOLIN and PIANO)—R. GEBHARDT.

Mr. Gebhardt is known to our readers as one of the winners in our recent Prize Contest for Piano Compositions. His "Souvenir" is a new work for violin, well-written and effective. It should be played in true emotional style with breadth and fluency. The "double-stops" are not difficult but they must be kept well in tune.

TWILIGHT SONG (PIPE ORGAN)—F. N. SHACKLEY.

As a piano solo this piece won a prize in our recent Contest for Piano Compositions. The composer, who is himself an organist of note, has arranged and amplified this number for pipe organ. In this shape it should win much favor, as it is very effective.

THE VOCAL NUMBERS.

Mr. George B. Nevin is well-known to our readers. His "Love and the Rose" is one of his prettiest songs. It will demand a rich, full voice of medium or rather low compass.

"An Irish Love Song," by Norman Leigh, is one of the best Irish songs we have seen in some time. It has the true lilt. This would make a splendid *encore* number.

"Thou Art Like a Flower," by Frances McCollin, is a very tender and sympathetic setting of a familiar text. This young composer has real talent.

"LEST WE FORGET."

SOME time ago a symposium was published in THE ETUDE upon "The Musical Faults America Must Correct." The contributors were musicians whose rank in their profession and experience of American conditions made their criticism of the utmost value. No doubt many music lovers took their words to heart and profited by them. No doubt many more took them to heart—and forgot all about them. It is for the sake of these last that we offer the following brief analysis of what was said and who said it:

"Commercialism and lack of broad musical culture."—Mrs. Bloomfield-Zeisler.

"Superficial training of children."—Arthur Foote.

"Lack of thoroughness."—David Bispham.

"Superficiality."—Clarence Eddy.

"Lack of ear-training and broad general culture."—William H. Sherwood.

"Over-haste and lack of thoroughness."—Frank Damrosch.

"Superficiality."—E. R. Kroeger.

"Better classification of the needs of students."—H. T. Finck.

"Haste and commercialism."—A. Lambert.

"Too many 'fake notions' and financial greed."—Emil Liebling.

"Lack of foundation, conception and definite aim."—Dr. H. G. Hanchett.

Calendar of Famous Musicians

MARCH

Arthur Foote

Born March 5th, 1853, at Salem, Mass.

American Organist and Composer.

Best known work: Symphonic Poem for Orchestra "Francesca da Rimini."

Johannes Brahms

Born March 7th, 1833, at Altona, Germany.

Composer, Pianist and Conductor.

Best known works: "German Requiem," four Symphonies, Hungarian Dances.

Pablo de Sarasate

Born March 10th, 1844, at Pampelona, Spain.

Composer and Violin Virtuoso.

Best known works: "Zigeunerweisen" and "Jota Aragonesa."

Alexandre Guilmant

Born March 12th, 1837, at Boulogne, France.

Composer and Organ Virtuoso, Teacher.

Best known works: "Symphonies," Sonatas and Concertos.

Johann S. Bach

Born March 21st, 1685, at Eisenach, Germany.

Composer, Organist, And in a large measure the founder of modern musical art.

Best known work: "Forty-eight Fugues and Preludes for the Well Tempered Clavichord."

Josef Haydn

Born March 31st, 1732, at Rohrau, Austria.

Composer, Conductor

Designed the "Haydnform" upon which the first movements of modern sonatas and symphonies were based.

Best known works: "The Creation," Symphonies, Sonatas and String Quartets.

MELODY OF LOVE

Paraphrase

H. ENGELMANN

Lento *p*

Quieto

lunga **Moderato e con espress.** M. M. ♩ = 76

diminuendo *p*

Dolcissimo *pp*

Animato M. M. ♩ = 104

mf *p* *dolce quieto* *pp* *f*

rit. *fz* *Dolce* *p* *ff*

The musical score is written for piano and bass. It begins with a **Lento** tempo and a piano (*p*) dynamic. The first system features arpeggiated chords in the right hand and sustained chords in the left. The second system transitions to a **Moderato e con espress.** tempo (M.M. ♩ = 76) with a *lunga* (long) marking. The dynamics shift to *f* (forte) and then *p* (piano). The third system is marked **Dolcissimo** and *pp* (pianissimo). The fourth system is marked **Animato** (M.M. ♩ = 104) and includes a *dolce quieto* section. The score concludes with a *rit.* (ritardando) and *fz* (forzando) section, followed by a *Dolce* section and a final *ff* (fortissimo) section.

quasi cadenza

poco cresc.

fz

p

fz

fz

fz

p

brillante

rit.

fz

fz

Tempo I

p

COLUMBINE

AIR DE BALLET

ALFRED J. SILVER

Allegro

p

cresc.

Allegretto grazioso M. M. = 100

mf

dim.

p

rall.

p

poco rall.

p a tempo

cresc.

p

cresc. e poco accel.

Fine

THE ETUDE

181

p l. h.

a tempo cantabile

slentando

mf

poco rall.

frinforzo

poco rall.

a tempo

p

cresc.

a tempo

poco rall.

cresc.

p

cresc. e poco accel.

f

pp

poco cresc.

Ped. simile

f

pp

poco cresc.

Ped. simile

a tempo

poco rall.

pp subito

poco cresc.

f

pp

f

ff

P D.S.

HUMORESKE

Arr. by W. P. Mero

SECONDO

ANT. DVOŘÁK, Op. 101, No. 7

Poco lento e grazioso M.M. ♩ = 72

leggiero

p

dim.

pp

ben marcato

p

pp

f

dim.

p

rit. fz dim.

ben marcato

cresc.

rit.

f

mf

dim.


f

fz

f

THE ETUDE
HUMORESKE.

Arr by W P Mero

Poco lento e grazioso M.M.  72

PRIMO

ANT. DVOŘÁK, Op.101, No.7

This page contains musical notation for a piano piece, likely by Antonín Dvořák as indicated by the header. The notation is arranged in systems, each consisting of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4.

The first system begins with the tempo marking *leggiere* and includes dynamic markings *p* and *dim.*. It features complex fingerings and slurs. The second system starts with *pp* and *leggiere*. The third system includes *p* and *dim.*. The fourth system features *f*, *dim.*, and *p*. The fifth system includes *rit. fz dim.* and *pp*. The sixth system starts with *pp* and *cresc.*, followed by *rit.*, *f*, and *mf*. The seventh system includes *dim.*, *f*, and *fz*. The eighth system features *f* and *dim.*. The final system includes *f* and *dim.*.

The notation includes various musical symbols such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The piece concludes with a final chord in the key of D major.

THE ETUDE

SECONDO

Ben marcato
a tempo
f
dim.
p
dim.
rall.
pdim. pp

ben marcato
cresc.
rit.

CHRISTMAS EVE

SECONDO

P. HILLER, Op. 51, No.

Allegretto M. M. ♩ = 108

mf
p
cresc.
p
cresc.
f

PRIMO

pp

cresc.

rit.

a tempo

f

dim.

p

dim.

rit.

p dim. pp

CHRISTMAS EVE

PRIMO

Allegretto M.M. ♩ = 108

P. HILLER, Op. 51, No. 5

p

sch. scherz.

mf

f

p

f

p

f

cresc.

f

THE ETUDE

VALSE IMPROMPTU

LUIS G. JORDA

Allegro M.M. $\text{♩} = 72$

poco rit. *ben legato*

p

cresc.

poco rit. *dolce*

TRIO *mf*

1st time only For Fine. only

2D.C.

* From here go to the beginning and play to Fine; then, play Trio.
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sonoro

f *dim.* *pp*

p. *f* *p* *D.C.*

SERENADE OF HARLEQUIN

Allegro M.M. ♩ = 76

TH. LACK, Op. 61

Harlequin playing the guitar beneath Columbine's balcony, the window is closed. He sings

pp e secco.

mf e ben cantando

p

He speaks

mf *dolce e rall.* *meno mosso e quasi recitativo*

THE ETUDE

Tempo I.
He preludes

He sings
pp e secco

He speaks

al tempo

p meno mosso e quasi recitativo

Tempo I.

The window is still closed

He becomes impatient

At last! Columbine ap-
pears at the window

LEFT! RIGHT!

PARADE MARCH

Tempo di Marcia M.M. ♩ = 108

CHAS. LINDESA

RIO

Handwritten musical score for 'RIO' in C major, 2/4 time. The score consists of three systems of two staves each. The first system includes a treble clef, a common time signature, and a piano (*p*) dynamic. The second system includes a *legato* marking and a forte (*f*) dynamic. The third system includes a *poco cresc.* marking and a *D.C.* (Da Capo) instruction. The score is heavily annotated with fingerings (1-5) and slurs.

THE BABBLING BROOKLET

Allegretto M.M. ♩ = 108

FREDERIC EMERSON FARRAR

Handwritten musical score for 'THE BABBLING BROOKLET' in 2/4 time. The score consists of three systems of two staves each. The first system includes a mezzo-forte (*mf*) dynamic. The second system includes a *Last time only* marking and a *pp* (pianissimo) dynamic. The third system includes a *poco rit.* (poco ritardando) marking, a *quasi cadenza* marking, and a *D.C.* (Da Capo) instruction. The score is heavily annotated with fingerings (1-5) and slurs.

THE ETUDE

Dedicated to my young friends

ROUND WE GO

HENRY PARKER

INTRO.
Moderato

p sostenuto *mf* *f* *cresc.* *ten.*

ff *cresc.* *fff* *p* *cresc.*

p *cresc.* *p*

cresc. *sostenuto il basso*

Fine *animato* *con Ped.* *ff* *cresc.* *ten.*

dim. *p* *ff* *cresc.* *sostenuto* *ten.* *con Ped.*

ff *cresc.* *dim.* *cresc.* *dim.* *D.S.*

* From here go back to § and play to Fine; then play Trio.
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TRIO

dolce con espress.

cresc.

p

cresc.

marcato

sostenuto il basso

dim.

p

mf

cresc.

f

sentito

dim.

ff marcato e staccato

p dolce

ff

p

mf

cresc.

f

sentito

dim.

D.S.

VALLEY OF REST

arr. by Preston Ware Orem

SONG WITHOUT WORDS

F. MENDELSSOHN

Adagio M.M. ♩ = 72

p

cresc.

f

dim.

p

pp

sfz

cresc.

sf

pp

f

pp

cresc.

sf

pp

SONG OF THE BATHERS

REFRAIN DES BAIGNEUSES

PAUL WACHS

Quasi allegretto M.M. $\text{♩} = 60$ *ben marcato il canto*

mf *p* *con sordini* *ben marcato il canto* *senza sordini* *mf* *cresc.* *pp* *con sordini*

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). Time signature: 8/8. The music features a melodic line in the treble with slurs and ties, and a bass line with rests and occasional notes. Fingerings 4 and 8 are indicated above the first and eighth measures respectively.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff has rests. Fingerings 5, 3, 5, 2, 4, 5 are indicated above the measures. A measure rest is marked with a circle containing a cross (⊕). The system ends with a double bar line and a key signature change to one flat (Bb). Fingerings 1, 2, 4, 2, 1 are indicated below the final measure.

CODA

*pp accel. poco a poco
sempre sordini**pp**ppp*

Piu lento M.M. ♩ = 50

l'accomp. pp

Third system of musical notation. Treble and bass staves. The treble staff has a key signature change to one flat (Bb). The bass staff has a key signature change to one sharp (F#). The music is marked *p* and *mf*. The treble staff has a melodic line with slurs and ties. The bass staff has a melodic line with slurs and ties. The system is divided into two parts by a double bar line. The first part is marked *mf* and *ben marc.*. The second part is marked *poco rit.* and *a tempo*. The system ends with a double bar line and a key signature change to one flat (Bb).

Fourth system of musical notation. Treble and bass staves. The treble staff has a key signature change to one flat (Bb). The bass staff has a key signature change to one sharp (F#). The music is marked *mf* and *p*. The treble staff has a melodic line with slurs and ties. The bass staff has a melodic line with slurs and ties. The system is divided into two parts by a double bar line. The first part is marked *mf* and *cantabile*. The second part is marked *p* and *mf*. The system ends with a double bar line and a key signature change to one flat (Bb).

Fifth system of musical notation. Treble and bass staves. The treble staff has a key signature change to one flat (Bb). The bass staff has a key signature change to one sharp (F#). The music is marked *p* and *f*. The treble staff has a melodic line with slurs and ties. The bass staff has a melodic line with slurs and ties. The system is divided into two parts by a double bar line. The first part is marked *p*. The second part is marked *f*. The system ends with a double bar line and a key signature change to one flat (Bb).

Sixth system of musical notation. Treble and bass staves. The treble staff has a key signature change to one flat (Bb). The bass staff has a key signature change to one sharp (F#). The music is marked *pp* and *mf*. The treble staff has a melodic line with slurs and ties. The bass staff has a melodic line with slurs and ties. The system is divided into two parts by a double bar line. The first part is marked *pp* and *zaffiroso una corda*. The second part is marked *mf* and *tre corde*. The system ends with a double bar line and a key signature change to one flat (Bb).

Seventh system of musical notation. Treble and bass staves. The treble staff has a key signature change to one flat (Bb). The bass staff has a key signature change to one sharp (F#). The music is marked *p* and *pp*. The treble staff has a melodic line with slurs and ties. The bass staff has a melodic line with slurs and ties. The system is divided into two parts by a double bar line. The first part is marked *p* and *marcato il canto*. The second part is marked *pp* and *ad lib.*. The system ends with a double bar line and a key signature change to one flat (Bb).

THE ETUDE MY BELOVED

MEIN LIEBLING

GAVOTTE

A. HILGER, Op. 11

Con grazia M. M. ♩ = 96

ff *p* *mf* *ff* *pp* *ff* *pp* *ppp* *fp* *pp* *mf* *f*

Lento

Coda

Trio
Meno mosso

Piu mosso

Meno mosso

D. C.

LAND OF DREAMS
BERCEUSE

Lento con tenerezza M. M. ♩ = 72

CH. LAUWENS

p espressivo

pp

ppp

p calmato

sospirato

l. h. rall.

mf

p

cresc.

calmato

sospirato

sempre

rall.

mf

dim.

p rall.

D. C.

THE ETUDE

ROMANZE

Andante $MM \text{ } \text{♩} = 48$

W. A. MOZART. 1756-1791

(a)

mf *p* *p*

(b)

mf *p* *cresc* *p*

ad lib *fz* *p*

(c)

p *p* *p* *mf*

tr *mf* *p* *mf* *p* *mf* *fp* *fp* *fp* *mf*

b c

THE ETUDE

7

This page contains six systems of musical notation for a piano etude. Each system consists of a treble and bass staff joined by a brace. The notation includes various musical elements such as notes, rests, slurs, and fingerings (indicated by numbers 1-5). Dynamics like *cresc*, *rall*, *f*, *mf*, *p*, *fz*, *fp*, and *calando* are used throughout. The key signature is B-flat major (two flats). The piece concludes with a *calando* marking and a final *p* dynamic.

System 1: Treble staff begins with a *cresc* marking, followed by a *rall* section. Dynamics include *f* and *mf*. The bass staff has a *p* dynamic. Fingerings are indicated for many notes.

System 2: Treble staff has a *p* dynamic, followed by a *f* section, and then another *p* section. The bass staff has a *p* dynamic. A final measure in the bass staff has a *f* dynamic.

System 3: Treble staff has a *cresc* marking, followed by a *cen* (crescendo) section, and then a *do* (diminuendo) section. Dynamics include *f* and *p*. The bass staff has a *p* dynamic.

System 4: Treble staff has a *mf* dynamic, followed by a *fz* (forzando) section. The bass staff has a *p* dynamic.

System 5: Treble staff has a *p* dynamic, followed by a *mf* section, and then a *fp* (fortissimo piano) section. The bass staff has a *p* dynamic.

System 6: Treble staff has a *p* dynamic, followed by a *mf* section, and then a *fp* section. The bass staff has a *p* dynamic. The piece concludes with a *calando* marking and a final *p* dynamic.

À mon frère Heinrich

SOUVENIR

REINHARD W. GEBHARDT Op. 48

Allegretto M.M. ♩ = 80

VIOLIN

PIANO

The musical score is for a piece titled "SOUVENIR" by Reinhard W. Gebhardt, Op. 48, dedicated to his brother Heinrich. It is in D major and 2/4 time, marked "Allegretto M.M. ♩ = 80". The score is for Violin and Piano. The Violin part begins with a rest for the first four measures, then enters with a melody. The Piano part provides harmonic support with chords and moving lines. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Key markings include "f" (forte), "p" (piano), "dim." (diminuendo), "cresc." (crescendo), "rit. a poco" (ritardando a little), "mf e cantabile" (mezzo-forte and cantabile), and "f tremolo". Fingerings are indicated by numbers 1-5. A "Sul D" marking appears in the second system. The score concludes with a final cadence in the piano part.

p

cresc.

f

sempre marc.

rit.

a tempo

a tempo

p

rit.

f a tempo con energico e stringendo

p a tempo

f con energico e stringendo

cresc.

ff

cresc.

mc

THE ETUDE

LOVE AND THE ROSE

By permission of The Chicago Herald

GEORGE B. NEVIN

Andante

con espress.

1. "If love were what the rose is," 'Twould shut at close of day _____ And at the touch of
 2. "If love were what the rose is," 'Twould ease no weight of grief _____ And in the storm-y

*rit.**allegro*

Au-tumn 'Twould fade and die a-way
 wea-ther Dis-man-tle leaf by leaf,

"If love were what the rose is" Its fragrance would de-part _____ And make a lonesome
 "If love were what the rose is" Ah! who of love would sing? _____ Or in the clutch of

rit.

gar-den, Of all the hu-man heart,
 win-ter Look forward to the spring?

And make a lone-some gar-den Of all the hu-man heart.
 Or in the clutch of win-ter Look forward to the spring?—

*with fervor rit.**f**rit.*

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AN IRISH LOVE SONG

DENNIS J. SHEA

NORMAN LEIGH

Moderato

1. Should the fond a-dor-ing heart seek its mes-sage to im-part, What's more sub-tle than the art Of lov-ing
 2. When the thrush its mat-in sings What a ly-ric spell it flings 'Till the well-kin puls-ing rings With silv'ry

song?— When the mus-ic's ca-dences wells In the bur-den that it tells There en-wov-en by its spell Love drifts a-long— Ev'ry
 notes.— As the lark mounts to the sky Tril-ling mel-o-dy on high, Then it stirs an echo-ing cry In hu-man throats.— But their

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soul finds for its mate Some new sto-ry to re-late, And 'twould be but tempt-ing fate Mut to a - dore. If the heart finds but a song That its
lays lilt not more true Than my heart song throbs for you, And the notes are all too few My song to fill. — Could they feel the sweet un-rest That my

pas-sion will pro-long, Ah, then, dear, it can't be wrong To sing it o'er. — ev-'ry feath-ered breast Would ne'er be still. —

l.h. *l.h.*

THOU ART LIKE UNTO A FLOWER

Andante con moto

FRANCES Mc COLLIN

Thou art like un-to a flow - er. So fair, so pure, so bright, I

look on thee and sad-ness fills all my soul's de-light, I long on thy gold - en tress-es My fold-ed hands to

lay, Pray-ing that God will pre-serve thee, So fair, so pure, al - way.

p *pp* *mf* *p* *pp* *rall.*

Registration: { Gt. or Ch. Soft Melodia or 8' Flute
Sw. Soft 8' without reed
Ped. Soft 16' coup. Gt. or Ch. to Ped.
Arranged for the Organ
by the Composer

TWILIGHT SONG

REVERIE

FREDERICK N. SHACKLEY

Moderato e sostenuto M.M. ♩ = 63

MANUAL

PEDAL

Gt. or Ch.

Sw.

mp

Fine

Sw. add Oboe

Ch.

cresc.

rit.

mf *atempo*

poco rall.

TRIO

Ch. Clar. *un poco piu mosso*

Sw. Soft 8'

mf

Sw. add Oboe

poco rit.

D.C.



The Teachers' Round Table

Conducted by N. J. COREY

THE WELL-TEMPERED CLAVICHORD.

1. "Will you please tell me in what order to use the preludes and fugues of Bach?"
2. "Should they be given to all advanced pupils?"
3. "Should they be used as etudes or pieces?"
4. "Can the preludes be used separately from the fugues?"
5. "Is a student supposed to learn the entire forty-eight?"
6. "Why should much time be spent upon them when they are played so little?"—A. L. D.

It is very rarely that I receive an inquiry in regard to the Bach Fugues. Doubtless but few of the readers of the Round Table have pupils who advance far enough to play them. There are some, however, who, like A. L. D., have an occasional pupil who is ready to study them, but so rarely that the teacher himself hardly feels familiar enough with the fugues to know just how to use them. With the majority of players who have to engage in active teaching the difficult works of Bach seem to take a position similar to that of the Latin and Greek one learned in college. Although Bach's works are by no means a dead language, yet it is a deplorable fact that the treasures of musical beauty contained in them are allowed to lie so continuously upon the shelf.

Someone has said that the *Well-Tempered Clavichord* is the musician's bible. We do not question the merit of the Bible; neither do we read it as often as so wonderful a book would seem to compel. But as we put faith in the Bible, so does the musician put his musical faith in Bach and build up his musicianship upon Bach's music. I have yet to hear of a great composer or pianist who has not acknowledged Bach as the fountain head of his inspiration. The ease and facility of Bach's manipulation of the material of musical composition has been the marvel of all true musicians ever since Mendelssohn's great service in making the master of Eisenach better known to the modern musical world. Bach was much more modern in his composition than those who immediately followed him. The means of expression of his day were entirely inadequate to his thought, which was universal and far-reaching in its significance; hence his piano works are equally fresh to-day. Not only this, but his thought was so much in advance of his time and instruments that it will bear being brought up to date without doing violence to its integrity. As Busoni has pointed out, the works of Mozart and Haydn will not bear being adapted to modern conditions, but belong more to their time. It is true the Bach idiom seems remote to the average listener, but the extremely contrapuntal style, whether ancient or modern, is always caviare to the general audience. But for the contrapuntal style to be caviare to the musician means that he is no musician in any but a superficial sense. The contrapuntal idea is one of the most life-giving principles in music. There have been no greater worshippers at the shrine of Bach than Liszt, Wagner and Richard Strauss. The surface listener finds little in the music of these moderns to suggest Bach, and yet they have all been masters of the Bach principle, and their works are vivified by it. Modern composition is a great tree whose roots reach deep down into the *Well-Tempered Clavichord*. Not to know it, not to study it, not to learn and play many of the preludes and fugues is to be short of high musicianship. To predicate that they are played "so little" is wide of the mark. They are, perhaps, too intimate in character to find place upon the modern concert platform, but they are played more in private than one realizes. Modern concert music has become so brilliant in effect and recitals are given in such vast halls that the works that have been transcribed so as to meet the requirements of modern concert players, such as the transcriptions of Bach's works by Liszt, Tausig, d'Albert and Busoni, are more suitable and better represent the genius of the great master mind. These works cannot be compassed, however, except after one has had a thorough preliminary training in the *Well-Tempered Clavichord*. Many of them are only possible to the highest virtuosity. Meanwhile the player who has never studied

the *Well-Tempered Clavichord* and mastered its many difficulties has never solved the problem of ease and independence of finger action; neither has he trained his mind to a broad and ready comprehension of the many voices or parts that are constantly flowing through the majority of really great compositions. The audience that listens only for the solitary melody with the simple accompaniment misses much of the deepest and most abiding pleasure that music can provide. If you are not ready to study the *Well-Tempered Clavichord* without rebelling; if you do not enter upon the task with delight you are not yet ready to step into the ranks of that class which is known as the better element among musicians. This, I think, sufficiently answers your sixth question.

In answer to your fifth question I would say that it is not necessary to learn the entire forty-eight preludes and fugues. It would be a heroic task to any except those whose technique has become so finished that they could almost read them at sight. There are many who reach this stage, but I doubt if they spend an equal amount of time upon all the fugues. It would hardly be possible to say that they are all equally worthy of attention. The probability is that the majority of students who take up the study of the *Well-Tempered Clavichord* only make use of the first book, and do not learn all twenty-four of the fugues in this.

In answer to the fourth question I would say that the preludes are many of them played separately from the fugues and often in concert. The fugues may be played without the preludes, but in concert a fugue is rarely played in this manner.

If you mean, in your third question, etude in the sense of something of questionable musical or æsthetic value written solely for the practice of a given technical point, the Bach preludes and fugues certainly should not be given as etudes. Aside from the common technical study there are etudes which are of the highest artistic value, of which the Chopin, Liszt and Henselt etudes are noteworthy types. In these the idea of etude and piece are merged in one. There is no line of demarcation. As study material the fugues are invaluable. As pieces they are on the highest artistic level. After the student has achieved the technical ends to be desired in their study there remains the æsthetic delight of being able to perform them with ease. In the daily study it is doubtless better, however, to let the *Well-Tempered Clavichord* take the place formerly occupied by etudes. The student cannot afford to drop that part of his work devoted to "pieces," and the fugues will provide him with all the technical problems he may need for the time.

The answer to the second question, is that the preludes and fugues of Bach should be given to all advanced students who are serious in their work and who intend to become serious musicians. There is a class of players who develop a technique of extraordinary brilliancy, but whose superficiality is also extraordinary. From an educational point of view the fugues would doubtless be recommended as a means of all-around mental and musical development. And yet in such cases it often seems like debasing artistic riches, so flippant is the manner in which they express their dislike of these great master works. Their touch is often very musical in quality, and they have a dashing manner of playing brilliant things that is decidedly taking with an audience, unless that audience happens to be a cultivated one, but they go through life riding on the surface, and are always a perplexing problem to serious musicians. Bach remains a sealed book to them, often a book that is never opened. You cannot force Bach upon them. If they will meet you half way you may be able to be of much service in opening up their horizons, but no one can predicate what you should or should not do in individual cases of this sort.

The fugues are of such a uniform grade of difficulty that there is little choice in their order of succession in study. From an educational standpoint an edition of selections from both books

would be an excellent thing, for many of the most interesting are in the second book, and the majority of students discontinue their Bach study with the first book. Meanwhile, for the purpose of this article, I shall confine myself to the first book. No. 10 in E minor may be studied first. The prelude is a good introduction to the study of Bach, as it will at once betray any unevenness of finger action. The same may be said of the fugue, which is the only one in two voices. No. 6 in D minor may follow. In contrast to this fugal meditation the brilliant and vigorous No. 5 may come next. The prelude will show the beauty of a perfectly even finger legato. The fugue is fairly majestic in its vigor and is always a favorite. No. 2 makes an excellent complement to these, the two hands combining in the brook-like murmur. The excessive staccato indicated in the Czerny editing of the fugue that accompanies this prelude, the most commonly used edition, is dry and monotonous. It is much better phrased in the Busoni edition. As a matter of expense the Busoni edition may not be generally used for pupils, but it should certainly be in the hands of every teacher. His comments are invaluable to those wishing to teach or learn the *Well-Tempered Clavichord*. Played in accordance with his phrasing this fugue becomes one of the most charming pieces imaginable. Although the staccato may have been effective on the clavichord of Bach's time, yet it does not accord with the spirit of the modern piano. The graceful prelude in A flat, No. 17, with its suave fugue, follows comfortably here. Then No. 6 in F major, both prelude and fugue presenting many difficulties, although very pleasing in effect. Then No. 9 in E, followed by the bravura-like prelude in B flat, No. 21, and its almost playful fugue. No. 23 may now put the player in a more serious mood. No. 13, which may come next, is charming from beginning to end. No. 8, in E flat minor, is technically of comparative simplicity, but emotionally one of the most difficult. It is a direct forecast of the modern romantic school, and was regarded by Rubinstein as one of the most beautiful of Bach's compositions, a sort of nocturne of the deepest significance. It requires an infinite gradation of tone quality and should not be attempted too early in Bach study. Busoni regards the accompanying fugue as the most important in the first book. It requires a player of mature interpretive powers to do it justice. No. 7, in E flat major, may be studied next, and then the first in the book. Although the prelude is the simplest of all, yet the fugue is difficult. No. 15, in G major, will also be found more difficult than it looks. Then may come No. 3, in C sharp major, a fascinating prelude and beautiful fugue. Those who had the good fortune to hear MacDowell play this prelude must have realized how delightful these things can be made when the perfunctory, pedantic method of playing is abandoned in favor of the emotionally living interpretation that so great a mind as Bach would have approved could he have lived until to-day. After having studied these the student may take up Nos. 14, 16, 22, 12, 4, 18, 19, 20, 24, completing the first book. Some of these later ones may be omitted and some of the most notable ones from the second book substituted for them if desired.

SUGGESTION FROM A READER.

"I read the note of E. M. B. in the Round Table on how to teach time to beginners. Having had over forty years of experience, I have long since adopted a plan of my own which is so plain and simple that even the youngest child can understand and master it in a very short time. Will E. M. B. try it and let me hear from her through the Round Table?"

"This is my plan or method. At the very first lesson I show them the table of time. After explaining same, I have them count aloud each note as if there were four in a measure, beating the time with me on the table, counting four to the whole notes, two to the half notes, and one to each quarter."

"When they can do this alone and correctly, then we go back to the whole note, this time using the word 'and' between each count up to and including the eighth notes, telling them always to hold the quarters down until they say 'and,' and also to play the eights on the word 'and.' Before they are ready for the sixteenth notes, they are drilled to count two for one, and two for 'and,' etc. Finally, when they can feel the time or 'have the clock inside them alright,' we drop the 'awful and' that some teachers so object to. I believe in using common sense in the case of something that is so helpful in the beginning."—MRS. LOUISE SIMPSON, Canton, Mo.

A MAN must master his undertaking and not let it master him. He must have the power to decide instantly upon which side he is going to make his mistakes.

SIDE STUDIES FOR MUSICIANS.

BY HARVEY B. GAUL.

ONE of the best ways to study music is to take up a side study. No matter what the subject is, it is far better to learn some other thing along with the pursuit of music than it is to steadily grind at that.

We should observe and obey the law of nature that tells us to diversify our labors, we should seek relaxation from one pursuit by actively "going in" for another. Gladstone, with his vigorous constitution realized that. He sought for relaxation, physical and mental, by chopping trees. Mendelssohn found recreation in sketching and painting; Saint-Saëns, who is a living example of versatility, finds pleasure in astronomy. There are many others, as a glance over the names of great men, past and present, will recall to your mind. There are men who have a side study in which they are almost as proficient as in their profession.

Why do we musicians work more than any other class of professional men? We consecrate ourselves to our art—and slave and work assiduously, much to the detriment of our health. It is very doubtful whether a doctor, lawyer, merchant or chief, as the old rhyme runs, works at his calling as hard as a musician. It is very doubtful. Perhaps this is why music has been called a "narrow profession." Our health and well-being demands that we give a certain amount of time to recreation and exercise.

It may have been thought aesthetic in the olden days to be anemic and high strung, but in this age of strenuousness and feverish haste, health and strong nerves are imperative. Gilbert and Sullivan caricatured a contemporary litterateur in the character of Bunthorne—in "Patience." That type was common among the artistic professions of those days, but now, and we ought to be grateful, it is like the Dodo bird, quite extinct. We should turn to outdoor sports or change of environment when we feel our forces weakening.

THE AVOCATION SHOULD BE BENEFICIAL.

When you choose a side study, choose one that will benefit you either along intellectual or physical lines. If one prefers the intellectual—psychology presents an unlimited field. Botany also offers a great area in which to ride a hobby. Languages will prove a revelation and are really indispensable, if you would be a well equipped musician. "Physics" and "mechanics" are both related to music—whether you have thought of it or not.

Physics will instruct you in the theory of sound and tone; mechanism will inform you of the construction and workings of your instrument. The studies are really invaluable for the musician—they are as important to him as costuming and history are to the artist.

If one craves physical recreation—the piscatory art as followed by Izak Walton is irresistibly alluring. One might even follow Cincinnatus with advantage. Then, in summer and fall there is the "call of the wild." There are many and devious ways, as Ruskin and Morris knew, and as F. Hopkinson Smith and Weir Mitchell practice. These men have obtained much benefit from their side studies.

We read of the following men in our daily prints as firm believers in athletics. It gives them stimulus for their work. Theodore Roosevelt is a famous equestrian and sportsman; John D. Rockefeller is equally known

as a golfer and cyclist. Jack London is a sailor, the late venerable Bishop of Delaware, Bishop Coleman, is well known as an exponent of pedestrianism. These men all make time for "sport." They follow their hobbies in both field and stream.

A well known artist of my acquaintance is as good a carpenter as one could wish, and a widely known composer, whom I also know, is a splendid cabinet maker. These men are keenly alive to the value of relaxation; and when they want a rest or change they seek it in tool shop and carpenter's bench. Much study is a "weariness of the flesh," as the wise writer of Ecclesiastes said—consequently an avocation or side study is a most desirable thing. Musicians, above all other professional folk, need a side study, for all work and no play makes *Jacques* a decidedly dull musician.

RELAXATION IN THE STUDIO.

BY MAGGIE WHEELER ROSS.

WE have all heard of the teacher who read magazines, wrote letters, prepared programs, or otherwise occupied himself while actually giving a lesson. This, of course, is unjust to the pupil, for he has paid for this time and the physical and mental efforts of the teacher belongs to him, just as much as does any other purchased article. In my opinion, however, it is equally as unfair to the well started pupil to sit beside him through an entire lesson. Where this is the habit, and the class is large, the pupils following in rapid succession, it is nothing short of "musical murder" to the pupils who come late in the day.

How can anyone sit all day beside a piano, going through a routine of exercises, pieces and studies, and not become mentally and physically exhausted? They must grow nervous, cross, and fretful, or dull and lethargic, according to temperamental tendencies, and neither condition is conducive to first-class teaching, or satisfactory learning. Of course the phlegmatic, unemotional, mechanical, wooden-headed teacher can stand this sort of thing unharmed, but such a temperament is never found in the successful teacher—the one who makes artistic, brilliant, or heart-stirring players.

I always arrange my lessons in three divisions—technic or finger exercises, studies, and pieces, allotting the time about equally upon each division, unless the individual case requires special arrangement. I take the technic first, for it limbers the fingers, and makes ready for the studies. I put the pieces last, because usually they interest the pupil more than the other work, and he is anxious to play them after the fatigue of a lesson on the dryer stages.

I find a pupil will seldom do good technical work if he is already worn with piece and study playing. I like to have them go at the technic with a fresh active mind. I never leave the pupils' side during the practice of technical exercises or studies—watching them most carefully for hand position, or errors of fingering, etc., but I have learned that it is a great advantage to both the pupils and myself to cross the room and listen to the performance of the pieces at a distance, rather than at their side. The advantage to the pupil is two-fold, it gives him more freedom and greater confidence. The advantage to yourself is enormous. You change your position, which rests you physically, and enables you to be more alert mentally, thereby making you a better and more patient critic.

Again, this rest comes at the end of a lesson, and you are therefore in a better condition to begin the next lesson; and thus do a more noble part towards the pupil who follows. Do not let any other work occupy your mind because you have left his side. Teach yourself to recline in a relaxed position in an easy chair, or stand, or even walk noiselessly back and forth at the other end of the room, while you watch your pupil for the proper use of wrists, arms and shoulders, and grace and ease of position while playing, and listen for mistakes in harmony or phrasing, accuracy of tone, and delicate management of the pedal. Keep a mental note of the corrections you wish to make, or suggestions you have to offer, but under no circumstances interrupt the performance until the piece is finished. The stumbling, halting manner, in which many pupils deliver their pieces is caused by the unwise interruptions of unthinking teachers during the practice at lesson time. If you are sitting right beside the pupil the temptation to make the interruption is far greater than it is from across the room, where you assume the part of an interested listener. Undoubtedly the pupil's main object is to play pieces, the parents and other relatives of the children demand and expect it, the more mature student longs for it, therefore let it be a large part of the study, and aim to make it as artistic and profitable as possible.

I once received instruction from an enthusiastic teacher who had two small teaching rooms opening into a large reception hall. As his pupils arrived they were ushered into alternate rooms by his attendant. The master thus changed his room and surroundings with each pupil. Few of us can afford two teaching rooms, two pianos and an attendant, but we can arrange our own affairs to fit the case, and rest our mind and body by a change of position, to the great benefit of all concerned. Annie Payson Call has proved that there is power through repose. Repose does not mean lethargy or inanimation. You must enthuse if you awaken the best in your pupil. You cannot enthuse if you sit all day in the same chair, by the same instrument, and teach the same things over to a lot of pupils who show many of the same characteristics and inclinations.

Move about your studio as much as you can consistently, and relax frequently. Your pupils will gain thereby, and you will be less of a wreck at the end of a hard day's work.

Life is made up of detail. One does not live in general, or be good in general, or study in general, or make gain in general, or practice in general. It is all in particular—in detail. As the house is built of bricks, so is progress made up of details. In a sense, each detail is a specialty. So it is that the work of the musician is a thousand details. He must specialize on each one, for the time being. Later, he must specialize in a larger way, for this is an age of specialists. One can not do all things well. One can not even play Bach and Chopin equally well. Some performers are noted as Bach players, others as performers of Chopin. The lesson is to recognize the natural tendency of mankind and to avoid scattering one's efforts over too wide a field. To hit a nail on the head a thousand times in an hour brings more results than to hit it a thousand nails once. It is making a specialty of the one nail until it is driven home.—H. Francis Gates.

DISSIPATION AND MUSIC STUDY.

BY CHAS. E. WATT.

"It is dissipation that kills, not work," said Robert J. Burdette in a recent sermon, and the astute Robert never uttered truer word in or out of the pulpit. For, work done according to sane principles and within legitimate working hours never yet hurt anybody—whereas, dissipation has killed its tens of thousands, and where it has not killed it has stunted the development so as to dwarf the mental possibilities, and so has ruined the mind and heart, even if the body still lives.

That "all work and no play makes Jack a dull boy" is very true, and it is equally true in the fact that it makes Mary a dull girl also—but play and dissipation are two distinct things and the trouble with young people is that they are too prone to insist on "having a good time" too much of the time and do not remember that growth will only come through a judicious admixture of work with play.

A high school girl for instance needs an hour or two of outdoor relaxation each day and she should have a social evening at least once a week, and either a concert or a play on another evening. This, however, is all legitimate relaxation, and with a normally healthy girl it may be managed, and time and strength enough still be left for the moderate study of piano. But, can the school girl afford to dissipate to the extent of going continuously to the theatre, or devoting all her evenings to society, or even to the extent of occasionally going to a dance where in one evening she will use the strength that properly belongs to three days? Emphatically she cannot, and if she is not willing to forego these excesses she might just as well make up her mind, first as last, to be a failure not only in music, but in every serious study as well, for—inevitably she will fail.—Ex.

DICKENS ON HARD WORK.

WE are continually being confronted with the statement that success is achieved only by hard work and definite purpose, not only in music, but in all walks of life. One of the most eloquent statements of this fact was made by Charles Dickens.

"I never could have done what I have done," he said, "without the habits of punctuality, order and diligence, without the determination to concentrate myself on one object at a time, which I then formed. Heaven knows, I write this in no spirit of self-laudation. . . . My meaning simply is that whatever I have tried to do in life I have tried to do well; and, in short, I have always been thoroughly in earnest. I have never believed it possible that any natural or improved ability can claim immunity from the companionship of the steady, plain, hard-working qualities and hope to gain its end. There is no such thing as such fulfillment on this earth. Some happy talent, some fortunate opportunity, may form the two sides of the ladder on which some men mount, but the rounds of that ladder must be made of stuff to stand wear and tear; and there is no substitute for thoroughgoing, ardent and sincere earnestness."

"Every action," says Emerson, "is measured by the depth of the sentiment from which it proceeds." Correct technic is essential to good piano playing, but unless musical sentiment is also present, technic is not more than a form of acrobatics.

Department for Singers

Editor for March

E. Davidson Palmer, Mus. Bac., Oxon

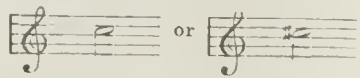
AN UNKNOWN TRUTH ABOUT VOICE PRODUCTION.

[In presenting the following article to the readers of THE ETUDE, we must ask them to recollect that the sole mission of the editor is to seek for the truth in all its phases. It is not within the editor's province to determine arbitrarily what is right and what is wrong. Consequently many articles are presented in this magazine which may be exactly opposite to the principles maintained by some of our teachers. We cannot take one side and maintain that that side only is right. We must present all sides of a question. The broad and earnest reader wants to read all sides and then form his own opinions. The following articles are from a series by a conscientious, highly educated and gifted English teacher. Although they are radical in some respects, they will surely stimulate sensible people to do some profitable thinking and "auto-inspection." As a matter of fact, hundreds of teachers of voice do not now concern themselves to any great extent in teaching different registers. Judging from the correspondence received at this office, there has seemed to be a popular tendency in this direction for some time. We do not attempt to say which is right. We simply aim to be fair to all earnest thinking investigators. Again let us mention the fact that THE ETUDE does not permit controversies or polemical discussions. If the following opinions do not coincide with your own, remember that with the able staff of editors engaged to write for the Voice Department of THE ETUDE there must necessarily be some representative of your own views.—Editor of THE ETUDE.]

For the last twenty years I have been persistently seeking to draw the serious attention of the musical profession and the musical public generally to certain remarkable facts which have come to my knowledge in connection with the subject of voice production. Experience must have shown many teachers that the percentage of vocal success is entirely out of proportion with the amount of effort put into vocal study. In seeking a remedy for such a position let us glance briefly at some of the best known vocal systems, particularly those which are supposed to be based upon a scientific foundation. One of the most widely known systems of voice training is that of which the Manuel Garcia may be regarded as the leading exponent. According to this authority, whose name is held in deservedly high esteem by musicians and scientists alike, the human voice consists of three registers; that is to say, it is divided by "breaks" into three portions which are produced in three essentially different ways.

The lowest of these portions is termed the chest register; the middle portion is termed the medium or falsetto register; and the highest is termed the head register. The chest register extends from the lowest note of which the human

voice is capable as far as it can be carried a considerable distance beyond that limit, but that note is regarded as marking the highest point to which it is safe to take it, and this no matter what the character or compass of the voice may be. The medium register (also called by Garcia the falsetto register) is considered to begin at the point at which the chest voice ends (though it is admitted that it can be carried a little lower), and its upper limit is said to be



To take it beyond this point is considered, as in the case of the chest register, to be dangerous. The head register, according to this theory, commences at



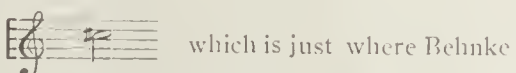
and extends from this point to the highest note which the human voice can produce.

Another popular system follows the lead of Emil Behnke, whose laryngoscopic investigations, carried out in conjunction with Dr. Lennox Browne, led him to formulate a theory similar to, and to a great extent founded upon, that previously propounded by Madame Seiler, of America.

According to this theory the human voice has four more or less perceptible "breaks" in it, and as each of these "breaks" is believed to be caused by an essentially different laryngeal mechanism, it follows that the voice as a whole possesses five registers. It is admitted, however, that some of the "breaks" are difficult to discover and are of minor importance, and the advocates of this theory are, for the most part, disposed to agree with Garcia that, broadly speaking, the voice may be said to consist of three registers, while they believe, as Garcia appears formerly to have done, that two of them may be subdivided. Behnke calls these three registers the thick, the thin and the small registers. The lowest or chest register he subdivides into lower and upper thick, and the middle register into lower and upper thin. As to the position of the "break" between the thick and the thin registers—that which, setting aside subdivisions, we may call the first main "break"—he is in substantial agreement with Garcia; but as regards the position of the second main "break"—that between the thin and the small registers—the two authorities are widely at variance. Behnke places this at



while Garcia places it at



which is just where Behnke

makes one of his minor "breaks." Since both these systems claim to rest upon a scientific basis and to be supported by laryngoscopic evidence, this discrepancy, coupled with the difference of opinion as to the number of the registers, is worthy of particular notice. It proves, at any rate, that even the laryngoscope, great as is its value, is not quite so infallible a guide as some would have us believe.

Besides the two systems of voice-production the distinctive features of which have just been described, there is a third which demands our attention.

FOUND IN THE "OLD ITALIAN SCHOOL."

Many present-day singing teachers recognize a system of voice-production based on the assumption that the human voice has two registers, and two registers only. "The old Italian Masters," says Sir Morell Mackenzie in his book, *The Hygiene of the Vocal Organs*, "recognized only two registers of the human voice, the 'chest' and the falsetto or 'head,' the two latter terms being synonymous."

It should be mentioned that he refers to a treatise by a famous Italian singing master of the seventeenth century in support of his statement. I am disposed to think that the Italian term *voce di testa*, or head voice, was in use at a much earlier date than the term *falsetto*. When the latter term began to be employed, those who adopted it applied it to a voice of the same kind as that which was formerly called head voice, but not wittingly. When the upper register of the male voice was very thin and weak they called it falsetto, believing that it was sometimes unnatural and that it ought not to be used. When, on the other hand, it was found to be fairly strong and substantial they took it to be an essentially different kind of voice and advocated its use under the name of head voice.

The term head voice has also, where men's voices are concerned, been employed by some teachers in a very different sense. As used by these teachers it means a kind of voice which is produced by the same laryngeal mechanism as the ordinary chest register, but is so softened and restrained by the extreme elevation of the soft palate that its character is very greatly altered. This is sometimes called mixed voice, the idea being, that in those cases in which it is used, the two registers, like twins in the once famous ballad, have in some mysterious way "got completely mixed." Those who take this view with regard to the male voice hold that the so-called falsetto is not a natural but an artificial or acquired voice—something which ought not to exist, and must on no account be encouraged to do so. Thousands of men, however, could be found to testify that the voice to which, in their case, the term falsetto is now applied is identical with the voice which they used in boyhood.

The two-register theory, though often supposed in the present day to be unscientific and in direct conflict with the evidence of the laryngoscope, has the support, amongst other authorities, of the late Sir Morell Mackenzie, and also of the great German physiologist, Johannes Müller. The former, who made a laryngoscopic examination of the throats of between three and four hundred good singers, writes as follows in the book to which I have already referred:

The actual mechanical principles involved are only two. In singing up the scale the vocalist feels that at a certain point he has to alter his method of production in order to reach the higher notes. This point marks the break between the so-called "chest" and "head" registers, or what may be called the lower and upper stories of the voice. This division of the voice is fundamental, all others being based either on convenience for teaching purposes or on fantastic notions derived from subjective sensation or erroneous laryngoscopic observations.

The real secret of voice production does not lie in breathing, despite the oft-quoted Italian proverb to the effect that he who knows how to breathe knows how to sing. It is not in the lungs, but in the larynx that the solution of the vocal problem is to be found, as the following facts attest:

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1. That there are in men, as well as in women and children, voices in which separate registers do not exist—voices which are produced in one way only throughout the whole of their compass.

2. That where two distinct registers are found, if the upper register be carried downwards as far as it will go, and energetically exercised, the result is that both registers are benefited.

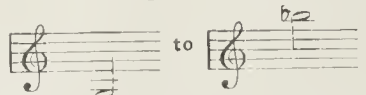
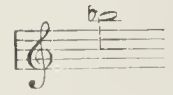
3. That in voices which possess two registers vigorous and persistent exercise of the lower or chest register is injurious both to itself and to the upper or head register.

4. That the voice which is commonly called falsetto is, under certain conditions, capable of development to such a degree as entirely to transform its character.

VOICES WITHOUT SEPARATE REGISTERS.

AMONG men as well as among women and children, voices are to be found which do not possess separate registers, but are produced throughout their whole compass in one way only. Sir Morell Mackenzie, in his *Hygiene of the Vocal Organs*, refers to the fact incidentally more than once, but does not draw any conclusions from it. A few modern theorists endeavor to explain it much as follows: The voices in question, they say, undoubtedly appear to be produced by the same laryngeal mechanism throughout, but this is not really the case. A change of production does and must take place somewhere, but the different registers are so well and perfectly blended by nature that no alteration of the mechanism is discernible.

In reply to this let me first of all refer to my own voice, which in boyhood was a good example of the kind now under consideration. It was a pure soprano voice of good quality, extending

from  to  In its

production Mother Nature was my only guide. So far as I was concerned registers had no existence. My voice in those early years was produced from one end of its compass to the other without any change whatever in the nature of the laryngeal mechanism. One mode of production only was employed, namely, that which is said to belong rightly to the "middle" or, as some call it, the "thin" register—the latter term being altogether a misnomer as far as my voice was concerned, seeing that there was nothing thin about it. On the contrary, it was always quite firm and strong, no matter whether the upper, the middle, or the lower portion was being made use of, while no amount of exercise ever seemed to tire it. Sometimes I sang treble; sometimes alto, but whichever part I sang I always produced my voice in the same way. Sir Morell Mackenzie says that he is able to affirm, from the examination of a great number of cases, "that boys who sing alto always use the chest register." It only shows how, on this subject, even the most acute and conscientious observer is liable to be led astray. I have a complete and vivid recollection of what my voice was like and the way in which it was used both before and immediately after the great change, commonly spoken of as the breaking of the voice—and I can assure my readers that the chest register, taking the term in its ordinary meaning, did not exist in my voice until after the "breaking" period had commenced.

Having shown that the boy's voice may be, and sometimes is, produced in its entirety by one laryngeal mechanism alone, it is not necessary to occupy time and space in proving that the same thing is true concerning the female voice, be-

cause as regards the means of production, there is no difference between the two cases. I come then to the question of the adult male voice. Is it possible, the reader may ask, to find among men's voices any which are capable of being produced from the bottom to the extreme upper limit of the compass without a radical change in the vocal mechanism? The prevalent opinion among musicians certainly seems to be that it is not. The natural voice of a man, they argue, is the chest voice, and the upper limit of this chest voice, as they know from their own experience, is not identical with the upper limit of their vocal compass. Beyond the range of the chest voice is another voice, produced by a different mechanism—the voice in which they can imitate or, more accurately speaking, caricature the tones of a woman's voice, commonly known as falsetto, in fact, as the terms chest voice and falsetto had come to have any meaning for me I began to notice that there were adult male voices in which these separate registers had no place, and I may add that I noticed also, as a distinguishing feature of these voices, the exceptional ease with which they were produced. Since the time I am referring to I have met with a good many other voices of the same kind, and in nearly every case the voice was one which had never been trained. I am also quite satisfied in my own mind that these voices are not only apparently, but actually produced by one laryngeal mechanism only. Strange to say, I can also claim in support of it the testimony of the laryngoscope. This little instrument is generally supposed to be the unswerving ally of the multi-register theorists. In the hands of an independent investigator like Sir Morell Mackenzie, with no pet theory to substantiate, it reveals something quite undreamt of in their philosophy.

In the book, to which I have more than once referred, Mackenzie records several instances of professional singers, male as well as female, whose voices, when examined by means of the laryngoscope, were found to have only one mode of production throughout the whole of their compass, "sound flowing on," to quote his own words, "in one unbroken stream from the lowest note to the highest." He also cites the physiologist, Dr. Wesley Mills, of Montreal, as having noticed the same phenomenon. Both these authorities regard the voices in question as being extremely rare and exceptional. Possibly, however, it is not so exceptional as might be supposed.

EXERCISING THE UPPER REGISTER.

THE second fact which demands our attention is that, in voices in which two separate registers are discernible, if the upper register be carried downwards as far as it will go and energetically exercised, the result is that both registers are benefited; that is to say, the upper register is strengthened while the lower is improved in quality and rendered easier to produce.

I regard the "two register" division of the voice as the correct one in all cases where any division at all is necessary. I fully agree with Sir Morell Mackenzie that the break which occurs in passing from the chest register to the voice immediately above it is the only break which is caused by a change in the mechanical action of the larynx. Other breaks, where they are not wholly imaginary, are for the most part very slight, and are caused by sudden modifications of tone brought about by the action of certain parts of the resonance apparatus, namely, the soft palate, pharynx and tongue.

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the lower or chest register—and this is the point I wish to emphasize—the fact is one which, notwithstanding its importance to singers in general and to men singers in particular, seems to have entirely escaped attention. Yet it is a fact which can easily be verified. Let any man who uses the chest register exclusively try the effect of resting this voice for a few months and exercising in place of it, at not too high a pitch, the other voice—the voice which he probably calls falsetto. Then let him go back to the chest voice and see whether it is not all the better for this novel treatment. It is quite possible he may have been told that to treat the voice in this way is the worst thing he can do for it. In voices which possess two registers, vigorous and persistent exercise of the chest register is injurious both to itself and to the head register.

After what has already been said it is perhaps scarcely necessary to explain that by head register I mean all that voice which is no part of the chest register. That is to say, I use the term not in the limited sense in which Garcia and many others use it, but in the sense in which, as we have seen, there is good reason to believe it was used by the old Italian singing masters. In the great majority of cases the exclusive use of the chest register is looked upon as a matter of course, and the regular and systematic exercise of this voice two or three times a day is enjoined upon the pupil as an indispensable condition of progress. What is the usual result? A deterioration which is in direct proportion to the amount of exercise to which the voice has been subjected.

In many cases the injury that is done does not attract any particular attention. The ordinary listener is so much impressed by the general improvement in the style of the singer, and by the artistic manner in which he has learnt to manage his voice, that he loses sight of the fact that the voice itself is not as good as it was originally. In the same way the singer also is misled. Indeed, not only may he be unconscious that his voice has been in any way impaired, but he may even be under the impression that it has decidedly improved. He does not realize that this increase of tone is simply and solely owing to an increase of effort.

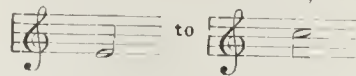
It is well known that where the woman's voice is concerned the head register is injuriously affected by the forcing up of the chest register beyond a certain point. But as regards the man's voice, owing to the views which everywhere prevail as to its nature and treatment, the fact that the exercise of the chest register may have a weakening effect upon the head register is one with which neither pupil nor teacher is at all likely to concern himself.

A NEW PHASE OF VOCAL DEVELOPMENT.

THE last fact needs fuller explanation. The voice commonly called falsetto which is believed to be of no use whatever, can be strengthened and extended to the very bottom of the vocal compass, and by means of suitable exercises perseveringly continued, can be so completely transformed as to lose entirely the peculiar falsetto quality and to become what may best be described as a new kind of chest voice. This will equal the ordinary chest voice in fulness and power, but vastly excels it in every other respect.

I have already described my voice as it was in boyhood. After the "breaking" or changing period arrived, instead of possessing one voice, as formerly, I found myself with two. The one, produced in a way which was new to me, extended

from an octave lower to middle C; the other produced as in childhood, from



The lower voice could be carried two or three tones higher, but only by a manifest effort of a kind which I had never experienced when a boy. The upper voice could be carried a tone or two lower, but was then so weak as to be of little or no use. The former of these two voices I called chest voice, and the latter falsetto. The voice which I called falsetto was simply the remains of the old soprano voice of my earlier years.

I was told that at this "breaking" period the singing voice ought to be rested entirely. So, for a time, I gave up singing. As well as I can recollect, I allowed about eighteen months or two years to elapse before I re-commenced. I did not find, however, that the rest had done the voice any perceptible good. The only way in which I could use the voice to any advantage was in singing alto. I sang in this way in a choir for some years, and also joined a male voice quartet party, in which, as the quality of the upper register was good, it proved of some value. For the lower notes up to

I employed the chest voice, and for the notes above that point the voice which I had now begun to call falsetto.

When I was about two and thirty years of age I went to consult a teacher of singing, whose method of training had been somewhat strongly recommended to me by one or two of my musical friends. Up to that time, although I had had a good deal of musical education in other directions, I had never taken any singing lessons, because I did not consider my voice worth training. He told me that he made great use of head voice, and gave me some exercises for carrying the head voice down. I assumed that his meaning of the head voice and falsetto were practically the same thing, though I afterwards found that this was not his opinion.

The method of training was as follows. The chest register was to be used only for those notes which were quite easy to produce. The break between the chest and head registers had its position determined by this consideration, and was not regarded as fixed by nature at any given point. The head register was to be employed from the highest point at which it could be produced without undue strain to the lowest point at which any appreciable tone could be obtained. At first the chest voice was carried up to

while the head voice was not taken below except in a cer-

tain arpeggio exercise, which almost of necessity brought it down occasionally to a pitch at which it was scarcely audible. After a few weeks I ceased to employ

the chest register above

Continued on Page 221

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[The leading articles in this Department were all written by Dr. Carl.—EDITOR'S NOTE].

PRESENT DAY NEEDS IN ORGAN STUDY.

If the majority of organ students knew how to practice and make the most of their time and opportunities, it is safe to predict that the world would be flooded with good organists and any quantity of virtuosos. The question is constantly being asked, "How can I better my position?" Scores of organists have studied and found themselves able to accept a modest position. To take the next step is the all-important question, as here is where the difficulty lies. There are a goodly number who, by having acquired a certain knowledge of the pianoforte, take up the organ in order to increase their income by playing Sundays. The requirements of the position are slight at first, only a simple service being demanded. Then gradually one thing after another is added until musical services are introduced, with a cantata or oratorio to be sung by the choir at least once a month. Then a fifteen-minute organ recital, either to precede or follow the service. The demands by this time have outgrown the organist, and he must progress in order to maintain and hold the position. Naturally there can be but one conclusion—he must study.

SYSTEMATIC STUDY NEEDED.

It is unfortunate that many who make the organ their life work do not systematize the same as in the study of the pianoforte and other instruments. In order to lay a firm foundation, there must be method.

First, the touch of the instrument. The action may be tracker, tubular or electric; this is of no consequence; the touch of the manuals and pedals and the correct positions of both hands and feet must be mastered. It is equally as important that this be done as on the pianoforte. A previous knowledge of the latter, is of large assistance and should be acquired in advance if possible. Technical work should be given, including special exercises for the feet alone. The study of the legato touch should be started at once, with a prompt attack and release of the key. Exercises in trio work should next be introduced, for the organist must have absolute independence between hands and feet. The organ is an orchestra in itself, as the parts must gain the freedom necessary to make the voices freed out with clean-cut rhythm. This all leads up to the study of Bach.

MASTERING THE PHRASE IN ORGAN STUDY.

If students would practice slowly, hours each week would be gained. The principal reason for insecurity and lack of repose comes from the neglect of phrase work. Each phrase should be repeated over several times daily, and not proceed until it is mastered. Routine work counts for little and should not be permitted. Instead, each phrase should be mastered, then joined to the next, and so continue until the part or section is accomplished. The majority of our virtuosos are not prodigies, but what they do is the outcome of continued perseverance in this

particular line of work. "Good, old-fashioned, hard work," as one critic has named it, is what everyone needs. Some artists spend an entire morning on the development of a single phrase. What they accomplish is marvelous, and it pays them to do it. One cannot play with style until absolute accuracy is acquired and the notes played exactly as the composer wrote them.

During a visit to Lucerne, Switzerland, the manager of the Hotel Eden related how Madame Nordica spent a season there when learning the role of *Isolde*.

The practice began in the early morning and continued until night. Never once did she deviate from phrase work, repeating each one over and again until thoroughly mastered and well rounded. Finally, when the guests objected and asked if she would sing an aria occasionally to relieve the monotony, she left and was forced to rent a room in the town, so small that Frau Wagner, who was with her, had to stand when she was seated, as no other hotel would permit the phrase practice. The result of all this was that on her return to America she made one of the greatest successes of her career. This same perseverance holds good in organ study. The late Alexandre Guilmant was a noble example. For hours he would work on the individual phrases of a composition, and frequently one he had composed himself. He was particular even to the minutest detail, and would exercise as much care in the folding of a newspaper as in playing a Bach fugue. Many organists, and especially those with a limited amount of time at command, will say that all this is impossible and beyond them. Not so, for a great deal can be accomplished in a small space of time, if the mind can be made to bear upon it.

LEARN TO PLAY BEFORE EXPERIMENTING WITH STOPS.

The study of the art of registration is usually taken up too soon. To make one's playing distinctive and rise above the ordinary it is first necessary to learn to play. The stops must not be depended upon for the effect, but, instead, as an aid in producing it. The late Dr. Turpin, who for many years was president of Trinity College, London, used to say, "First learn the piece on the open diapason alone, then register it afterwards." His reason was to insure absolute clarity of tone, and to give each note its correct value, and not diverting the mind with the use of the stops. In the choice of stops to obtain correct tonal color and balance, a knowledge of the orchestra is highly important. The three families (as they are called), the flutes, strings and reeds, must each be given its place. For example, if a passage is played on the strings, and a change is thought advisable, play the next on either the flutes or reeds, but not on the strings, even if on a different manual, otherwise there will be no contrast, and the passage will become monotonous. The excessive use of the strings should not be tolerated. Beautiful as they are, if used continually, they become tiresome and all sounds alike. The organ is a noble instrument.

To give the grandeur which is its just due, the diapasons and flutes must be employed and take precedence over the strings and reeds. The flute work is round and full and fills the space with tone. The strings carry, but do not fill. The tremolo should be used sparingly. Constant vibration of the tone becomes tiresome, and does not produce the effect the performer is seeking to obtain. In certain passages it is effective, but great discretion must be exercised in its use.

Too much cannot be said against the persistent use of the tremolo, not only in the lighter effects, but also with the full organ, when the stop should never be drawn. The Vox Humana and Vox Celeste, both exceedingly effective in their proper place, must not be used to excess, and not drawn with full organ effects. The eight-foot tone should invariably predominate and the parts all ways be well balanced.

How few play the hymns well! To play an interesting service and give an uplift to the congregation is a study in itself. Hymnology is an all-important and interesting subject—too often neglected and allowed to take care of itself. Hymns must be played with a firm and steady rhythm, due regard being given to the words and sentiment to be expressed.

SELECTING SUITABLE MUSIC FOR STUDY AND SERVICE.

It is a common fault to select pieces beyond the ability of the performer. It is a mistake to turn down a composition simply because it looks easy and can be read at sight without effort. Von Bülow said, "There are no easy pieces." The great artists are usually remembered for their interpretation of some simple piece.

For instance, Guilmant for his *Cradle Song*, Paderewski for his *Menuet*, Kreisler for Dvorak's *Humoresque* and Adeline Patti for *Home, Sweet Home*. There is a wealth of pieces in the medium grade which are practical value and suitable for use in the church service. While transcriptions should not be used to a large extent, there are many pieces which lend themselves admirably to the organ and can easily be adapted.

The ambitious and progressive student should not be content with any one school of organ music, but select the best from each. Guilmant, Widor, Gigout, Salomé, Dubois, Franck, Vierne, and Bonnet (French); Bach, Mendelssohn, Reger, Wermann, Bibl, Merkel, Karg-Élert and Rheinberger (German); Capocci, Bossi, Fumagalli (Italian); Smart, Pollins, Wolstenholme, Stanford, Lemare, Tours, Bridge and Stainer (English); Foote, Buck, Parker, Dunham, Whiting, Rogers and J. K. Paine (American). The above are representative names from each school whose works are well known and largely played.

Rules are easy to give, but often difficult to follow. Practice and preaching will, however, always remain widely apart. One fact remains unchanged, and is especially true in the rush of the present day. It is this: "The man who does not keep up with the procession will soon find himself far in the rear." Even though an organist is now holding a small position, it may not be long before the demands will be largely increased. The man who keeps abreast of the times is bound to succeed, and will surely make a steady progress in his chosen profession and life work.

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GUILMANT'S CONTRIBUTION TO ORGAN MUSIC AND ORGAN PLAYING.

WHEN Alexandre Guilmant came to Paris from his home among the fisher-folk at Boulogne-sur-mer, the status of organ music and organ playing was altogether different from the character and high standing of both at the time of his death in March last. In 1871 Guilmant took up his residence in the French Capital. His remarkable playing at the inauguration of the organs at St. Sulpice and Notre Dame won instant recognition, and caused his appointment at "La Trinité," where he remained thirty years without interruption. It was a difficult matter to bring about a radical change at once and dispel the influence created by his predecessors. This all had to come gradually and in due course of time, coupled with patience and hard work.

Guilmant was an indefatigable worker. His love for work remained to the end, even during his summer holidays, when most artists welcome a chance to breathe the fresh air and be absent from their desk and organ bench. His early studies were supervised by his father, Jean-Baptiste Guilmant, who played the organ in the Church of St. Nicholas in Boulogne for nearly fifty years. Alexandre Guilmant studied harmony with Carulli, and journeyed to Brussels for work with Lemmens, who quickly recognized the unusual talent of his gifted pupil.

GUILMANT'S TRAINING.

Guilmant began the study of improvisation at the age of seven, and worked for twenty years before he had developed it to the extent his audiences of later years were led to expect from him. Great as were his performances upon the organ, Guilmant will undoubtedly be remembered for his marvelous improvisations. The ease and facility with which he would develop the simplest theme, and end with a double fugue, will perhaps never be equaled. What was still more, he made his improvisations interesting, although they were always scholarly and in strict form. It is to be regretted that they could not have been recorded, and thus preserved for future generations to whom it will remain as a matter of history. In his extempore playing he stood alone. Neither his father nor M. Lemmens could begin to compete with his wonderful art, which everywhere held audiences spell-bound.

Guilmant was a disciple of Bach. He said, "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the Chorales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling, and are ground objects of study."

HIS UNUSUAL TECHNIC.

Critical estimates of M. Guilmant's organ playing must always include reference to one great feature, the magnificent underlying pulsation, the steady rhythmic beat, which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or, indeed, in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute purity, and with exquisite refinement. He always considered the organ to be a noble instrument, and believed firmly

that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works, he considered them to be especially adapted to the instrument. He would quote Berlioz's "The Organ is Pope; the Orchestra, Emperor," and add, "Each is supreme in its own way."

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written en route from New York City to Philadelphia and completed before arrival. The fugue in D major was written in a single evening, and the *Second Meditation* one morning before breakfast.

Guilmant has been one of the most forceful inspiring influences to awaken dignity of musical sentiment in France. For years he was president of the Schola Cantorum, a school founded by the late Charles Bordes, choirmaster of St. Gervais, Paris, and located in the Rue St. Jacques. He devoted one day each week to the school, a labor of love, giving instruction in ecclesiastical music. In 1896 he received the appointment as professor of the organ at the Conservatoire Nationale in Paris, and taught there regularly two days each week. His organ classes were the most successful that have ever been held in this famous institution, and at the time of his seventieth birthday, when he spoke of retiring, the matter would not even be considered, and he continued up to the time of his death.

The best proof of the excellence of Guilmant's music is in the remarkable influence and popularity it has attained amongst all classes—the liberal-minded educated musician and critic, as well as the ordinary listener. Guilmant insisted on the strict legato—the bel canto of the singer, and now almost a lost art in the haste of the present day. Nothing was done with undue haste or without preparation, the same care and attention to detail being followed in everything he undertook. Shortly before his death he said, "If I can leave behind me a correct style and method of organ playing, it is all I ask for."

The influence exercised over his pupils, and in imparting to them the principles for which he lived, showed the character and nature of this, the most lovable of men. Guilmant's influence on the destiny of organ music extended to many lands, as he was eagerly sought for, and traveled extensively. Whatever place he will fill in the history of his beloved France, it is safe to say that in no country will his name and the influence of his art live longer than in the United States.

HOLDING THE CHOIR TOGETHER.

If the choir is to be held together, it is necessary to create an interest among the members. Vocalists as a class have not the same theoretical training as organists, and therefore there are many points which can be given out at the rehearsal which are new to them. Give a choir member the idea that he is learning something each week and he will faithfully attend rehearsals. The subject of diction, for instance, should be made prominent, and a certain amount of drill devoted to it at each rehearsal. If the anthem is quietly hummed, the blending of the tone will be improved, as well as the

"mezzo voce" effects greatly enhanced. Detail drill in attack, precision, shading and the many points that arise during the course of a rehearsal should all be attended to, with absolute quiet on the part of the members. The results are usually better when the organist and director are one and the same person.

It is advisable to keep rehearsing ahead and not be forced to hurriedly prepare the music for the coming Sunday, but have it in rehearsal for two or three weeks in advance.

THE MIND IN ORGAN PLAYING.

It is not alone the fingers and feet that do the work, but back of this and of still greater importance is the brain. The mind has much more to do with this than it is credited with. The mere playing of notes counts for nothing. Anyone with a certain amount of intelligence can do this. But to be able to give a correct and artistic interpretation of a musical work, move a congregation, or give support to a singer, means that the brain must be brought to bear upon the subject, and the performer not only enter into the spirit and movement of the piece, but he should actually hear it rhythmically before the start is made. He must enter into it the same as an actor fits into his part before he is seen by the audience. One must be thoroughly absorbed and imbued with the idea and movement, and then begin. To count a measure in correct tempo and rhythm before beginning is highly recommended.

PUTTING YOUR MIND UPON IT.

A good hour's work with absolute concentration is equal to five ordinarily devoted to practice. There is always a reason for repeating a passage or phrase of music. The student should know why he is to play the phrase, and what he is to bring out of it, and then attack it, regardless of the number of repetitions necessary for a correct rendition of it. Concentration is difficult, but it can and must be mastered. It is better to learn a single phrase each day than to attempt several pages and not able to play any of it well.

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SOME ENGLISH MUSICAL FESTIVALS.

PROBABLY the most valuable asset in English musical life, all things considered, is the system of choral festivals, which have done so much to bring together the workaday people and make them sing. Americans in England cannot fail to be impressed by the whole-hearted interest taken by the people in these matters, and a visit to an English city, especially one of the smaller cathedral cities during a festival week, is an interesting object lesson in the fact that music plays a very prominent part in English national life. Almost everybody in England, especially in the northern section of the country, either sings in a choral society or has aided in the support of one, and there is no town or village so small but some attempt has been made to form a choral society, while many quite small and isolated places support flourishing institutions of this type. Interest in choral music was by no means initiated by the choral festivals, but it has certainly been fostered by them.

Festivals did not originate in England, of course, but they are of ancient heritage. The most ancient of them still exists. It is not of much musical significance, but it deserves mention because its very "Britishness" is likely to amuse American readers. The Corporation of the Sons of the Clergy was founded in 1655 by the sons of clergymen, for the purpose of aiding necessitous clergy and their wives and children. It consists of a service of song held annually at St. Paul's Cathedral, London, followed by a sermon, and rounded off in true English fashion by a dinner. The program for the last two centuries has consisted mainly of the *Te Deum* in D of Purcell, the *Utrecht* and *Dettingen Te Deums* of Handel, the Overture to *Esther*, the *Hallelujah Chorus*, and two anthems specially composed by Dr. William Boyce. Latterly efforts have been made to introduce new compositions by living composers, but one or more of the above works are inevitably performed. So far as we know, the sermon and the dinner are permanent, and will continue through the rolling centuries.

The Three Choirs Festival is held yearly in the cathedrals of Worcester, Gloucester and Hereford respectively. This festival is a very valuable one, and many important works have been heard for the first time at these concerts. Among the large number of works which have obtained their first hearing in England at this festival may be mentioned Dr. Horatio Parker's *Hora Novissima*, the first American work to be heard at an English festival.

The Birmingham Festival originated in 1768, and is now given triennially, in aid of the Birmingham General Hospital, whose funds it has enriched by over half a million dollars. This is one of the most important festivals of all in England, and many notable works have been introduced. Among the most important of these are Mendelssohn's *Elijah* and *St. Paul*, Gounod's *Redemption* and *Mors et Vita*, Dvorak's *Spectre's Bride* and *Requiem*, and Elgar's *Dream of Gerontius*, *Apostles*, and *Kingdom*.

The Handel Festival at Crystal Palace, London, is an important function in which a chorus of over three thousand members take part. Special attention is given to Handel's music. Latterly it has become more valuable owing to the fact that its very able present conductor, Frederick H. Cowen, has managed to extract *The Messiah* from its bulldog grip, and to present other works of Handel

and others which also deserve a hearing. Space, unfortunately, will not permit us to mention all the important English festivals, such as those at Leeds, Cardiff, Norwich, York, North Staffordshire, Brighton, Blackpool, though all these are of great importance, particularly that at Leeds, where Sterndale Bennett, Costa, Arthur Sullivan, and Villiers Stanford have successively filled the post of conductor. Some mention, however, must be made of the Sheffield Festival, because it is the youngest, and in some ways the most flourishing. Here, perhaps more than anywhere, the idea that choral singing must necessarily be holy in character has been abandoned.

In the January issue of THE ETUDE Frederick Corder has said all that is to be said about the influence religion has had upon English music. There can be no question that music owes much, if not everything, to religion, but most modern English musicians are inclined to think, so far as England is concerned, that music has paid her debts in full. Sheffield is also fortunate in possessing one of the very ablest choir trainers England has ever produced in Dr. Coward, and also has the services of Henry J. Wood, England's foremost conductor.

MAKING THEORY INTERESTING.

THE subject of harmony should be presented in such a light that the student does not have a chance to think it dull or uninteresting. It is unfortunate that a large number of the younger organists do not realize the importance or necessity of pursuing the subject. It is not to be expected that every organist will be a composer, but the knowledge of harmony and counterpoint will aid in other ways. For an artistic interpretation of a musical work; for sight-reading, transposition, modulation, improvisation, etc., they are indispensable.

In this connection the "Rules for the Study of Harmony and Counterpoint," by Otis M. Carrington, known as "Mozart's Ten Commandments," are of particular interest.

- I. Thou shalt form no other sounds but pleasant ones.
- II. Thou shalt not make unto thee any unalterable rules. Thou shalt not bow down to them nor serve them; for all rules may be broken by thee, when thou hast learned why such rules should not be broken.
- III. Thou shalt not carry thy parts too high nor too low; for the singer will not hold him guiltless that taketh him out of his range.
- IV. Remember augmented intervals are very difficult to sing, either for thy soprano, or thine alto, or thy tenor, or thy bass, and for this reason are to be avoided.
- V. Honor thy parts by giving each a smooth, flowing melody; that thy music may be long in the land that is given thee.
- VI. Thou shalt not have consecutive fifths.
- VII. Thou shalt not have consecutive octaves.
- VIII. Thou shalt not skip from the fifth in the bass.
- IX. Thou shalt not bear false relation, but keep thy chromatically altered tones in the same part.
- X. Thou shalt not double thy major dominant's, nor thy minor subdominant's, thirds, nor any dissonant tones of thy tonics, or thy dominants, or thy subdominants, or their relatives, either major or minor.

—W. C. Carl.

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- FANTASIA in F.....Polleri
- AVE MARIA.....Wm. Henry Richmond
- MARCH FROM THE ARIANE SYMPHONY Alex. Guilmant

SIR JOHN STAINER ON SOUND.

WE are apt to forget that a musical sound practically does not exist without ears to take it in. The following extract from an Oxford lecture of the late Sir John Stainer will make this fact clear:

"Suppose that I were to obtain and set up machinery by which the organ—say, in Westminster Abbey—could be played automatically. Imagine that you are all of you with me in that building, that I set the machinery going, and that you hear the music resounding through the beautiful arches; then suppose that we all leave the building, lock the doors and go away—what would happen? A child would reply: 'Why, the Abbey would still be full of sound and music, although there would be nobody there to hear it.' Not so; there would be dead and complete silence in the building, notwithstanding the vigorous and successful working of the automatic machinery. Yes, dead silence!

"The molecular disturbance of the air would certainly go on, but it would go on in absolute silence."

TAKE time to think about your music. Few people realize how much can be done with a little steady thinking in silence and solitude. "Solitude," said James Russell Lowell, "is as needful to the imagination as society is wholesome for the character."

HOW SCHUMANN-HEINK STRUGGLED.

THE *Musical Courier's* Berlin correspondent, Mr. Arthur Abell, gives an interesting account of the success Mme. Schumann-Heink has achieved in the country of her birth. The scene of her greatest triumph is Hamburg, where she suffered such appalling misery in earlier days. Her first husband, Heink, was a drunkard and a spendthrift, and left her to pay his debts out of the salary she was making at that time, 3,000 marks (less than \$900) a year. "The sheriff used to wait at her door on pay days, the 1st and 16th of the month, and take her poor little earnings away from her by force to pay her husband's debts," says the *Courier*. She was too poor to afford a servant, and used to lock the children up so that they would come to no harm while she was singing at the opera. She was haunted by the fear of fire. One night in winter the strain proved too much for her, and she had a hemorrhage, and was carried home unconscious. When she recovered she found herself lying in an ice-cold room, with her little four-year-old Lochten vainly trying to warm her hands in her apron. When Mme. Schumann-Heink asked the child what she was doing, the child got up and placed a piece of ice in her mother's mouth: "Mamma," she said, "you mustn't talk, because if you do the blood will come again, and then you would die; and what would become of us poor children?" On her recovery she succeeded in getting the sympathetic manager to give her an increase in salary, but even then it was not till she came to America that she earned enough money to bid goodbye to the wolf forever. Small wonder that she looks on her adopted country as her home, and laughs at those of her compatriots who speak of her as the "Sängerin vom Dollarland." Mme. Schumann-Heink is a truly great artist, and it seems incredible that musical Germany should pay so little for what it loves so much.

THE DOCTOR HABIT And How She Overcame It.

When well selected food has helped the honest physician place his patient in sturdy health and free from the "doctor habit" it is a source of satisfaction to all parties. A Chicago woman says:

"We have not had a doctor in the house during all the 5 years that we have been using Grape-Nuts food. Before we began, however, we had 'the doctor habit' and scarcely a week went by without a call on our physician.

"When our youngest boy arrived, 5 years ago, I was very much run down and nervous, suffering from indigestion and almost continuous headaches. I was not able to attend to my ordinary domestic duties and was so nervous that I could scarcely control myself. Under advice I took to Grape-Nuts.

"I am now, and have been ever since, we began to use Grape-Nuts food, able to do all my own work. The dyspepsia, headaches, nervousness and rheumatism which used to drive me fairly wild, have entirely disappeared.

"My husband finds that in the night work in which he is engaged, Grape-Nuts food supplies him the most wholesome, strengthening and satisfying lunch he ever took with him." Name given by Postum Co., Battle Creek, Mich.

Read the little book, "The Road to Wellville," in pkgs. "There's a reason."

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.



Department for Violinists

Edited by ROBERT BRAINE

VIOLIN DUETS.

THE use of violin duets is a much-neglected branch by many teachers, but it cannot be too strongly recommended as a means of developing the musical nature of a pupil. Mr. A. Walter Kramer, in a lengthy article in the *Violin World*, calls attention to how much good can be accomplished by the practice of good violin duets. He notes that many of the best violin duets are written in sonata form, with an equal division of themes and accompaniment between first and second violin, just as in a sonata for violin and piano, the two instruments have the themes and accompaniments alternately. The practice of violin duets forms an excellent introduction for string quartet and other ensemble work, which the pupil can take up later. Playing violin duets also forms a delightful musical pastime, giving the greatest pleasure to the pupil. Mr. Kramer has prepared a valuable list of violin duets of various grades of difficulty, by eminent composers, as follows:

Easy: Pleyel, op. 8, Six Little Duets; Alard, op. 22, Elementary Duets; Le Beriot, op. 87, Twelve Easy Duets; Mazas, op. 60, Six Very Easy Duets, op. 38, Twelve Little Duets; Kalliwoda, op. 178, Three Very Easy Duets. *Medium:* Alard, op. 27, Four Brilliant Duets; Dancal, op. 43, Three Brilliant Duets; Fiorillo, op. 10, Six Duets; Hauptmann, op. 16, Three Duets; Kalliwoda, op. 16, Three Progressive Duets; Mazas, op. 9, Six Brilliant Duets; op. 62, Three Progressive Duets. *Difficult:* Le Beriot, op. 57, Three Concert Duets; Hermann, op. 7, Three Brilliant Caprices; Kalliwoda, op. 70, Two Brilliant Duets; Maurer, op. 61, Three Concert Duets; Mollique, op. 2, Three Concert Duets; Rode, op. 8, Three Duets; Rode, op. 3, Three Duets; op. 9, Two Duets; op. 39, Three Duets; op. 67, Three Duets; Viotti, op. 22, Three Grand Concert Duets.

The above list contains some of the most interesting and melodious violin duets in musical literature, and some of those best adapted for the use of students.

Theodor Leschetizky, of Vienna, the eminent teacher of piano, who was the teacher of Paderewski, strongly advises musical students to play in public frequently. He considers playing for audiences as invaluable for developing the powers of expression of the student, since the latter will gain many new ideas of expression and style while under the magnetic bond of sympathy which is created between audience and performer. Every teacher notices that the really talented pupils in his class play very differently before an audience from what they do in the lesson hour. The excitement and influence of the audience inspire them to heights of expression that they would never dream of in their private practice. It is the same with actors; they cannot do their best work except under the stimulus and applause of an audience. Experienced catagoers are always anxious to attend a performance when there is a "hot horse," because the performance is much better.

While it is certainly not wise for a teacher to rush his pupils before an audience before they are technically prepared, yet they should be given frequent opportunity for public work as soon as they are even approximately ready. My own experience has been

that the mysterious sympathy of an audience can teach the young violin soloist secrets in expression and dramatic force, which the most eminent teacher could not possibly do. Besides, frequent public appearances are the sole means of overcoming that distressing monster—stage-fright.

THE PROPER POSITION.

SOME difference of opinion exists among violinists and teachers as to the proper position in which the player should stand when playing. The great majority contend that the player should stand on the left foot, with the right foot somewhat advanced, the left leg acting as a pillar for the support of the body. A few are of the opinion that it is best to stand on the right leg with the left foot advanced. Still others think it best to stand with the weight of the body equally distributed on the right and left legs, while a small minority contend that the common sense plan would be to shift occasionally from one foot to the other, especially if the piece being played is long and the one rigid position becomes irksome to the performer.

One famous violinist, I think it was Vieuxtemps, had a habit of placing his feet together, with the heels touching, and his weight equally distributed on the right and left legs. This position he would rigidly retain during the entire performance, his body swaying, however, at times under the influence of the music.

As the classical and most used position, advocated by the most noted violin teachers of history, is to stand on the left foot with the right advanced slightly, it is probably the safest for the student to assume. There would be no great harm done, however, if a violinist should assume one of the other positions, provided it were gracefully done and he found it more comfortable.

Teachers should insist that their pupils do their practicing standing, and not sitting. The bowing can be done much more freely when standing. Recognizing this fact, the rule obtains in several European orchestras for the violinists and viola players to stand while playing, even in the case of a symphony, lasting three-quarters of an hour or so. When Henry Schradieck, the Leipzig violinist, was engaged as director of the Cincinnati Symphony Orchestra some years ago, he introduced the custom of having all the violinists in his orchestra in Cincinnati stand while playing. The custom was not generally adopted in this country, and there is no American orchestra, requiring it at present, as far as I know.

The position of the violin soloist on the stage should be easy and graceful, and there should be no frequent change of position, wandering around the stage, beating time with the foot, etc., all of which faults I have seen eminent soloists from time to time commit. A graceful position and grace in playing goes a long way with an audience, and often condones faults in the actual playing.

TURN OF THE BOW.

TEACHERS frequently neglect to instruct their pupils in what is known as the "turn" of the bow—the little connecting motion of the wrist after the stroke has reached its limit. This is as important to separate stroke bowing as the springs to a carriage; it connects the strokes smoothly, making a perfect legato, and avoids the jerky, rough, staccato style which is present when these "turns" are not made with the wrist. The "turn" is made at each end of a separate stroke. As soon as the arm stops at the end of a stroke the wrist alone carries the bow a little further, before the reverse stroke is begun, thus connecting the tones, as could be accomplished in no other way. If the wrist is kept rigid at the end of each stroke, the effect on the ear is as if rests were being introduced between the notes, the rests occurring during the process of reversing the bow by the arm. Technical points of this nature are rather difficult to describe in words, but every reader has opportunities of watching and hearing good violinists occasionally, and can watch for this "turn," which will be seen to be present at the end of each stroke if the violinist knows how to bow properly. This is one of the small details in violin playing which is of the utmost importance, just as in the case of a minute cog in a machine, which is so small as to almost escape notice, and yet it absolutely necessary for the correct running of the machine. Every violin student who finds that he has not been instructed in this matter should lose no time in calling his teacher's attention to it, and ask to be instructed in it.

LAZINESS OF PUPILS.

MAN is by nature a lazy animal, and is, on occasion, turned aside by very slight obstacles. How often does the violin pupil go to his case to get his violin for the daily practice, and, finding a string broken, give up practice for the day from sheer laziness, simply to escape the trouble of putting on a new string. Then, possibly he has no new string to replace the broken one, for violin students, as a majority, have an unaccountable failing to keep an extra supply of strings on hand. This may interrupt the practice for two or three days, until the pupil has time to go to the music store and get a new string. Besides broken strings, there are many other minor accidents which may befall the violin and bow, and every teacher can testify how much these delay the pupil's progress and interrupt his regular practice, unless he is of a peculiarly methodical and painstaking disposition.

TRASHY MUSIC.

ONE of the greatest drawbacks to the cause of American composition is the inane love of trashy music, commonplace songs and rag time. The American is unlike every other human being in this respect. He does not hesitate to descend to the lowest levels in art. This is one of the blots upon our escutcheon and one of the reasons why art in America counts so little. Instead of being ashamed of this degenerate taste, we seem to glory in it. This taste must be overcome. We must win the people to a better and a larger conception of art. We must get them interested in American music of the better class and instill into their minds the necessity of encouraging American effort.—Clarence E. Le Massena

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SHOW THE PUPIL HOW.

The long-experienced professional finds little difficulty in tuning and keeping his instrument in proper condition, but to the student and amateur it is a momentous affair. The experienced violinist can put a string on the violin in one or two minutes by the watch, the inexperienced pupil may tinker around ten or fifteen.

The moral of this preface is, that it is absolutely the first duty of the violin teacher to show his pupils how to tune and to take care of their instruments. I have known poor teachers to succeed in building up a good business, where far better teachers failed, simply because the former attended to these very important details and the latter did not. How can a violin pupil make proper progress if he cannot tune his violin correctly? He will show very little progress at the lesson hours, if he has been practicing on a violin badly out of tune in the intervals between.

The violin teacher who expects to build up a good teaching business must be practical. He must do like the manufacturers of the safety razors—make things easy for his patrons. This the average violin teacher does not do. He tunes the pupil's violin himself when the lesson commences instead of having the pupil do it himself under the teacher's direction, and may make a few vague suggestions at rare intervals about the care of the instrument. Since there is no class of instruments in which so much is required of the performer in the way of tuning, and looking after the adjustment of the various parts, as string instruments, it naturally follows that the teacher should use extraordinary pains in instructing his pupils in these matters.

Many violin teachers will contend that, as many of their pupils come for only a single lesson a week, and that possibly but for thirty minutes, they cannot afford to devote so much of the lesson hour to these matters. They would find, however, that their pupils would make far better progress in the long run, if they would devote half or even all of the lesson period for a few lessons, to instruction in tuning and care of the violin, until the pupil has mastered it. Every pupil should be instructed to get some little text book on the violin, of which there are several, something on the type of Honeyman's *Violin and How to Master It*, in which the process of tuning, care of the violin, etc., are described at length. The pupil should be instructed to study such a work as if it were a school text book, and in this way he will learn an immense number of facts about the violin which it would take a great deal of the teacher's time to tell him.

Violin teachers would also find it an advantage to give their pupils class lessons on these subjects once in a while, in which they could instruct them how to tune, how to put on strings, and many other things so necessary to know. This would not take up much of the teacher's time, and would be much appreciated by pupils and their parents, besides proving of the greatest practical advantage to the progress of the pupil. It is such little evidences of interest in the pupil's welfare, on the teacher's part, which establishes his popularity in the estimation of the community.

The teacher must see to it that the pupil knows how to tune his violin, that he keeps an extra set of strings on hand at all times, that his rosin is in good condition, and that his vi-

olin is properly strung, with strings that are comparatively new, not false, and in good condition in every way. Many pupils get in the habit of leaving their violins at home when they come for their lessons, and ask for the loan of one of the teacher's violins for use during the lesson hour. This practice should be frowned on by the teacher, as he should see each pupil's violin once or twice a week, to see that it is in proper condition.

PHYSICAL CULTURE FOR THE HAND

THE European musical press, especially the journals devoted to violin playing, have, during the past year, devoted much space to the subject of physical culture for the left hand of the violinist, with the idea of increasing the stretch of the fingers, loosening the joints, developing suppleness of the fingers, etc. Several systems have been published and various forms of apparatus invented, and a few persons are devoting themselves to this physical culture of the hand as a profession. A great deal of discussion has been provoked, and violinists have written communications to the journals by the column, some for and some against the systems. Several violinists of world-wide fame have endorsed some of the systems in signed testimonials.

We are all familiar with the stretching of the hand by corks, that is, by placing corks between the first, second and third fingers of the left hand, and pushing them down to the sockets of the fingers. The corks are left in this position several minutes daily, the object being to develop the stretching capacity of the fingers. In a few days the exercise is commenced of opening and shutting the fingers, still holding the corks, first together and then separately, to develop independence of finger action. May claim to have been helped by this process.

The European systems consist of many devices of a similar nature and various form of apparatus scientifically designed to develop stretching and suppleness and help the circulation. Many claim to have been helped by the exercises. One enthusiastic lady violin player, in a communication, claims that when she commenced the use of one of the systems she could hardly stretch an octave, and her fingers were so short and stumpy that she could barely reach the first C above the staff (half tone extension from the first position), although she had been playing for years. After a year of the exercises of the system she was able to master and play in public Bruch's G Minor Concerto with great success.

As far as known these systems have not come into use in this country, nor are there any teachers of physical culture for the left hand of violinists here, as in London and other large European cities. The systems have become a fad mostly with amateurs and students, and a few professionals have endorsed them. The greatest European teachers of the violin, however, seem to think that from five to eight hours' daily practice on the violin forms sufficient physical culture for the left hand, without any special exercises, away from the violin. However this may be, there is no doubt that some good might be accomplished by such exercises, since scientific physical culture has accomplished wonders in other branches of human muscular activity.

POPULARITY OF THE PIANO.

ONE cause of the immense popularity of the piano is the fact that it is ready for use at a moment's notice. With two tunings a year a good piano will stand in tune fairly well, and in these days of perfection in the manufacture of pianos, repairs are rarely necessary. Contrast this instant availability with the case of the violin, where the player has to keep the instrument properly strung, and constantly to keep tuning it. He must also see that he has strings of good quality, and that they are not false when strung on the violin. He must watch that the bridge is kept perpendicular, and the violin wiped clean and kept free of rosin after playing each day. He must also watch that the instrument is not unglued in any part, and must take the violin to the repairer to have the fingerboard leveled where grooves have been cut in the surface from the pressure of the fingers of the left hand. These are only a few of the cares of the violinist. Then the bow must be kept rosined and must be re-haired at frequent intervals; it must also have the hair tightened before beginning to play. The violin and bow are fragile instruments, and all sorts of accidents happen to them, making frequent visits to the repair shop necessary. The violinist must attend to all these details himself.

A TROUBLE MAKER Coffee Poison Breeds Variety of Ills.

A California woman who didn't know for twenty years what kept her ill, writes to tell how she won back her health by quitting coffee:

"I am 54 years old," she says, "have used coffee all my life and for 20 years suffered from indigestion and insomnia. Life was a burden and a drag to me all the time, and about once a year my ailments got such hold upon me that I was regularly 'sick in bed' for several weeks each time.

"I was reluctant to conclude that coffee was the cause of my trouble, but I am thankful that I found out the truth.

"Then I determined to use Postum exclusively—for a week at first—for I doubted my ability to do without coffee for any length of time. I made the Postum carefully, as directed, and before the week expired had my reward in a perceptible increase in strength and spirits.

"Seeing the good that my short experiment had accomplished, I resolved to continue the use of Postum, cutting out the coffee entirely. This I did for nine months, finding, daily, increased cause for gratification at my steadily improving health. My indigestion gradually left me, my sleep returned, I gained 26 pounds in weight, my color changed from sallow to a fresh, rosy hue and life became a blessing.

"Then I thought I would try coffee again, and did so for a few weeks. The punishment for deserting my good friend, Postum, was a return of my old troubles.

"That taught me wisdom, and I am now and shall be all my life hereafter using Postum exclusively and enjoying the benefits it brings me." Name given by Postum Co., Battle Creek, Mich.

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The Children's Page

Edited by JO-SHIPLEY WATSON

ST. PATRICK'S BIRTHDAY MUSICAL.

(A musical for Junior Club.)

We sent our invitations for Saturday, as this year St. Patrick's birthday comes on Sunday. We cut shamrocks from white bristol board and used green ink, requesting our guests to wear something green. The invitations were sealed envelopes, and two green one-cent stamps were used in place of the ordinary two-cent pink one. The decorations were confined to green and white because they were easiest and cheapest. The club girls wore white dresses with tea aprons of green tartan. As favors each boy had a wiggly paper snake, and each girl a bonnet made of green crepe paper. These were effective and added much to our decorative scheme. Green paper shamrocks dangled from the chandeliers and doorways, and were scattered over our white table cloth.

The musical program was an hour long, and each item was announced by the president, who wore a long cape of green.

1. *O The Shamrock*.....THOMAS MOORE
(Enter club girls, swinging festoons of green. Bowing to the president and guests, they circle around the piano and recite:)

"Through Erin's Isle,
To sport a while,
As Love and Valor wandered,
With Wit, the sprite,
Whose quiver bright
A thousand arrows squander'd.
Where they pass,
A triple grass
Shoots up, with dewdrops streaming,
As softly green
As emeralds seen
Through purest crystal gleaming.
O the Shamrock, the green immortal
Shamrock,
Chosen leaf of Bard and Chief.
Old Erin's native Shamrock!"

2. PIANO: *March Wind*.....MACDOWELL
3. SONGS *Kathleen Mavourneen*,
4. LEGENDARY LORE. (Our president told this story:) "In the north countree' tiny elfin folk are supposed to play enchanting strains upon their pipes in the month of March, which awaken the seeds and buds from their long winter sleep; finally, as the sweet music penetrates deeper and deeper into the earth, the little green shoots appear, and spring has returned with its ever new mystery of life."
5. PIANO: *Rustle of Spring*.....SINDING

PART II.

6. SONG: *The Lass With the Delicate Air*.....ARNE (ETUDE, Jan., 1911)
7. DUET: *Pizzicati*, from *Sylvia*..DÉLIBES
8. FLAG DRILL (to the music of *Valse Excentrique*, EGGING, ETUDE, Dec., 1910. At the end distribute the flags to the guests, using Irish flags).
9. RECITATION: *Sing, Sing, Music was Given*.....THOMAS MOORE
"Sing, sing, Music was given.
To brighten the gay, and kindle the loving;
Souls here, like planets in Heaven,
By harmony's laws alone are kept moving."
10. Our guests joined us then in singing Irish folksongs.

As we were finding our chairs for the games which followed some one played *The Wearing of the Green*.

After the concert the following games were played:

COMPOSER'S AUCTION.

Small green bags of beans are distributed to the bidders for the game of Composer's Auction. The president acted as auctioneer, and offered for sale pictures of the March musicians—Chopin, Foote, Dudley Buck, Haydn, etc.

TWO AND TWO MAKE ONE.

Use the Gallery of Musicians found in the ETUDES of 1909, 1910 and 1911, or penny pictures of musicians; cut the pictures into two parts diagonally from upper to lower corner.

Distribute the parts to the guests. Each one must find the corresponding part of his picture; when the pictures are properly matched the couples march around the room singing.

THE SHAMROCK HUNT.

The Shamrock Hunt forms a pleasant half hour's diversion. Shamrocks are hidden in all the out-of-the-way nooks and corners. Each player is provided with a basket, the one finding the greatest number of shamrocks in thirty minutes receiving a prize.

Our prize was a copy of John Field's *Nocturnes*. If the winner could tell about the composer, John Field, she kept the prize. If not, it passed on to the one telling his birthplace and something of his life.

The refreshments were sandwiches filled with lettuce and chopped olives; green tea was also served. The president gave the following toast:

"Come in the evening, or come in the morning,
Come when you're looked for, or come without warning;
A thousand welcomes you'll find here before you,
And the oftener you come the more I'll adore you."

The boys' little wiggly paper snakes made great fun at the table. We surprised the president at the end by giving her a shamrock shower and presenting her with a blackthorn harp all wound up in green paper.

At parting we sang *Wearing of the Green*. The party was a decided success, and as a means of holding our club members together it was worth all the trouble and expense.

A LITTLE PROBLEM IN RHYTHM.

LITTLE Lucile had a new study in which occurred triplet eighths, which I explained carefully. When she returned home she said, "Mamma, I have some triplets in my lesson." "What are they?" asked her mother, to see whether she understood. "Here they are," pointing to them; "they're all three together—all to one count; and here," pointing to some ordinary eighths, "these—these—well, I guess you'd call them twins!"

"OUT-OF-DOORS IN MARCH."

(A playtime musical for first and second grade pupils. The stage or room is decorated tastefully in green, with plenty of tiny brown rabbits made of brown paper.)

PART I.

MARCH (girl in green and brown dashed with white recites):

1. "The cock is crowing,
The stream is flowing,
The small birds twitter,
The lake does glitter,
The green field sleeps in the sun:
The oldest and youngest
Are at work with the strongest;
The cattle are grazing,
Their heads never raising;
There are forty feeding like one!"

WORDSWORTH.

MERRY FARMER (boy in blue overalls carrying toy rake over his shoulder plays):

2. *Merry Farmer*, Schumann.
LITTLE TRAVELER (girl in long coat carrying suit case plays):
3. *On A Visit*, F major, Spaulding (ETUDE, Oct., 1911).

SUMMER AND BIRDS (two girls in white dresses trimmed in similar; one recites):

4. "How pleasant the life of a bird must be,
Flitting about in each leafy tree!
In the leafy trees so broad and tall,
Like a green and beautiful palace hall,
With its airy chambers, light and boon,
That open to sun and stars and moon;
That open unto the bright blue sky,
And the frolicsome winds as they wander by!"

MARY HOWITT.

5. *Birds in the Apple Tree*, C major, Swift (ETUDE, Dec., 1911).

THE WIND (girl in gray waving long chiffon scarf recites):

"I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass—
O wind a-blowing all day long,
O wind, that sings so loud a song!"

STEVENSON.

6. *King of the Winds*, D minor, Swift (ETUDE, Dec., 1911).

BROWNIES (two boys dressed as brownies; they recite and play):

7. "Hie away, hie away!
Over bank and over brae,
Where the copsewood is greenest,
Where the fountains glisten sheenest,
Where the lady-fern grows strongest,
Where the morning dew lies longest,
Where the blackcock sweetest sips it,
Where the fairy latest trips it:
Hie to haunts right seldom seen,
Lovely, lonesome, cool and green,
Hie away, hie away!"

SCOTT.

8. *Arrival of the Brownies*, F major, Anthony (ETUDE, April, 1910).

PART II.

ROB ROY (boy in Scotch plaids recites and plays):

1. "Bring the comb and play upon it!
Marching here we come!
Willie cocks his highland bonnet,
Johnnie beats the drum."

STEVENSON.

2. *Rob Roy*, G major, Anthony (ETUDE, June, 1910).

FARIES (two girls dressed as fairies recite and play):

3. "Up the airy mountain,
Down the rushy glen,
We daren't go a-hunting
For fear of little men;
Wee folk, good folk,
Trouping all together,—
Green jacket, red cap,
And white owl's feather!"

ALLINGHAM.

4. DUET, *Fairy Tale*, G major, Seeboeck (ETUDE, July, 1910).

THE SEA (boy in green blowing a large sea shell recites and plays):

5. "Now high, now low,
To the depths we go,
Now rise to the surge again:
We make a track
On the Ocean's back,
And play with its hoary mane."

BULWER LYTTON.

6. *On the Deep Sea*, G major, Steinheimer (ETUDE, Jan., 1910).

INDIAN (girl and boy dressed in Indian costumes recite and play):

7. "Ha! wadamba thike
Inshta zhida, inshta zhida,
Imba theonda,
Imba theonda."

(The translation is:

"Ho! he who peeps
Red eyes, red eyes,
Flap your wings,
Flap your wings.")

St. NICHOLAS.

8. *Indian War Dance*, E minor, Bronnoff (ETUDE, July, 1910).

EVENING (two girls in gray dresses trimmed in poppies recite and play):

9. "Now the sun has passed away
With the golden light of day,
Now the little stars on high
Twinkle in the mighty sky,
Father, merciful and mild,
Listen to thy little child."

10. DUET, *L'Angelus*, C major, Gounod (ETUDE, June, 1911).

CLASS (circling around the piano) sing "Wearing of the Green."

TWO OUT-OF-DOOR GAMES.

"RUNNING THE SCALES."

THERE are two goals marked off by a white line; players, representing the sharp and flat scales, sit or stand on one side of the goal while a single player (*King Harmony*) is stationed half way between.

Each player wears a placard bearing his scale name, F sharp, A flat, E, etc. *King Harmony* cries out, "Red rose, who know where A flat goes?"

Whereupon A flat comes out and tries to reach the opposite goal without being caught by *King Harmony*. If A flat is caught, she becomes a princess and must stay in the middle and help *King Harmony* catch the next scale called.

Those who succeed in winning the opposite goal are again called for, and the play continues until all are in the middle.

The last one caught is the winner, and she becomes the musical leader for the week.

"THE PRIMA DONNA AND THE IMPRESARIOS."

The players are divided into two equal parties, each having a home marked off at opposite ends of the lawn, with a neutral space between.

One party represents a prima donna (deciding among themselves which opera singer they shall represent—Melba, Calvé, Caruso, etc.).

They then walk over to the home line of the opposite party, the opposite player representing the impresarios, stand in row on their line ready to run.

They try to guess the name of the prima donna chosen by their opponents. As soon as the right opera singer is named the entire party owning it turn and run home the impresarios chasing them.

Any players caught by the impresarios before reaching home become part of his opera company. The remaining prima donnas repeat their play, taking a different name each time.

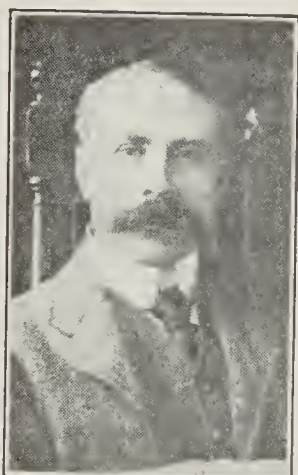
The game continues until all the stars of the opera have been caught. The last one caught is the winner and is crowned "Queen of Song."

International Composers Puzzle

This puzzle is an excellent one for clubwork. We give the portraits of six famous composers of six great nationalities. These are the pictures by which they are best known. The initial letters of the last names of the composers will, when properly arranged, spell the name of another famous composer with six letters in his last name. Who is that composer?



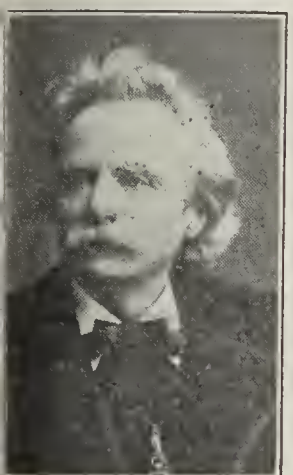
An American Composer



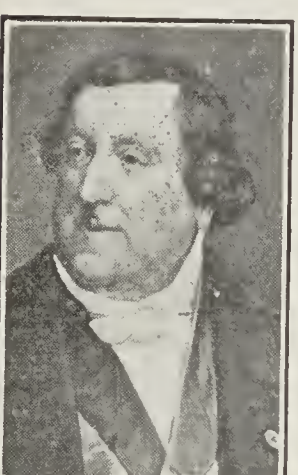
An English Composer



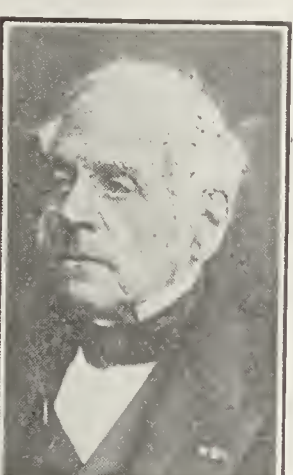
A German Composer



A Scandinavian Composer



An Italian Composer



A French Composer

THINGS TO KNOW ABOUT YOUR PIANO.

Do not set things on the piano. They may rattle and mar the case, so be careful not to let pencils or pins or nails or rings or other things fall into the action. Just see what happened to Edward's piano. He says, "Once we were playing with a dead mouse on the piano. The mouse was *Robinson Crusoe* and the piano was the island, and somehow *Crusoe* slipped down inside in the island, to its works, and we couldn't get it out, though we tried with rakes and all sorts of things, till the tuner came; and that wasn't till a week after, and then—"

It takes about six months to build a good piano, but a very short time to spoil it. Your piano has about a dozen different kinds of wood in it. The slopes of the Adirondacks furnish spruce for the sounding board, and many other forests give up their best trees for the various other parts.

The wood yard of a piano factory represents a fortune. Here the timber is quarter-sawn and left to season under cover, for months, even years. Then it is brought into the factory and seasoned again in kilns which are heated to 140 degrees. All this is done to keep the wood from cracking, splintering and warping.

No nails and few screws are used in putting the wood together; instead some forty gallons of glue are made to hold the pieces in place. A gallon of varnish is scarcely enough to give the proper finish outside.

Perhaps the most delicate parts to make are the keys. No two of the eighty-eight are alike, for each has its individuality, and we might just as well ask eighty-eight boys to change hats and expect them to fit as make any of

the eighty-eight keys to change places. Each key is plainly marked with a number, and it must keep that number.

Although you cannot see it, the ivory for each of the fifty-two white keys is in two parts, the wide piece in front and the narrow piece at the back being separate.

No one can describe the action of your piano to you; but just look inside and see the pieces of wood, the levers and blocks and little bars so beautifully put together with springs and bands, brass plates and wires, and you will resolve not to pound and thump your poor, abused piano, for each key is a very delicate kind of jumping-jack working within. The key must be pressed, not punched, to make the felt hammer strike the strings and produce the tones, and to make the felt damper lift from the wires and fall back as soon as the key is raised.

Never abuse your piano. Open it, air it, dust it, let the sun shine across the keys, keep it alive by using it, and always close it at night. Remember the jumping-jack inside is a frail and delicate little skeleton, sensitive to night air and dampness.—*Jo-Shipley Watson.*

In some German cities students are not permitted to practice with open windows. It frequently happens that some American students become objectionable to their neighbors because of excessive practice. Recently in London a music teacher objected to having her neighbor keep chickens. The owner of the hen-nery brought a counter-charge of "offensive piano practicing." The whole neighborhood became involved in the wrangle, and the matter was taken to the courts, and the owner of the chickens was bound over to keep the peace. Another victory for high art over chancier.

WHEN THE CHINESE SING.

No SHEET of music is ever unfolded by the professional singer in China; he is expected to know the words, as well as the music, of at least five hundred ballads. Sometimes the solo consists of a fantasia on two notes, the pitch being E in the treble, with squeaky flights upward.

To us the music is incomprehensible; still there are those who say that the Chinese are so far beyond us musically that we are unable to understand their combinations of tones. Some of our latest modern music has a strange un-beautiful sound like the Chinese; the Chinese Ambassador at Washington is said to have recognized Chinese themes in it. Whatever it is that makes this newest music sound so "funny" and not always "pretty," it remains interesting; and so it is with the Chinese music—it is always interesting.

THE GREAT AGE OF CHINESE MUSIC.

They delight in the texture of sound and not in tone; they do not speak of melody, but of sound of tone. To them there is a great difference between sound and music. Long before the savages of Europe had even invented a tune or melody the Chinese had a system of harmony, with octaves, a circle of fifths and other combinations based upon a scale of five notes; all this happened before 1100 B. C. They knew the diatonic scale, but used the pentatonic C, D, F, G and A, which gives to their music the character of Scotch music. It was the Mongul invaders who abolished all semitones by issuing an imperial edict to that effect; so musical development, as well as human development, was held back by the Manchus.

THE SOUNDS OF NATURE.

The Chinese have a system of eight different sounds (the eight different sounds in nature): (1) skin, (2) stone, (3) metal, (4) clay, (5) silk, (6) wood, (7) bamboo, (8) gourd.

Under skin instruments come the drums of all varieties; stone produces the finest sound, and the instrument consists of eighteen stones of different sizes; these are struck by a hammer. Bells are the metal instruments; these are also struck by a hammer. Under clay comes a brown egg-shaped affair like our ocarina; its tone is hollow, rather sweet and similar to that of a stopped organ pipe. The silk instrument is a flat harp of five or six strings; it is called the "Che." The "Kiu" is about nine feet long and has twelve strings. There are three kinds of wooden instruments: (1) The Tschou, a square box with a hole, into which the player places a stick and rattles it around. (2) An instrument made of strips of wood similar to our xylophone, tuned to a scale and laid on belts of straw; it is played by two small hammers. The tone is sweet and bell-like, though weak. (3) The gyo, or crouching tiger, used in the temples; it is played by rubbing the back of the tiger and hitting him on the head three times (this shows man's triumph over beasts).

QUEER CHINESE INSTRUMENTS.

All kinds of pipes and flutes are made of bamboo; the gourds have thirteen to twenty-four pipes to them; sometimes metal reeds are used as mouth-pieces; the gourd is always kept full of air.

This is the kind of an orchestra that accompanies the singers with such fine enthusiasm; sometimes in the midst of the most pathetic part of the song there

will be a tremendous noise come from the audience, which prevents the singer or song from being heard. Custom has sanctioned these outbreaks, though it is certain that no Western opera star would endure them even at our high-salaried prices.

DARE TO DO.

"I SHALL have to work harder. Therefore I am going there." These words were spoken years ago by Bishop Greer when he chose the least promising of two pulpits.

One of the most important secrets of success lies in the ability to seize the hardest task and do it with zeal and energy.

The world will call us by name if we are determined to do hard work and then work hard.

Work is just another name for opportunity. Some of us cannot settle down to it because we are forever fretting about opportunity, dashing madly to the door to see if she has knocked, and thus we make a mess of things chasing uncertainty.

Let us deal with the real, the tangible. There is a surprising amount of work to be done everywhere, and there is no reason why one should sink into a rocking chair because it happens to be not of the right sort.

Many of us spend our days in Olympus communing with the gods; we feel that we are not properly appreciated, and we believe that no one really understands us. We tuck ourselves up in our wounded vanity and sit waiting and waiting for the great occasion.

True, our work may be limited, but the fact of its being work makes life worth while, for all work is full of surprises. We cannot tell just what may come from it; sometimes the most surprising, bewildering and informing things come out of an every-day task.

If we are wise we will not wait, for our work is taking us on endless wonder hunts; but no beater can help us find the game. We must stalk it every bit of the way ourselves. It is a wise Providence that has made the reward so engrossing as to render us only half conscious of the difficulties over which we stumble.

LUCK AND INFLUENCE.

It isn't luck and influence, but work, that counts. It has been said that "no man is of any use until he has dared everything." Some of us have never dared anything; we expect applause for simply being; and, because we do not get it, we stand off in a repellant attitude, warped with conceit, uneasy and dissatisfied.

Applause is not success. Just think how out of breath one would be if he were patted on the back all the time. The really successful man does not need this artificial means to impress men that he is different.

Possibility and success are everywhere because work is everywhere. They are as diverting as the two balls the juggler keeps in the air, and we can juggle with them anywhere. To master the trick one must work eagerly, tirelessly, resisting every temptation to look down. Remembering all the while that no matter how great the distraction, poise and nerve must be kept.

Idlers are never quite safe from the lure of the Lorelei, but "When work has disciplined a man, he may safely be left to himself, for he will not only govern himself, but he will employ himself."

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Business Outlook. From every indication, notwithstanding some rumors from the large interests to the contrary, there is nothing wrong with either the business of the present year or of the future business of the coming year. A mail order house, such as we are, supplying educational interests, is perhaps as excellent a gauge as can be found.

By the time this issue reaches our readers this business will be partially installed in our new building, the Annex to the present Presser Building. We needed this building for our constantly expanding catalogue, but nevertheless it will give us better facilities in our cashing and bookkeeping departments, as well as the subscription department of this journal. Our main stock and the music order filling remains in the present building.

Mail order music buying as inaugurated by this house many years ago is becoming more and more a necessity, as well as the means of greater promptness in obtaining music supplies. Many patrons living in nearby towns receive better service from our wholesale department than the actual residents of our own city. A postal card order intelligently filled the day of its receipt oftentimes means a more prompt attention than a wait to go into town and make the purchase.

Our On Sale system, carried out on the most liberal plan, is one of the most important adjuncts of mail order buying. It means a supply on hand of excellent teaching material, a supply that can be constantly kept up to date and at very little expense. The matter of transportation has been gotten down to a minimum by the liberal terms allowed by this house.

We are equipped to-day to take care of much more business than we have, large as it is, and we would like to send our first catalogues, which explain our system of dealing, to any who are interested; a first order and our first catalogues would be an excellent introduction.

The Risen King. The Risen King is our new Easter Service just issued. **The Dawn of Hope. Complete Easter Services for Sunday-schools.** The Dawn of Hope is the successful Service of

last year. Both of these Services are genuinely attractive. The new one is rather easier than last year and very bright and tuneful. Each Service has the usual appropriate recitations, exercises and reading, in addition to the musical numbers. To anyone sending us a two-cent stamp we shall be pleased to send a sample copy of each Service. Copies may be had in quantities at our usual liberal rates.

Easter Music and Books. We have four fine new anthems for Easter this year in addition to those previously published. We also have a splendid collection of solos, duets, etc., appropriate to the season. We can supply anything in the line of Easter Music for choirs of all sorts, church soloists and Sunday-schools. We shall be pleased to be of service to

any choir leader or organist who wishes assistance in the selection of suitable music.

\$600 Prize Offer for Vocal Compositions.

This is the final month for THE ETUDE Vocal Prize Competition.

A very large number of manuscripts have already been received, but all those which reach us prior to March 31st, or even on that date, will be considered. Just as soon as possible after the close of the Contest we shall announce the final decision. All unsuccessful manuscripts will be returned to the senders just as soon as possible. A complete schedule of prizes will be found in another column of this issue.

New Anthem Book. We have now in preparation a new collection of anthems to be added to our eminently popular series. This series now numbers five volumes, as follows: "Model Anthems," "Anthem Repertoire," "Anthem Worship," "Anthem Devotion" and "Anthems of Prayer and Praise." These are the cheapest collections of anthems ever published. Over 100,000 copies of these books have been sold. The new book will be a collection of anthems for general use, adapted for either quartet or chorus choir, pleasing and singable, of moderate difficulty and varied in character. With each new book we aim to surpass our previous efforts, and we feel sure that none will be disappointed in the new work.

The special price in advance of publication will be 15c postpaid if cash accompanies the order. If charged, postage will be additional.

Editions Reprinted During February. The last edition of the following works published by this house is exhausted and they are now being reprinted. Of our 50c Collections perhaps the most popular of them all is being reprinted, *First Parlor Pieces*. The unique feature of our 50c Collections is that they contain no padding, every piece is worth while, playable and harmonious.

Of our technical works, studies, etc., there is quite a list on press during the present month: *Twenty-one Selected Studies*, by J. B. Cramer; *Thirty Selected Studies*, Stephen Heller; the first book of *Czerny's Velocity Studies*; *Technical Studies*, Op. 75, D. Krug; *Octave Studies*, Op. 11, J. A. Pacher; *Small School of Velocity*, Op. 242, Kohler.

Of the works pertaining to vocal music: *Gilchrist's Sight Singing Exercises*, one of the books of the *Methodical Sight Singing* by F. W. Root; *Anthem Worship*, one of our series of five cheap collections of anthems, and Mr. F. W. Wodell's most helpful work, *Choir and Chorus Conducting*.

Of our theoretical text books: *Fillmore's Lessons in Musical History*; *Counterpoint*, by Dr. H. A. Clarke, and *Batchellor and Landon's Kindergarten Method*.

It is always a pleasure for us to send on inspection any of our works to responsible teachers, and at the regular

professional discount the same as on regular orders. The record, as shown by the above facts, gives a very excellent index to the works that the leading teachers are using in quantity.

The Pennant; an Operetta, by Frank M. Colville and Oscar J. Lehrer.

We have in preparation a comic operetta for young people, especially adapted for performances at school and college entertainments. It is one of the best works of this kind that we have ever seen. It is very easy of production, but it is bright and entertaining throughout and the music is particularly tuneful and sparkling. The topics, characters and the views in almost any college or university community are produced in this work, which has a genuine plot. The cast requires two tenors, three baritones or basses, two sopranos and two altos, together with a chorus of football players and college girls. The work for the soloists is all very pretty and the choruses are catchy and inspiring.

The special introductory price during the current month will be 35c postpaid if cash accompanies the order. If charged postage will be additional.

Virtuoso Pianist, by C. L. Hanon.

We will continue during the current month the Special Offer on this large technical work. The Virtuoso Pianist is an advanced system of daily technic for piano students who have passed the intermediate stages. It is used in many of the leading schools and conservatories of this country and Europe, and is recommended by many of the well-known contemporary players.

The Special Offer price is 40c postpaid if cash accompanies the order. If charged, postage will be additional.

Instructive Piano Pieces, or Studies Op. 123, by Geza Horvath.

Mr. Horvath is one of the most successful educational writers. His teaching pieces and studies are always welcome. This new work consists of a set of study pieces beginning in Grade 2 and advancing into Grade 3. They exemplify various phases of modern technic. Each piece or study has a characteristic title such as "The Murmuring Brooklet," "The Little Andalusian," "Dance of the Kobolds," "The Rolling Sea," etc. A book like this is particularly useful for pupils who prefer tuneful exercises rather than the drudgery of the ordinary technical work.

The special advance price will be 20c postpaid if cash accompanies the order. If charged, postage will be additional.

Album for the Young, Op. 131, by F. Spindler.

This volume is one of Spindler's happiest creations. They have never appeared except in sheet form in three books. The retail price of this sheet music was \$1.75. Our edition will contain the three books in one, and it will be published in the Presser Collection. They are first grade little study pieces, full of melody and full of educational ideas. They are intended to make the study of music pleasing. The musical has never been lost sight of, while the technical is ever present.

Our advance price on this volume is but 20c.

Operatic Album for the Pianoforte.

There has lately been a revival of opera airs such as transcriptions and fantasies. A little revival along this line is welcomed by everybody. There was a time when operatic melodies were tabooed by all publishers and all composers, and back of that time they were high in popu-

larity; in fact, there was scarcely anything but opera transcriptions and fantasies that were used as pieces. They fell into disuse about twenty-five years ago and there is now a slight revival, but it comes back now in a much better and purer form. The transcriptions and fantasies are not so hackneyed and are not medleys as they once were, but they are rounded compositions that have an inherent connection with each other. The album which we have in preparation is entirely modern and the selections are those that are most in demand at present. The volume will be of value to almost any pianist.

The price in advance will be 20c postpaid.

Vocal Studies, by H. W. Petrie.

These studies are first of all melodic, and are intended for giving flexibility to the voice. The accompaniments especially are not of such difficulty that they will embarrass the singer. The studies are all of a musical nature, having pianistic excellence. The name of H. W. Petrie is sufficient to promise that something pleasing and valuable is forthcoming.

Our advance price is 25c postpaid.

Arpeggios. New Gradus ad Parnasum, by I. Philipp.

This volume is now ready and the Special Offer is hereby withdrawn. The new series of selected studies devoted to special purposes now comprises: "Left Hand Technic," "Hands Together," "Octaves and Chords," "The Trill" and "Arpeggios." Next month we will announce another volume. All the volumes so far issued have met with great success. We shall be pleased to send any of these volumes to those interested.

Melody of Love, by H. Engelmann.

We take pleasure in presenting a paraphrase of this most popular composition in this issue. The Melody of Love has won its way into the hearts of the American people. It is now one of the most popular compositions extant. The present paraphrase is somewhat more difficult than the original arrangement and it is more pianistic and brilliant, but the melody itself remains intact, as the composer has been successful in paraphrasing without destroying the beauty of the melody. We have an arrangement of this piece for almost every instrument. It comes for vocal, four hands, violin, mandolin, etc.

It is not generally known that all the music that is published in THE ETUDE is also published in sheet form. It is very often necessary to condense in THE ETUDE pages and sometimes the coda is omitted, but as a general thing the pieces are complete. The repeat marks are sometimes a little puzzling, but with a little study they can be deciphered. The condensation is made so as to use as many pieces as possible. If all were printed out in full we would have to be content with a much small number of pieces monthly.

Instructive Album for the Pianoforte, by Karl Koelling.

This work will certainly be withdrawn after this month. The entire work is engraved and all it requires now is the title page to make it complete and ready for the printer. This will be done during the course of the present month and next month the Special Offer will be positively withdrawn. Our advance price will remain for the present month only 20c.

The name of this collection of pieces will be "Study and Pleasure," and the name exactly suits the contents of the book. There are in all twenty-six different numbers in the book and each one

a gem. It will be a long while before we shall publish as attractive a little volume of study pieces as this one we are now presenting. Do not forget that this volume will be withdrawn from the Special Offer with next issue.

New Beginners' Method for the Pianoforte.

The New Beginners' Piano Method is almost ready to be sent to the printer. There are only a few finishing touches and a few more pages to be added before the entire first part will be ready. This work is to be a veritable beginner's work on the piano, and will be as nearly a Kindergarten Method as it is possible to make it. The first twenty-odd pages do not go beyond the five-finger positions in each hand. There are plenty of writing exercises and questions and answers to familiarize the youngest pupil with everything that has been presented.

Our introductory price on this work is only 20c. Every teacher should have at least one copy so as to keep abreast of the times.

Musical Pupils' Lesson Book and Practice Record, by Freeman F. Guard.

This little book is nearly ready, but the Special Offer will be continued during the current month. It will be a most convenient record for use by the music student, as it reduces bookkeeping to a minimum and offers a complete and accurate record of tabulating the season's work, together with all the necessary accounts.

The special price of this book will be 5c.

Fundamental Exercises for the Voice, by W. W. Gilchrist.

We offer for this month only, a little volume of vocal studies or exercises by the well-known composer and voice teacher, W. W. Gilchrist, who ranks among the very best in the country as a voice teacher. This volume has been used for many years by the author for his individual pupils, and is a result of years of experience in vocal practice. All the usual exercises for the various registers, for flexibility, scales, arpeggios, etc., are included. The work is one of value, and as this month is the only one for the Special Offer we advise all those who are interested in this particular line to secure at least one copy.

The advance price is but 15c. postpaid.

Nursery Songs and Games.

As announced in the last issue, the Nursery Songs and Games will be withdrawn from the Special Offer with the appearance of this issue. The work will be sent to advance subscribers about the time the issue appears. This volume is not only to be had at the usual discount to the trade and profession. This issue contains all the nursery songs in which the present generation are familiar. They are the old traditional melodies and no attempt has been made to modernize them. The book will be a standard one, and it can always be had by anyone who is interested in the final nursery melodies.

Bells, Op. 44, by F. Spindler.

This standard little volume will appear in the Presser edition during the present month. The editing of this work has been done by John Swift. He has improved the same immensely. The phrasing has been modernized, names have been given to the different arrangements, pedal points, fingering and interpretation marks have been copiously added to this edi-

tion, and we are positive that it will be a great addition to our teaching literature. The volume may be taken up by anyone who is in the second grade. The pieces are not unlike those in the Koelling Volume. The tendency at the present time is to use study pieces instead of the long-drawn-out mechanical etudes. In other words, the musical side is cultivated along with the technical.

The price in advance is 15c on this valuable volume.

Special Notices

RATES—Professional Want Notices five cents per word. All other notices eight cents per nonpareil word, cash with orders.

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PROGRESSIVE TEACHERS invited to Correspond with LOUIS ARTHUR RUSSELL, CARNEGIE HALL, NEW YORK CITY, or the Publishers, regarding the introduction and use of the Russell Systems of Music Study for Pianists, Vocalists, and Theory Class Work. The Russell books are coming into use among earnest musicians throughout the country.

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"THE MUSICIAN'S LETTERS TO HIS NEPHEW" which have been appearing in THE ETUDE during the last few months were originally published in "The American History and Encyclopedia of Music," issued by Irving Squires. This work is a series of volumes compiled by foremost musical thinkers and includes many original contributions from teachers, composers and artists of a similar standing with Mr. Bowman.

THE PROFESSIONAL STANDING of some of the graduates of the Faust School of Piano Tuning of Boston, Mass., is shown by the following members of the graduating class of 1912: Miss Lorena Cannon, formerly Normal Instructor in the New England Conservatory of Music; Mr. B. T. Shaw, first trombone, Second Regiment Band, N. G. S. M., Bangor, Me.; Mr. G. P. Callaway, solo clarinet, Hood's Concert Orchestra, Richfield, Utah; Mr. R. A. Bosworth, pianist, Academy of Music, Northampton, Mass., and Mr. W. D. Herrick, solo clarinet, Hotel Somerset Orchestra, Boston, Mass.

VICTOR (RED SEAL) MASTER RECORDS continue to surprise the world of music. When the firm devised its ingenious trademark, "His Master's Voice," with the fascinating picture of a dog peering into the mysteries of the machine, the public had little idea that the machine itself was to become the reproducer of "The Master's Voice" that the greatest masters of vocal art, violin playing, piano playing, etc., would adopt the Victor Talking Machine as the means of perpetuating their art and sending out tonal mirrors of their interpretations to thousands who could not possibly hear them otherwise. The little illustrated booklet, "New Victor Records," filled with interesting bits of information about the fine new Caruso, Journet, Alda, Eames, Amato, Victor Herbert, de Gogorza, Schumann-Heink, Gluck, Maud Powell, Dalmeida, Clement, de Pachmann records may be secured by any ETUDE readers, by sending a postal application to The Victor Talking Machine Co., Camden, N. J.

A Successful Song. "Whit and Minnie."

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THEO. PRESSER CO., PHILADELPHIA PENNA.

March 31st Last Day

Manuscripts can be received for

\$600 Prize Offer

FOR

Vocal Compositions

THE publisher of THE ETUDE makes the following offer, being convinced that a competition of this kind will awaken a wider interest in vocal composition and stimulate to effort many composers, both those who are known and those who are as yet striving for recognition, bringing to the winners a desirable publicity in addition to the immediate financial return. It seems unnecessary to note that the fame of the composer will in no way influence the selection and that the songs will be selected by absolutely impartial judges.

Six hundred dollars will be divided among the successful composers in the following manner:

Class One These may be either of a popular or semi-classical character, such as "A Gypsy Maiden I," by Parker; "Villanelle," by Dell'Acqua; "The Bobolink," by Wilson; "Springtime," by Wooley and "Carmena," by Wilson.

First Prize.....\$60.00
Second Prize.....\$40.00

Class Two Such as "Shadows of the Evening Hour," by Rathbun; "I Heard the Voice of Jesus Say," by Rathbun; "Pilgrims of the Night," by Parker; "The Homeland," by Schneckler; "There is a Blessed Home," by Fairclough.

First Prize.....\$60.00
Second Prize.....\$40.00

Class Three Such as "Grandmother Brown," by Gottschalk; "April Fooling," by Robinson; "By the Garden Gate," by Whitney Coombs; "Slumber Song," by Newcombe; "Lolita," by Tracy and "Cowboy Song," by Troyer.

First Prize.....\$60.00
Second Prize.....\$40.00

Class Four or songs pointing a moral. Such as "Smiles and Frowns," by Matthias Field; "Three Lucky Lovers," by Sudds; "Foolish Little Maiden," by Troyer; "Faith and Hope," by Millard.

First Prize.....\$60.00
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Class Five Such as "O Heart of Mine," by Galloway; "There Little Girl, Don't Cry," by Norris; "A Little While," by Cadman.

First Prize.....\$60.00
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Class Six Nature Songs or Love Songs

Such as "The Violet," by Hervey; "Spring Song," by MacKenzie; "Message of the Rose," by Gottschalk; "The Gypsy Trail," by Galloway.

First Prize.....\$60.00
Second Prize.....\$40.00

CONDITIONS

Competitors must comply with the following conditions:
The contest is open to composers of every nationality.

The contest will close March 31st, 1912.
All entries must be addressed to "The Etude Vocal Prize Contest," 1712 Chestnut Street, Philadelphia, Pa., U. S. A.

All manuscripts must have the following line written at the top of the first page: "For the Etude Vocal Prize Contest."

The name and full address of the composer must be written upon the last page of each manuscript submitted.

Each song must be complete, i.e., text, voice part and piano accompaniment.

The songs may be written for any voice. The words may be selected from all sources, new and old, but the composer assumes all responsibility for the use of the same and in the case of copyrighted texts, written permission must be secured by the composers from the owners of said copyrights.

The compositions winning prizes to become the property of "The Etude" and to be published in the usual sheet form.

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At Home.

A NEW music paper has been launched,
entitled *The International Music Review*.
We wish it all success.

PASQUALE AMATO, the Metropolitan bar-
itone, has decided to become an American
citizen, and will take out his first papers
on his return from Italy next fall.

A COALITION has been effected between the
Columbia School of Music, of Toledo, O.,
and the Toledo Musical College. The name
of the new institution will be decided later.

THERE is a possibility that Oscar Ham-
merstein may bring his London Opera Com-
pany to this country. A guarantee fund has
already been offered by San Francisco and
New Orleans.

MORRIS STEINERT, a prominent member of
the music trade, and the founder of the
New Haven Symphony Orchestra, died re-
cently at his home in New Haven, Conn. He
also was an inventor, and did much for the
betterment of piano tone.

A BILL has been introduced in Boston for
the maintenance of municipal opera. If the
bill is passed, and there appears to be good
reason to believe that it will, Boston will
be the first city in the United States to
enjoy opera supported by the local city gov-
ernment. Good old Hub!

THROUGH the beneficence of Mr. August
Lewis the Institute of Musical Art of New
York (Dr. Frank Damrosch, Director) has
been able to add to its already large collec-
tion of musical autographs some interesting
manuscript letters of Wagner, Mendelssohn,
Berlioz, Schumann and Weber.

MR. EDWIN ARTHUR KRAFT, the American
organ virtuoso, made a concert tour during
February, covering several thousand miles.
Most of the engagements were for the open-
ing of new organs. The cities represented
indicate the widespread interest in church
music.

It will be good news to many to learn that
Dr. Carl Muck is to return to America next
season as conductor of the Boston Sym-
phony Orchestra. Nevertheless, that won-
derful organization has lost nothing of its
prestige during the régime of Max Fiedler,
to whom all honor is due.

AMONG the visitors to these shores on the
near future, Gottfried Galston, the Munich
pianist, is one who will be welcomed. He
is well known in the musical world of Eu-
rope, and his annual tour of Russia earned
him an independent fortune. The Czar cre-
ated him an honorary professor of the St.
Petersburg Conservatory.

SOME of the dates of the twenty-one-day
tour of the London Symphony Orchestra,
under the direction of Arthur Nikisch (a
musical event of national importance), will
be New York, April 8; Boston, April 9;
Philadelphia, April 11; Baltimore, April 12;
Pittsburgh, April 13; Cleveland, April 14;
Chicago, April 15.

THE Sherwood Music School of Chicago
is the proud possessor of two vocal pupils
with celebrated vocal ancestors. One is
Hans Schumann-Heink, a basso, son of the
famous contralto, and the other is Karl
Formes, grandson of the great basso, Karl
Formes. Both are pupils of Mr. William A.
Willett.

JOSEF STRANSKY, the successor of Gustav
Mahler as conductor of the New York Phil-
harmonic, has brought out two novelties re-
cently—Bruckner's fifth symphony and a
new symphony by Weingartner. Neither
work seems to have gained much favor, but
Stransky deserves credit for giving music
lovers an opportunity to hear them.

THE free orchestral concerts given in New
York through the \$10,000 fund of the New
York World have proved an immense suc-
cess. An audience of four thousand people
crowded into the auditorium of the Normal
College, and when a concert was given in
the East Side, the police reserves had to be
called out to prevent a riot, so eager were
people to get seats.

REPORTS of the different clubs belonging
to the National Federation of Musical Clubs
have been furnished to THE ETUDE by the
active Press Secretary of the organization,
Miss Elsie Rulon, and all show that the
work of these organizations is even more
enthusiastic than ever before. Were it not
for the limitations of space THE ETUDE
would take great pleasure in giving detailed
information of this most praiseworthy
work.

THE inaugural banquet of the Studio Club
of New York proved a great success. The
object of this institution is to provide a
boarding house for girl students. Its pur-
pose, according to an official notice, is "to
make girlhood grow into a stronger, larger
womanhood with greater power for good in
social influence. Its hope is to become a
center for social and spiritual life for the
many thousands of girls who yearly come
to New York from all parts of the country
to study some of the various arts."

MR. JOHN PHILIP SOUSA—or could it be
his press agent?—has started a crusade
against the hackneyed themes and names
used by composers. There are, we are told,
1,263,842 songs about spring, 954,626 about
love, 749,211 about flowers (roses, pansies,
hyacinths, daisies, forget-me-nots and lilies),
672,843 romanzas, 547,738 cradle songs,
521,266 nocturnes, 479,143 reveries, 422,001
songs with violin obligato, 366,242 sere-
nades, 133,009 æolian murmurs, 102,112 rip-
pling cascades, and 96,424 variations on
Yankee Doodle.

THIS season the operatic honors go to
Wolf-Ferrari whose two operas, *Le Donne
Curiose* and the *Jewels of Madonna*, have
both been welcomed warmly. The *Jewels of
Madonna* has just been produced in Chicago
with pronounced success. It deals with the
passions of the lower class of Neapolitans,
and does for Naples something of what
Chaprentier's *Louise* has done for Paris.
Many folk-songs have been drawn upon, but
this is not because Wolf-Ferrari is lacking
in originality. He has a delightful vein of
tunefulness which is all his own. Undoubt-
edly he owes something to Debussy and Puc-
cini, but he owes no more than he can repay
with interest.

THE Cincinnati Symphony Orchestra is to
be congratulated on having been provided
with a suitable hall in Cincinnati in which
to give concerts. The old Vale Music Hall
was too big and too draughty, and though a
halo of sentiment will always surround
it, music-lovers will be glad to enjoy the
greater comforts of the new hall. This hall
has been erected at a cost of \$500,000, and
seats 2,200 people. It is known as the Em-
ery Auditorium and has been built in con-
nection with the Ohio Mechanics' Institute.
The opening concert was a brilliant event.

IN one of our most esteemed French com-
temporaries we find among the musical no-
tices an account of the hanging of a negro
in a small American city, which, because of
the fact that the negro's relatives objected
to his being hung in the open in a pouring
rain, was transferred to the stage of the
local opera house by the tender-hearted
sheriff. This evidently found its way into
the musical notices because of the "opera
house" connection. Oh, if our good friends
in France could only see some of the as-
tonishing things that go under the name of
opera houses in America!

DEBUSSY's *Pelléas et Mélisande* has been
given in Boston with Mme. Leblanc as *Mé-
lisande*. As all the world knows, Mme. Le-
blanc is the wife of Maurice Maeterlinck,
the author of the libretto. It will be re-
membered that Maeterlinck objected to the
production of the work at the Opéra
Comique in Paris because his wife was not
allowed to have the title rôle, and because
he did not approve of the scenery. In the
Hammstein production of the work the
setting given was similar to the Opéra
Comique production. In the present pro-
duction, Maeterlinck's ideas have been fol-
lowed, and the work has gained in favor in
consequence.

THE phenomenal success of William Bach-
aus goes to prove that in spite of the mul-
titude of concert pianists of surpassing
wonderfulness who are crowding onto the
concert platform, there is still plenty of
room at the top for anybody who deserves
to get there. Many things have contributed
to his success. He has been well-advertised
and well "managed." But once an audi-
ence has gathered, the advertisers and the man-
agers have nothing to do with the case. It
is up to the pianist to show what he is
worth. Bachaus has shown that he pos-
sesses the technique of a master and the
soul and fire of a poet.

THE ways of the translator are manifold
and various. The London *National Review*
has called attention to a well-known song
of Schubert's, the *Lied des gefangenen
Jägers*—which is a setting of a German
translation of Walter Scott's poem, "My
hawk is tired of perch and hood." The sec-
ond line of this poem, "My idle greyhound
loathes his food," has been translated by
Heider into "Mein müssiger Windhorn sein
Futter verschmamt." In the largest collec-

ion of Schubert's songs, the words have been re-translated into English, and appear in the following form: "My musical wood-oru its flutter bath stilled." Whoever perpetrated this line has certainly betrayed a brilliant ignorance of both German and English.

SPEAKING of his opera, *Mona*, which won the prize offered by the Metropolitan Opera Company, Dr. Horatio Parker tells us that he has adopted the *leit-motiv* of Wagner, because "you can't expect the public to understand what Wagner taught it." Another device he has employed is that of associating different personalities of the drama with definite tonalities. "For instance, *Gwynn*, the hero, is associated with the key of B major. With *Mona* herself I have carried the idea still further, assigning separate keys to two distinct aspects of her personality. In her character of Druid priestess she is associated with the key of E minor, while in her character as a woman she is assigned the key of E flat major."

LEO BLECH's one-act opera, *Versiegelt* (Under Seal), has achieved a notable success on its first production by the Metropolitan Opera Company in New York. The period of the action is 1830, and the place a small German town. The scene is laid in the living room of the young Widow Gertrude, with whom the Burgomaster Braun is deeply in love. Her friend, Frau Wilmers, less fortunate, and endures the worthy mayor's displeasure. This is increased by the fact that her son Bergel is in love with the daughter Else. Unluckily poor Frau Wilmers is unable to pay her debts, and the Burgomaster sends the voluble self-satisfied little Lampe to attach her goods. Among her possessions is a large wardrobe, and she persuades the Widow Gertrude to find a place for it in the living room. No sooner the furniture installed than Lampe discovers it, and goes off in a rage to inform the Burgomaster. The Burgomaster, however, comes to call on Gertrude, and a pleasant love scene is enacted. The pair are interrupted by the return of Lampe. The Burgomaster hides in the wardrobe as Lampe enters. Lampe puts the seal of the w on the wardrobe, but suddenly he hears sound within. He pokes his umbrella through a hole, and presently proclaims that Gertrude has a lover within. Again he goes off to seek the Burgomaster. In the meantime Else and Bertel take advantage of the Burgomaster's difficulties to enforce consent to their betrothal. Else also secretes, in writing, a dowry of a large part of her possessions. When Lampe returns is followed by a crowd who have learned of the Burgomaster's predicament. They find the Burgomaster talking to Gertrude, and when the door of the wardrobe is opened, it is Else and Bertel who are discovered. After a stern lecture from the Burgomaster they are pardoned, and all is happily.

Abroad.

THE will of the late Alberto Randegger, one of the foremost of the professors at the Royal Academy of Music in London, has been proved at about \$165,000.

OSCAR HAMMERSTEIN has accepted an opera composed by the Duke of Argyll. It will be produced at the London Opera House in the spring.

AN opera called the *Snow Man*, by Erich Angold, the boy prodigy, has been successfully produced at the Kurfürsten Opera House in Berlin.

A NEW work of Max Reger, *Lustspiel* (Comedy), was recently produced at a Gendhaus concert in Leipzig under the direction of Arthur Nikisch.

A two days' Mahler Festival has been organized in Mannheim. The Mahler eighth symphony will be given. This work employs vast choral force as well as a large orchestra.

A MOVEMENT is on foot in Berlin to erect a monument to Meyerbeer, who was born in that city in 1791. The Kaiser has signed his approval.

A NEW opera by Franz Lehár, the composer of the *Merry Widow*, has been produced in Vienna. It is entitled *Era*, and is said to be full of catchy waltz tunes, and be well orchestrated.

THE Italian war in Tripoli has served as a theme for his new suite. This, we are told, is an addition to others titled *Rome*, *Florence* and *Venice*, and is dedicated to "the new sister."

ABRILOWITSCH recently conducted an orchestral concert in Berlin at which Katharine Goodson and Willy Hess were the soloists. Katharine Goodson is now in this country, and is increasing the fine reputation gained on her previous visits. She has rivals among the women pianists of the

AN international competition with a prize of \$1,250 for an opera libretto is announced by the Berlin firm of Ahn and Simrock. The legends are most in request, and subjects in the modern "brutal" Italian manner are banned. What a pity the prize is not sufficient to tempt Mr. J. M. Barrie to write another *Peter Pan* for a musical libretto.

It is not generally known that Fanny Tennyson, the sister of Charles Dickens, was

a singer of considerable ability. Her husband, Henry Burnett, was also a singer, and after marrying in London, where she and her husband were both well known, they moved to Manchester and achieved a successful and happy career.

THE Berlin Royal Opera now has a rival in the newly opened Kurfürsten Opera, where it is intended to produce opera on elaborate lines. The piece given at the inaugural performance was Nicolai's *Merry Wives of Windsor*. The director is Maximilian Morris, late of the Berlin Komische Opera.

A NEW popular opera house has just been opened in Buda-Pesth. It is destined to be a rival to the old Royal Opera, and prices will be much lower, owing to the fact that there is room for a far larger audience. The auditorium will hold 3,200 spectators.

AN impressive mediæval spectacle called *The Miracle* has been drawing crowds to the Olympia in London. The better to carry out the spirit of the play, the interior of the theatre has been decorated to appear like a great Cathedral. The incidental music to the performance was composed by Engelbert Humperdinck.

AN instrument called a "melograph" has been invented by a Swedish scientist, which automatically writes music. When a piece of music is played the melograph records the sounds on a chemically prepared ribbon. The recorded piece may then be read like ordinary Morse signals. Not only are the notes recorded, but the phrasing and expression as well.

MRS. FANNIE BLOOMFIELD-ZEISLER has evidently made a greater success in Germany than ever before. At her Leipzig Gewandhaus concert, given under the orchestral direction of Nikisch, we are informed by leading German papers that she was greeted with a stormy demonstration of enthusiasm rarely equalled in the German city which for some three centuries has had the reputation for concerts of the highest possible order.

PRINCE JOACHIM ALBERT, of Prussia, has finished a symphonic poem entitled *The Isle of the Dead*. A wicked report, started in Brooklyn, that this work was inspired by a visit to the Isle of Manhattan, proves to be groundless. It was inspired by the famous picture of the same name, by Arnold Böcklin. The work is to be performed in Karlsbad in the summer.

A SUCCESSFUL performance of Mendelssohn's *Elijah* was recently given in Bayreuth. Now that Wagner operas are heard in Leipzig and Mendelssohn oratorios are given in Bayreuth, musical old-timers can be forgiven if they suppose that the musical millennium has come. Nothing of the sort has happened, however, for if music is no longer tight over Wagner and Mendelssohn, it is because they have found something else to fight about.

MUSICIANS all the world over will rejoice that Humperdinck is convalescent from the illness which bade fair to close his career. His opera, *Hansel and Gretel*, has won a place in the esteem of all music lovers, and his more recent work, *Die KoenigsKinder*, seems to be rapidly becoming equally popular. Humperdinck is a composer who has conservative tendencies—that is to say, he is not everlastingly straining to be "new," but is also willing to advance so long as musical beauty in its most refined form leads the way.

It is rumored that Richard Strauss and Hugo von Hofmannstahl are negotiating for the Bayreuth opera house. This opera house was built in 1748, and is not the one used for the Wagner productions. It is said that Strauss and Hofmannstahl contemplate giving performances during the summer festival season on the off nights when there is nothing being given at the Festival Theatre. They intend, we are told, to produce Molière's *Le Bourgeois Gentilhomme* with the intermezzo *Ariadne auf Naxos*, with music by Richard Strauss. The orchestra would consist of thirty-six men.

THE chief test piece for choral societies at the International Musical Festival, which is to be held in Paris next May, will be a cantata by Saint-Saëns. This has been composed at the request of the Paris municipality, who have organized a great musical festival in which every European nation is taking part. The title of the work is *Les Arieteurs*. This work will be welcomed by aviators the world over. Hitherto their efforts have been musically represented only by such works as Mendelssohn's *Oh for the Wings of a Dove*, and they naturally feel that recent developments demand something more strenuous.

It has been stated that Covent Garden, London, closed the season with a loss of \$70,000, said to be due to Hammerstein's competition. It must be remembered that the real Covent Garden season does not take place in the winter time, but in the spring and early summer, when the court "Drawing Rooms" are being held. A winter season at Covent Garden has none of the social prestige of the "Royal Opera," and it is scarcely to be wondered at if the London opera-goers prefer Hammerstein's new and shiny opera house to the antiquated red-plush grandeur of Covent Garden.



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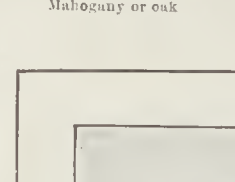
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Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. I am all at sea over the meaning of the word "portamento" in its musical application. It seems to mean one thing in singing, another in piano playing, and still another in violin playing. Am I right or wrong in this? Please make the meaning clear to me.—F. P.

A. This question touches on one of the weakest points of musical nomenclature. There are many misleading terms in Music, but only in this case is there a flat contradiction in the employment of the same word by a pianist on the one hand and a violinist or a vocalist on the other. The word means "carried over," and is used in this (the correct) sense by singer and violinist. But the pianist employs it in passages where he is absolutely forbidden to carry the notes one into the other. I very seldom presume to alter existing musical nomenclature, even when it is inaccurate, but in this case I can suggest that the term "demi-marcato" would exactly describe what the pianist does in a so-called "portamento" passage. He plays it "marcato" only in a less degree.

Q. What is the meaning of the names applied to the degrees of the scale: 1st degree, tonic; 2d degree, super-tonic; 3d degree, mediant; 4th degree, sub-dominant; 5th degree, dominant; 6th degree, sub-mediant; 7th degree, leading-tone? What is the origin of these terms?—F. H. E.

A. In the old days the keys were called "Tones." Thus the "first Gregorian tone," "the third Gregorian tone," etc. From this came the word "tonic," meaning the fundamental note of the scale or tone. "Super-tonic" means simply the note above the tonic. "Mediant" is so called because it is midway between the tonic and the dominant and it mediates between the two. "Dominant" receives its name as being the most important note and the foundation of the most important harmony of the scale, next to the tonic. "Sub-dominant" means the note below the dominant. "Sub-mediant" is the note that mediates between the tonic and the sub-dominant, and is midway between the tonic and the sub-dominant in downward progression. "Leading-tone" means that this tone leads into the tonic. It is also sometimes called "Sub-tonic," meaning the note below the tonic.

Q. I wish to take out a copyright. Will you please tell me just what steps to take in America and in Europe? I am told that I can get blanks for copyrighting. Where can these be obtained? I am also told that I shall have to send a copy of my piece to the Librarian at Washington. Is it absolutely necessary to do this or is a printed title page all that is demanded? I think that a clear step by step discussion of this matter in your column should interest many readers. I am an American citizen.—E. R.

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Q. What is the meaning of the two dots after the bass clef?—J. W.

A. It means that 'small F' is on the line between these two dots. That is why the bass clef is frequently called the "F-clef." It was not always placed upon the fourth line. I have much music in my library in which the F-clef is on the third line, meaning that F is to be read upon that line.

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and all other notes in that relationship. This would to-day be called the "baritone-clef." Originally all the clefs were simply letters placed upon some line or space, and all the other notes counted from this one. Cover up the upper part of the G-clef in any piece of music and you will find that the lower half still resembles the old German "G."

When you study counterpoint you will be obliged to use other clefs beside the G and the F clefs. These are called "movable clefs," and show the position of middle C. Wherever these are placed there stands middle C. Pupils sometimes ask why these movable clefs are employed, to which we make answer simply to avoid ledger lines. In orchestral music they are still in constant use, particularly in the viola, violoncello and clarinet parts. They are often called "transposing clefs," and their study helps the pupil greatly in transposition. See the article on "Clefs" in Elson's Music Dictionary.

Q. Would you kindly tell me what is our National Song and upon what authority "America" is taught in the schools and the "Star-spangled Banner" is played at the lowering of our flag? I find the school teachers and at many music stores they think it is "America," while others know it is the "Star-spangled Banner," but on no authority.—A VETERAN'S DAUGHTER.

A. At one time "Yankee Doodle" was held to be the national song. In Europe up to very recently "Hail Columbia" was always played when it was desired to honor the United States. "Hail Columbia" was played when the first American war-ship went through the German canal at Kiel. I heard the same tune played at the Grand Opera House, in Paris, in honor of Thomas Edison.

But all doubt is now removed by the action of the Secretary of the Navy. When Benjamin F. Tracy held that post he issued a general order commanding that the "Star-spangled Banner" be recognized as the official national hymn of America. It is, I believe, also ordered that all officers and men of our army and navy shall rise when this melody is played. This certainly places the question beyond debate and settles quite definitely that the "Star-spangled Banner" is the national hymn of the United States.

Q. Please give me the very best, most comprehensive, and most concise rules for scale fingering. The method I have been using divides scales into three classes; those with no more than four sharps; those with five black piano keys; and those with four flats or less. In the first class the 4th finger in the right hand goes on the 7th degree, and in the left hand it goes on the 2d. In the second class, the 4th finger in the right hand goes on the top note of the group of three black piano keys, and, in the left hand, on the bottom key of the group of three piano keys; in the third class (four flats or less), in the right hand, the 4th finger goes on B flat, in the left hand on the fourth degree of the scale except in F where the fourth finger goes on the second degree of the scale. The minor scales according to this rule are supposed to be fingered like the major scales of the same name. I find that this rule works successfully with the major scales but does not seem to fit in all of the minor scales.—EXAMINEE.

A. An entire volume might be written on the history of fingering. I have in my possession some old spinet music in which the fingers—2, 3, 2, 3, 2, 3 go on endlessly in alternation the entire length of the scale. But with the ever-staccato spinet and harpsichord the rules for fingering sat very lightly upon the performer.

Philipp Emanuel Bach is held to be the founder of the scale fingering, but I possess a rare volume by the Italian, Pasquall, on "The Art of Fingering," which antedates Bach's work in this direction. In this book the simple rule is "put the thumb on the first white key after a black one." This leads to some rather odd fingering at times, but if you analyze the scales you will find that this idea is really the foundation of scale-fingering, and is most used because it preserves the easiest position of the hand.

One additional point about scale-playing might be emphasized here; it is that certain old fogies maintain that there is nothing like scale-playing to equalize the hand. This is not the case, for in scale-work the fourth finger is deprived of its just share of work while the fifth finger is almost entirely idle.

For more definite answers to the questions put it would be well to consult "Mason's Technique," Macfarren's Scales method, and other advanced works.

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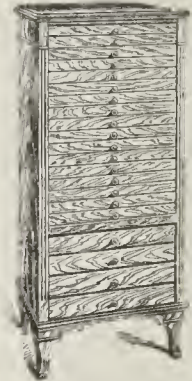
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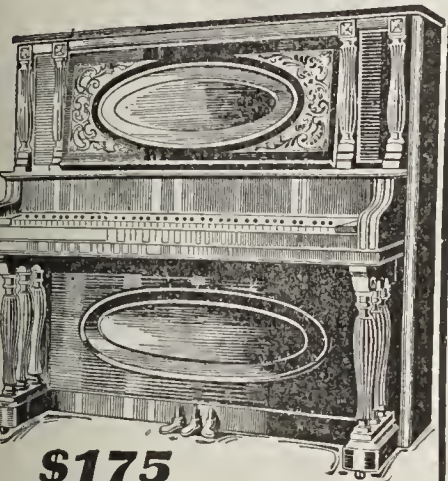
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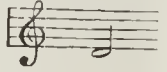
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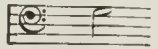
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Continued from page 207

as I felt that beyond that point there was more effort than I at first realized. I had also begun to perceive that the less chest voice and the more head voice I used the better. I saw no improvement whatever in the chest voice, but the head voice from  upwards was

gaining strength to a remarkable extent. But two or three weeks later I was surprised one morning to find myself using, at about this pitch  a voice which I was not aware that I possessed. It sounded like chest voice, but when I came to examine it I found that it was produced in the same way as the head voice. This was a most astonishing revelation to me, because I knew quite well that, before I commenced my training, I had no voice whatever at that pitch, except in the chest register. Here, then, was an entirely new voice, created apparently out of nothing—a voice which, to describe it in plain though unscientific terms, had the chest tone without the chest production. It was a plain indication of the manner of nature's working in the evolution of the adult male voice, and its bearing upon the whole question of voice-production was to my mind unmistakable. Of course, I spoke to my teacher about it, but he was not disposed to agree altogether with the interpretation which I put upon the matter. It led, however, to my making still more use of the head voice and, with his approval, restricting the chest register to a few notes at the bottom of my compass. In this way I ultimately succeeded in developing a light tenor voice, which, when heard at its best, was readily mistaken for the discarded chest voice, though, besides being of much better quality, it was, of course, incomparably easier to produce and of far greater upward range.

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[The final article upon this subject will appear in another issue.—EDITOR.]

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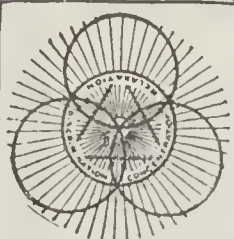
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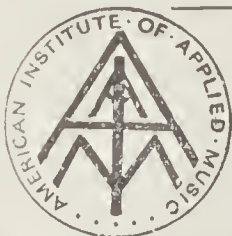
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THE POSITION OF STEPHEN FOSTER IN MUSICAL HISTORY.

BY H. T. FINCK.

THE standard which excludes the popular songs of our Stephen Foster from the list of real folksongs cannot be accepted as "scientific." Dr. Hugo Riemann, the leading German theorist and lexicographer, defines the word "Volklied" as "either a song which originated among the people (*i. e.*, the poet and composer of which are no longer known), or one which has been adopted by the people; or, finally, one which is 'volksmässig,' *i. e.*, simple and easily comprehended in melody and harmony." The Foster melodies are included under both the second and the third of these definitions as true folksongs; they have been adopted by the whole American people, and they are always simple in melody and harmony. To exclude them for the reason that their composer happens to be known, is an argument that can be reduced *ad absurdum* by a question: Suppose some antiquarian discovered that certain folksongs dear to the Germans for generations were composed by such and such an individual; would a single person in the whole empire cease to consider them folksongs? And if by some miracle the names of all the originators of these melodies were ascertained, would folksong cease to exist?

Foster wrote his own poems as well as his melodies, and the words and music of such songs as "Way Down Upon the Suwanee River," "Massa's in the Cold, Cold Ground," "My Old Kentucky Home" are as closely allied as are the text and the music in Wagner's "Tristan und Isolde." Yet—and here is another point of identity with the originators of true folksongs—he was not a professional musician. Far from it. To save his life he could not have composed a symphony or a sonata, or even a short piece for the pianoforte. His harmonics seldom go beyond the three most elementary chords—tonic, dominant and sub-dominant; and his melodies are so rich and satisfying in themselves that they give pleasure even without harmonies, which bring them under the definition of folksong given by Berlioz. Of musical form Foster took no more thought than a canary. His songs "give voice to the joys, sorrows, hopes and aspirations of a people rather than an individual;" they are songs created by the people—the folk—for he was one of them. If they are not folksongs, what under the sun are they? Some have called them by the German name "volkstümlich," which means conscious imitations of folksongs, like Schulz's "Lieder im Volkston;" but Foster did not consciously imitate the songs of his or any other country; he wrote what he did because his genius was built that way.

Not only are his songs—there are over a hundred and fifty of them—genuine folksongs; they are genuinely American, too.

On this phase of the subject, also, erroneous notions are still widely current. Thousands who sing his songs do not know who wrote them, or care; many other thousands think they are negro plantation songs. Now, Foster did visit the plantations and campmeetings of the black men to catch their idiom; he had to make his living by writing for the "negro-minstrels," who at that time had practically a monopoly of the concert business; yet even those of his poems which he wrote in the negro dialect voice the general feelings of man-

kind rather than those of a particular race; and as for his melodies, they are as unlike true negro music as a Hungarian rhapsody is unlike a Bellini operatic aria. In every way they betray his own individual genius and that this individual genius was thoroughly American is indicated by the way in which the American people have taken them to heart—ininitely more than they have any imported folksongs. Apart from a national anthem, nothing arouses such intense enthusiasm in an American audience as the singing of one of these American folksongs. Indeed, there is nothing quite like it in any foreign country.—In the *New York Evening Post*.

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Pupils of Herbert William Reed.

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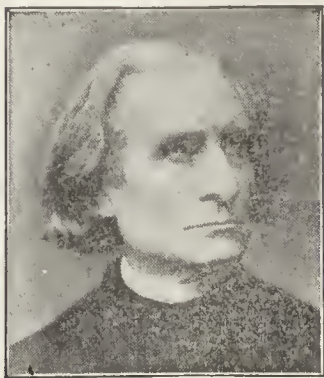
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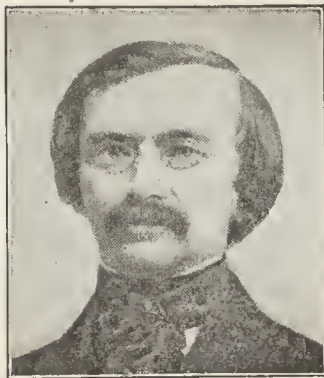
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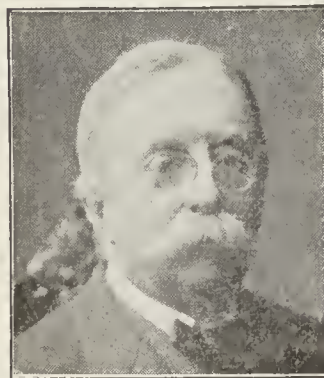
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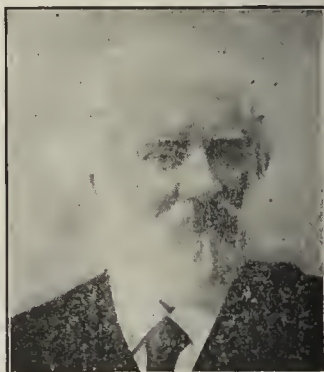
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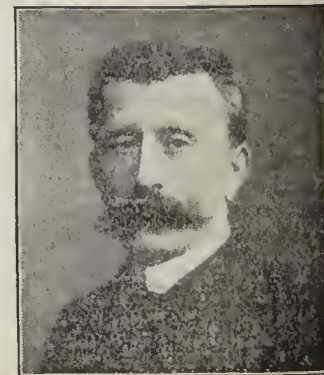
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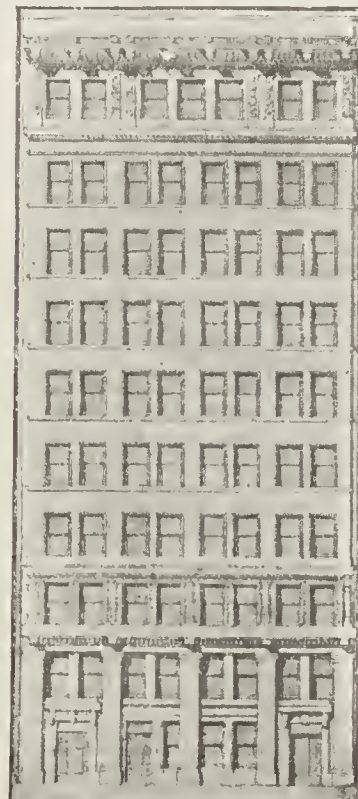
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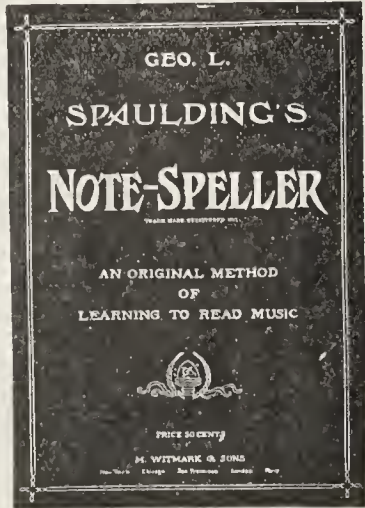
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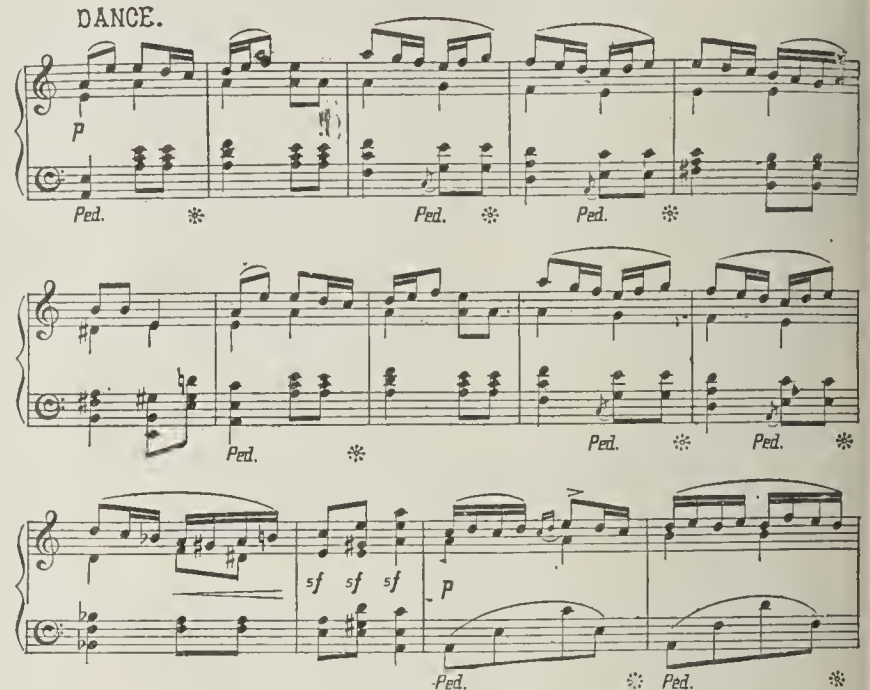
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Extract from Preface by W. J. Baltzell.

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THE ETUDE

APRIL, 1912

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LET THERE BE LIGHT.



POSSIBLY the most pathetic, the most significant, the most penetrating words in all dramatic literature are those heard just before the curtain falls upon the last act of Ibsen's *Ghosts*, when the stricken son cries out in despair for eternal freedom from his earthly pains,

"Give me the sun, mother, give me the sun."

This, too, has been the cry of all the world through the uncountable ages. It is not surprising that the first religion of most all primitive peoples has been the worship of the sun, the material basis of our existence. Have you watched the flowers postpone their bloom to greet the sun? Have you seen the resurrection of the gardens, the meadows, the woods before the great golden light in the heavens? Do you wonder that the emblems of liberty, health, commerce, art, science, and, in fact, all evidences of progress have been some form of light. The symbol of learning has long been the flickering lamp—why not the glorious sun?—for all learning depends upon more and still more light—more enlightenment. "*Licht, mehr licht*," cried the dying Goethe, the most lustrous man of his age, "LIGHT, MORE LIGHT."

The true teacher is first of all a giver of light. He must radiate. He must illumine the minds of his pupils as the sun breaks through the night. Every lesson must mean new light. Would you hold the interest of your pupils? Then never let a pupil leave the lesson until you have thrown some real light upon some one particular phase of the piece the pupil is studying. If the pupil is "in the dark" upon phrasing, appropriate touch, expression or *nuance*, fill the mind with light until it glows with information. If the lesson is dull, the teacher, and the teacher only, is to blame. He has failed as a light-giver.

Again we come to Eastertide, the sun time of the year. The world is telling the wonderful story of new life, greater hope, richer love, broader light. "Ye are the light of the world," said the Master. It seems a most felicitous season for teachers to absorb this wonderful thought.

"Ye are the light of the world,"

each one of us a little solar system to illumine all those around us.

Light giving does not mean merely instructing. It means letting the light shine through our words, our deeds, our own works. Man's highest duty to mankind is the cultivation of the nobility in his own character. Nobility thrives in light, righteousness, love, beauty. Nobility declines in darkness, iniquity, hate, ugliness. Music teaching especially demands bright, happy surroundings. With the coming of the flowers remember that, although the plant may grow during the dull days, it is the sun, the everlasting light, that bursts the blossom and fills Spring-time with its supreme glory.



A PREMIUM UPON ATTENDANCE.



ONE does not have to go very far in Mark Twain's *Tom Sawyer* before one encounters that delicious little delineation of human nature in which Tom, who has been given the odious task of whitewashing a fence, suddenly conceives the luminous idea of making believe that his task is an extraordinary privilege and then succeeds in renting out this privilege to other boys upon the payment of apple-cores, horse-shoe nails and other forms of juvenile currency. Now comes the same idea applied to a volunteer choir in a church in the Middle West.

If you have ever belonged to a volunteer choir you know that in most cases the choir is anything but volunteer. It is more frequently formed of recruits drafted from the young people of the church through the combined efforts of the pastor, the organist, the choir-director, the deacons, the trustees and the sexton. As soon as a new singer comes into the church district, he is first solicited, then begged and perhaps finally conscripted.

Membership of the choir is usually considered a duty. The Church of _____ Indiana, made it a privilege. Admission to the choir is by ticket only, and, wonder of wonders, the members actually pay for the tickets! There are by-laws and rules that reverse the pleading attitude of the average choir-director to that of a dictator. The plan is said to have worked very successfully. We often think that teachers and club organizers do entirely too much pleading and begging and thereby belittle the privileges of their assemblies. Masonic bodies never solicit new members in any way, and yet there are many eager to join at all times.



FORM YOUR OWN OPINION.



SPECIALISTS in psychology lay great stress upon apperception—that wonderful mental process by which we place two thoughts or mental conceptions in juxtaposition and from these evolve a new thought. This process of putting two and two together lies at the base of all higher educational progress.

This practice is one that we trust all of our readers apply when perusing *THE ETUDE*. We have no all-burning desire to form your opinions for you, nor have we any wish to let others do it. We want you to make up your own mind. We know full well that it is the only way in which anything like a genuine advance can be made. People who sit pensively by the way and take whatever view the passing stranger may have are not the people to get on in the world. This is particularly the case in musical education.

There can never be any absolutely right or absolutely wrong course in music. If there were, such a paper as *THE ETUDE* would not exist. What is right for one person may be entirely wrong for another. We cannot put ourselves in the position of having the power to determine what is right and what is wrong. Any article that seems to have a foundation of common sense and bears the name of a music worker who has had experience is eligible for *THE ETUDE*, provided it has the requisite interest.

In fact, many articles have appeared in *THE ETUDE* expressing opinions at variance with our own. It is only by studying such articles that the reader can hope to form a fair, unbiased viewpoint. We think that our readers ought to look on all sides of a question and then make up their own minds. We have very little respect for the reader who "swallows whole" everything he sees in *THE ETUDE*. If you read an article with which you do not agree, do not condemn that article too hastily. Read it over with the idea: "This writer may have some thought which when put together with my previous experience may help me."

We endeavor to keep the editorial policy of *THE ETUDE* as broad as possible. The writers are men and women representing every phase of musical work in all parts of the musical world. We aim to give you the strongest possible mental stimulus. We want *THE ETUDE* to make you think, because if you do the right kind of thinking you will surely profit. Do not be too quick to give up your own opinion. "Hold fast to that which is good." At the same time, do not let any prejudice prevent you from weighing the opinions of others.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

THE CONDUCTORS' TRIALS.

A FRENCH review of Weingartner's pamphlet on directing brings to mind that the conductor's life is not a bed of roses. Especially is this true in the beginning, when the leader cannot dictate terms. The present writer received a letter from Weingartner some years ago, in which he describes these trials—trials which Wagner must have met at Königsberg and Riga. The famous German conductor says: "Through both engagements (Dantzic and Hamburg), I learned thoroughly the misery of small theatres. The salary was very trifling—150 marks (\$37.50) a month for seven and one-half months, the rest of the year nothing—so that I could lead only the most modest life. Artistic conditions, too, were horrible. In Dantzic four, or at most, five, first violins, two contrabasses, singers of the third rank, and a wretched chorus. With it all there was no chance for proper rehearsals, since the directors would demand such a large repertoire that nothing could be fully prepared. But I strove to make the productions as good as possible, in spite of these hard conditions, and gained experience by doing so."

Even after the conductor "arrives" and counts his salary in five figures for the season, he has his troubles. Some conductors are too fussy with the men, not only in rehearsal, but in performance, and try to control them too closely. The players say that the best conductors aim to let the men alone, guiding them only when they need help and encouragement. In this list are Weingartner, Muck and Conti. But if the players are let alone too much, the ensemble deteriorates. Nikisch, great as he is, erred in this direction when leading the Boston Symphony Orchestra. Each conductor must choose his own method, and perhaps one who makes the players complain just a little will get the best results.

Composers are not usually good conductors. They are too apt to listen to the music, and float along with the emotional current. Schumann was a case in point. But there have been exceptions, Mendelssohn and Wagner being famous ones. Strauss, too, must be added to the list, though some ultra-conservatives still claim that he is no composer. Weingartner himself may squeeze in here, for he has composed quite a deal. Among his operas, *Genesius* and *Orestes* are the best; his symphonic poems, *King Lear* and *The Elysian Fields*, have won success; his four symphonies are much appreciated, and he has written interestingly for voice and for piano, besides composing chamber music.

COMPOSERS' ECCENTRICITIES.

A French journalist has made the dangerous claim that opium is an aid to musical composition. Since this claim was based upon the statements of men who have never attracted any serious attention as composers, it is hardly worthy of serious attention. All manner of sources of inspiration have been recounted by different composers in telling how they have composed. Some are very amusing.

Scarlatti used to compose easily when his pet cat remained with him; and perhaps this was the animal that walked along the keyboard and gave him the theme for his cat-fugue. Haydn used to sit at the piano until themes shaped themselves to his satisfaction. Mozart's musical ideas came copiously while he played billiards. Beethoven used to compose in a natural seat in a tree at Schönbrunn, just outside Vienna. Schubert could compose anywhere, even writing *Hark, Hark the Lark* on the back of a bill-of-fare in a restaurant. Wagner was more particular, and used to decorate his study with different colors, in accordance with the mood of his proposed composition. Information concerning Strauss is not at hand, but no doubt he seeks inspiration in the liquid product of his relative, Pilsener; at any rate, some of his works sound as if he did.

THE DIATONIC SCALE.

In the *Neue Zeitschrift* is an article on the diatonic scale, by Carl Reinecke. The subject is timely enough, for that scale has about disappeared from modern music. The writer gives examples of themes, from Beethoven and others, showing that they are very simple as well as very expressive. The combination of these two qualities (direct simplicity and expressive power) marks the music of a genius, while the use of an involved style for its own sake is merely a matter of talent. Modern audiences realize that even Wagner shows simplicity—a definite musical outline that the hearer can grasp, in spite of all incidental elaboration. The test of a work, in most cases, should rest on the value of the ideas themselves as shown in a piano score. Schumann's large works sound best for piano, as they are poorly orchestrated; but in any work, instrumental color should not be used to cover a weakness in musical ideas.

Judged by this standard, the old masters stand as the best models. Wagner was inspired by Beethoven, and "brought symphony into opera." Strauss wrote a symphony in the style of Brahms before running amuck with orchestral effects. Elgar taught himself by writing a symphony of the same size and structure as one of Mozart's. Subjectively, such a passage as the major theme in the slow movement in Beethoven's seventh symphony is deeply expressive, though of the simplest character. As a mood-picture, the first theme of Mendelssohn's *Hebrides* echoes perfectly the lonely majesty of a gray day on the Scottish isles.

There are several morals to all this. One is that school children should be given a course in the appreciation of the classics, part of their singing time being taken for a hearing of great works and a competent theoretical explanation. A simplified general course in song-forms, rondo, sonata, symphonic arrangements, counterpoint and fugue, schools of opera and the great composers, would be of value in any high school. Many classical works are no more difficult to understand than the doubtful songs that are now thrust at helpless pupils.

A treatment of this same subject in English, from the pen of the late Carl Reinecke, appeared in *THE ETUDE* for April, 1910.

MUSICAL NOVELTIES.

Among new works, some motets and cantatas of Heinrich Schutz, discovered by an organist at Hildesheim, date back farthest. Someone ought to appoint a day of exploration, to be celebrated all over Europe, on which old libraries should be fully explored for the works of the early masters.

Of the modern works, perhaps Hausegger's *Nature (Alpine) Symphony* is the most important. It calls for chorus and organ, as well as orchestra. There are three movements. The first, somewhat like a scherzo, has a Nature Theme, rhythmically worked up, a beautiful middle part showing the peace of the forest, and an impressive coda suggesting the death-sorrow of living things. The second movement is like a funeral march or a review of the souls of the dead. The last movement is a jubilee, the chorus giving a hymn of praise, with Goethe's words, and the work closing triumphantly. There is some heavy instrumentation, but the work is full of rich harmony. Hausegger uses the rich colors of the modern orchestra in legitimate fashion, which makes his music always charming, even though it is not so widely powerful as that of Strauss.

Hans Huber is another man who writes broad, modern works of great beauty. He has now brought out his sixth symphony. Weingartner's third was highly praised at Cologne, being called ideal in its loftiness. Dresden applauded the four-movement *Peace Symphony* of Adolph P. Boehm; but that composer's recent suicide showed that "Peace hath her casualties, no less than war." A London hearing of York Bowen's second symphony proved it to be a grandly planned work. Josef Suk's orchestral *Fantasia* with violin proved only fair. The *Musical Times* has news of Elgar's second symphony, being given by the New York Symphony Orchestra, and a half-million bequest going to the Philharmonic; but we hope, for Elgar's sake, that these items were not meant as cause and effect.

IDEAS go booming through the world louder than cannon. Thoughts are mightier than armies. Principles have achieved more victories than horsemen or chariots.—*Paxton*.

Bright Ideas in a Nutshell

Collecting Accounts.

IN RECENT YEARS all my payments have been received in advance, but a few old accounts on my books will suppose many merchants would "dead." I had given up trying to collect them for two or three years. Believing that there are very few deliberate posters in the world, I wrote these for the following: "Knowing that dull letters are annoying, and that you will pay me when your means permitted have avoided writing to you for years. I, however, need the money now, and in asking you to remit within the next two or three days, it is not necessary to remind you that I have been very patient." This little note helped me collect over forty dollars in one week.

H. VAN V.

Late Pupils and a Remedy.

LITTLE THINGS often make a big impression upon little folks. Most of my pupils for many years were children under the age of twelve. Of course, like most teachers, I was "bothered to death" by tardiness. I had two ways out of difficulty. The first was scolding, and the second was strategy. As I always had to "jaw," I took the latter. Over my piano was a large picture of Mendelssohn which came as a supplement to *THE ETUDE*. If a pupil did not come on time, I turned the frame around with the picture toward the wall and told the pupil that Mendelssohn was always such a regular and systematic man that he simply could not look down on anyone who was late.

D. M. S.

Fingers that Broke In

I HAVE OFTEN THOUGHT that breaking in of the pupil's fingers at knuckle joint was due as much to lack of attention as to any muscular weakness. Let the teachers try this little scheme of mine. I get a fine medium size, but very rosy apple, the kind of an apple that seems to smile all over. Then I have the little pupil place his hands around it. This gives a position approaching the approved position at the keyboard. Then he removes his hands from the apple but holds them in the same curved position until he can place them on the keyboard. Once fixed in his mind, he strives to hold this position. Then he eats the apple. This makes a great impression upon his memory of his digestive tract. Try it.

Miss X. Y. Z.

Keeping Ivory Keys White

FEW TEACHERS KNOW that the best thing to keep ivory white is the sunlight. I found this out by noting the place where the sun-light fell upon the keyboard of an old piano, the keys were almost white. A half hour in the sunlight will work wonders. I have seen teachers use wringing wet cloths to wipe piano keys. Then they seem surprised when the ivories drop off. Only a slight dampened cloth should be used.

E. S. D.

Bridging Difficulties With the Right Music

WHEN I WAS A YOUNG TEACHER I used to lie awake at nights wondering why it was that I could not get some new pupils to show an immediate interest in such things as Kunz' *Canons* and *Beethoven's Intentions*. An old florist revealed the truth to me. He showed me a rose and said, "It took over ten years to produce this perfected blossom. It had to go through many generations before it reached this state." Then it was that I resolved to give new pupils music much like that which they had had, if possible.

IOWA TEACHER



CARL CZERNY

Famous Standard Etudes

Their Value to the Teacher and to the Music Student

Written Expressly for THE ETUDE by the Eminent Composer,
Virtuoso and Teacher

XAVER SCHARWENKA

Royal Professor, Royal Court Pianist, Senator of the Royal
Prussian Academy of Arts, President of the
Musik Paedagogische Gesellschaft



MUZIO CLEMENTI

[Again it becomes the privilege of THE ETUDE to present to its readers an article from one of the foremost European musical authorities. Prof. Scharwenka wrote a most interesting article upon the subject of "Octave Playing," which appeared in THE ETUDE for May, 1909. In his second article, which is presented herewith, he discusses a very important subject which will be of great interest to all ETUDE readers.—EDITOR OF THE ETUDE.]

THERE is hardly a piano teacher of experience who at some time in his career has not become doubtful as to the indispensability of the practice of giving long and pretentious etudes for the technical and artistic development of his pupils. It is doubtless true that he has at one time studied these very etudes with the most painstaking care and devotion to details. In after years it may never have occurred to him that the time and labor he has devoted to them should not have been a good investment.

There may have been some of his pupils whose struggles with these representative etudes may have been discouraging, despite their unquestioned zeal and application. It is not at all surprising that some piano teachers suddenly arrive at the conclusion that the average pupil, by devoting much time and effort to the object of mastering these studies, the pupil would expect to master a piece, may not be rewarded by benefits in proportion to the amount of work given to the studies. In fact, in many cases the discouraging experiences with etudes seem to be more frequent than the gratifying ones. It is not at all surprising when a piano teacher suddenly arrives at the conclusion, that the average pupil does not receive benefits in proportion to the mental and physical effort that many of them demand.

APPLYING THE RIGHT MEANS.

Clear as the conclusions of these teachers may appear to be to them, they are erroneous. The fault, however, lies not with the means, but with the way these means are applied. When a younger teacher, annoyed by the insignificant results his pupils seem to derive from practicing whole volumes of representative studies we can sympathize with him and forgive his grumbling, but when, in an unwarranted fit of temper and disgust, he simply overthrows an old-established custom and starts to teach against the use of etudes altogether he must be called to order and must be made to listen to the weighty arguments which ripe experience has furnished in plenty.

In the case of a genius, that is the musician who depends upon a peculiar and individual talent for development, the feeling sometimes is that almost everything is dispensable. Franz Schubert undoubtedly spoke the truth when he said that everything Lieber taught him about the art of composition he had previously known instinctively. However, since we all have to be satisfied with pupils who are not together geniuses, some, alas, not being blessed with a very decided talent, it is well to be careful before we draw general conclusions from occurrences which, although they may be frequent, are no means the general run. To give up the practicing of etudes altogether is simply an experiment, a dangerous practice which may result in their abandonment.

To begin at the very beginning the whole problem amounts to little more than this. He who

would play the piano must have five fingers on each hand, and each of these ten fingers must be trained to strike the keys on the keyboard with marvelous readiness, according to the demands of the composition before him. Apart from the musical, intellectual and aesthetical side, the mere mechanical execution of a simple piano piece requires a considerable amount of physical training. In fact, he



XAVER SCHARWENKA.

must at the very outstart realize that this physical training is by no means an unintelligent, machine-like movement like those, for instance, by which the strong man in the circus develops his muscles. From his very first lesson the piano player needs to exercise judgment and discretion with every stroke of his fingers. If he does not do this—if he goes to sleep during his long hours of mechanical training he will accomplish absolutely nothing. In fact, finger work without brain work will not even enable him to do justice to the mechanical requirements of the easiest piece, let alone those masterpieces which demand the most elastic and instantaneous physical and psychical efforts.

Obvious as the necessity for persistent mental effort is, it seems to be constantly overlooked, even by zealous pupils. What we call technic is by no means mere mechanism but *applied mechanism*. There is an important distinction here which all music students should remember and reflect upon

every day. However, as long as the mechanism itself remains in a rough state it cannot be made serviceable to art. An ineffective mechanism may actually be cultivated unless the musical and artistic elements are continually in mind. If you desire to become an artist you will save time, by avoiding the cultivation of a hard, machine-like technic. Practice with your mind and your ears from the very first stroke at the keyboard. Never allow the muscles to do their mechanical work in a mechanical way, that is, unwatched or uncontrolled by the brain. Fifteen minutes at the keyboard with all your mental energy concentrated on the object will accomplish more for you than fifteen hours of raising and dropping the fingers with your mind literally fifteen hundred miles away from the keyboard.

Anyone who has fathomed the pedagogical problem with real experience will recognize the truth that in the etude there exists a legitimate union between the mechanical and artistic aspects of pianoforte playing. As soon as this is realized and the proper application of the truth made to daily practice, the student will find that the etude is really indispensable in the educational work at the piano. Five-finger exercises after a certain number of repetitions seem to dull the mind and certainly offend the ear until it becomes exceedingly difficult to do them with interest and profit. The variety to be obtained by changing the tonalities, by means of rhythmical alterations, etc., are also exhausted in time. How very fortunate is it, then, that we may continue the mechanical exercises with renewed interest through etudes, because the etude offers melodious five-note scales in applied form as a "piece!"

Properly used, etudes are a blessing which may accompany the pupil from his first step until he has reached the very top of the musical ladder. By blending the indispensable mechanical exercises with as much music as possible means to shorten the way and assure success and at the same time make the whole way far more delightful and interesting.

There seem to be two classes of discouraged teachers. One would abandon the etude and replace it by purely mechanical exercises. The other reasons, "if we can make no satisfactory progress by means of applied mechanism through etudes, then let us take the shortest way and practice only 'pieces,' that is, such compositions as appeal to us through their artistic value and are not solely intended to further some technical purpose." This second faction can neither be very numerous, nor can it be very representative. Its devotees in most cases must be dreamers or visionaries who never put into actual practice in teaching what they preach. It will be time to concern ourselves with their doctrine when the first piano virtuoso, who has been brought up without exercises and etudes, is heard from.

In making my classifications, however, I must be careful, since there are many etudes that sail under a different name, just as there exist a great many etudes that belie their names. For instance, if you study Beethoven's *Thirty-two Variations in C Minor* you will certainly be occupied with most beautiful and interesting music, but at the same time you are practicing music that has all the value of the "etude." You do the same when you play

most of Bach's *Preludes for the Well Tempered Clavichord* or his *English Suites*.

PIECES THAT ARE GOOD STUDIES.

I could mention a very long list of pieces, among them, for instance, simple movements from some of the Beethoven sonatas, that are good specimens of the etude form, irrespective of their musical contents. On the other hand, there are many etudes that rank with the best and highest kind of music, that is, music written for no other purpose than that of music's own sake. Take, for instance, the most sublime type of the piano etude, the twenty-seven etudes for piano by Chopin. Everyone of these is universally acknowledged to be an exquisite musical poem. It would be very wrong, however, to say that these compositions are only incidentally etudes. On the contrary, the composer conceived them as etudes and had a clear and characteristic technical purpose in each of them. His poetic inspiration did not lure him away from his original technical intent. One would think that the very existence of Chopin's etudes would in itself establish beyond any doubt the indispensability of the etude in the piano playing world.

If the stubborn pedagog insists that Chopin's etudes are exceptions to the general rule, that they are incomparable musical compositions never intended to assist technical purposes and quite above all other etudes, let us then also throw overboard everything written not in the name, but in the spirit and style of etudes. Then, perhaps, we may realize how little will be left to feed the digits and the intellects of our poor pupils.

(A second section of this admirable article will appear in the May issue of THE ETUDE.)

HOW GEORGE BERNARD SHAW LEARNED TO PLAY THE PIANO.

SOME ETUDE readers may not know that the famous Irish dramatist, sociologist, vegetarian, etc., was also widely famed at one time as a music critic. Like Bisson, Parker, Rupert Hughes, Boito and several other successful dramatists who were previously musicians, Shaw always valued his musical experiences. He was often criticized for being a critic without a musical education. As a matter of fact he had a very good musical training, but was almost entirely self-taught. To his accusers he took delight in pointing out that neither Wagner nor Berlioz were proficient pianists, but were nevertheless fine musicians. Some years ago Shaw wrote an instructive article upon "The Religion of the Piano." This appeared in a leading German publication and the following is a translation. No doubt Mr. Shaw would be very much amused to read this re-Englishing of his thoughts, since his own English is known to be inimitably individual.

"I learned the A. B. C. of notation through an elementary instruction book. I was able to comprehend the keyboard through a drawing. Then I started right in without exercises, Plaidy, Czerny or anything else, to study Mozart's *Don Giovanni*. It took fully ten minutes before I could place my fingers in the right position for the first chord of the overture. Finally, however, it sounded right and the pleasure I received from listening to my own playing of the chord paid for all the pains it had cost me. After a few months I managed to acquire a technic sufficient for my needs. It was, of course, purely of my own invention as the following illustration of my fingering of the scale of C will illustrate. Instead of using the customary fingering by putting my thumb under the third finger:

C D E F G A B C
1 2 3 1 2 3 4 5

I stumbled upon the following:

C D E F G A B C
1 2 3 4 5 4 5 4

This had the advantage of fitting all of the diatonic and chromatic scales, and clumsy as it is, I often find myself going back to it when I am not thinking. Liszt and Chopin were also said to have enjoyed this fingering upon occasion in certain places but of course they did not stumble upon it as I did. I soon acquired a formidable ability to blunder through all kinds of piano arrangements and scores. As a reward for my efforts I found that I was learning Victor Hugo and Schiller through Donizetti, Verdi and Beethoven; the Bible through Handel; Goethe through Schumann, Beaumarchais and Molière through Mozart and Mérimée through Bizet. In addition to this I found in Berlioz an unknown interpretation of a work by Edgar Allen Poe."

MAKING MUSIC LOVERS.

BY J. ARTHUR WILLIAMS.

VERY few teachers devote enough of their time to the worthy object of making music lovers real friends of music. Many are quite willing to work energetically to get pupils but that is by no means all that the world expects from them. Those who would work for the cause of music do entirely too much preaching about it and give too little matter-of-fact representation of the advantages of music. The art does not need evangelists nearly so much as it does practical representatives. Any one who has ever had opportunities to watch the brisk, direct, cheery commercial traveler has doubtless admired his tact and persistence, even though his aggressiveness may seem at times a trifle offensive. Has the reader ever thought how much real good such a body of sensible, resourceful men might accomplish for music? The public is tired of sentimental praters who worship musical idols that seem like strange gods to the average man and woman.

A few well-chosen sentences spoken at the right time will often turn a wavering mind towards music, and thereby secure one more recruit for the world's largest standing army of art lovers. It is not in good taste, of course, to be always "talking shop," yet if one uses judgment one may do so without becoming a bore. Hundreds, nay, thousands, of men and women, boys and girls, are willing to be interested in music, but they do not know how to make a start. They like music, and have or can obtain the facilities for study and practice, but are undecided whether to try or not. They are simply waiting for some one to come along and make up their minds for them.

QUALITIES THE MUSICAL REPRESENTATIVE SHOULD POSSESS.

Traveling salesmen tell us that if they can get a merchant to look at their samples, they will sell goods to him in nine cases out of ten. "Musical drummers" could do nearly as well if they copied the traveling salesman's methods. But first they must have the "goods" to show. They must have a full knowledge of musical history, and of the part music plays in the world, and must be able to show by their own practical skill what good music really is. They must have the gift of being able to explain, simply and directly, the advantages derived from the study and practice of music. Musical ability is not enough in itself. The traveling salesman is not generally a highly intellectual person—indeed, his education outside of his business has often been sadly neglected. But his constant contact with different people of all shades of opinions gives him a certain polish and urbanity of manner which serves him in better stead. He is a "good fellow," a "good mixer," quick in repartee, sympathetic in manner, ready to place himself on an equality with any man, lawyer, carpenter, trolley-car conductor, doctor, clergyman, financier—all men are alike to him.

Too often the musician is ill-informed outside of his own sphere. He lives only in a world of music, and plays no part in the larger world of men and women. If he is to win converts to music, he must be a "musical drummer," ready to talk with any man upon any subject. Let him be more versatile, more ready to allow his surroundings and companions to act upon his personality, and more ready to extend his sympathy to people of different mettle, different temperament from himself. A good traveling salesman is ever a good listener, and the "musical drummer" must be equally willing to hear the other man's side of the case. When the bricklayer, the mechanic, the lawyer or the financier tells his tale of woe, the "musical drummer" must listen with real or simulated interest, for by so doing he broadens his own knowledge, and at the same time creates for himself the reputation of being a very intelligent person.

REACHING ALL CLASSES.

Then when his opportunity comes, and the "other fellow" has said his little say, the "musical drummer" may get down to business. It is now his turn to "talk shop." He may now display his "line"—short, pithy anecdotes of music and musicians, facts of historical interest, a little talk on the advantages of music in the home, for the daughters and sons.

It is not hard to dilate upon the advantages of music. It offers as much mental discipline for those who need it as mathematics; it affords healthful exercise in self-confidence and self-control. Young people can be brought to like it because it brings gaiety and brightness; old people like it because their children like it, and because it offers comfort and stirs strange memories. Some people like it because it affords them opportunities for displaying their skill, and some because it affords solace in their loneliness. Once the "musical drummer" has shown his "samples," he need have no fear that Music herself will fail to "deliver the goods." No "competition" can harm her, and those who come to her must pay the price she exacts, which is anything from a few minutes a day to a lifetime—and for all we know, an Eternity.

THE MISSED LESSON.

BY LESTER S. BUTLER.

THE other day a music teacher and the clerk in a music store were holding an animated discussion about missed lessons. The former had been telling of a coming piano recital to which music students could go for half the price charged other patrons. The clerk suggested that teachers would suffer financial loss from missed lessons.

"Yes, but teachers will charge for them," replied the teacher.

"Charge for missed lessons!" exclaimed the clerk in surprise. "I guess not. Pupils don't pay for lessons they don't take in this town, and they take them when they like. If a teacher don't like it, he has to put up with it or lose a pupil. I know but one teacher in this city who has the 'nerve' to charge for missed lessons."

The teacher mildly remarked that another example of sufficient "nerve" to charge for missed lessons was before the emphatic clerk.

"You don't mean to tell me that you have as large a class as you want?"

"Certainly not; but I make it a condition when pupils engage me that they come at stated hours set aside for their instruction, and that I expect pay for unexcused absences. I try to use common sense, and when I think an absence is justified I assign another period. This, however, is at my option and not left to the inclination of the pupil."

"You won't get much of a class in this town, I'll tell you that," cried the clerk. "There are too many teachers who have to get pupils. Pupils can find any number of teachers, and usually they don't care a rap whom they study with, or whether they study at all."

It seems as though music teaching needs a business renaissance. It doesn't require an overworked imagination to picture the difficulties surrounding the teacher who is so unfortunate as to have a class caring little for the study of music and less for the welfare of the instructor.

But let us illustrate how missing lessons might affect the weekly income of the teacher. Take a class of twenty, each pupil engaging one lesson a week, paying at the rate of \$1.50 for each. This would mean an income of \$30 a week or \$120 for a month. Now suppose various social functions should attract fifty per cent., or ten of the class, to miss lessons for two weeks in a month, and that the missed lessons are a financial loss to the teacher. What per cent. in his wage would he have lost, and would the various labor organizations of the country have submitted to such a reduction, by any employer of their members, without a strike?

Suppose the teacher is married, has children, pays rent and living expenses. These are fixed monthly charges, and have to be met despite the fluctuation of income. How are these expenses to be met if his time is not paid for, and how will he keep from the worry which will reduce his efficiency as an instructor?

A leading organist and piano teacher of a New England city once told the writer that every entertainment held at a certain church cost him about \$7.50 by missed lessons. Upon inquiry he said he dared not charge for these for fear of losing pupils. What of the family he had to support? Do fair-minded men and women think it right to rob Peter to pay Paul? Do dentists, physicians and lawyers suffer, in most cases, a financial loss when patrons fail to keep an appointment, or is it charged in the bill? Are the majority of music teachers constantly losing by missed lessons? The only cure is resolute united opposition on the part of the teachers.

The Golden Age of Musical Development

By PROFESSOR HERMANN RITTER

of the Royal Conservatory at Würzburg

The second article in Professor Ritter's series upon "The Ten Most Important Epochs in Musical History"

[Professor Hermann Ritter, the foremost German authority upon musical history, has outlined the main events in musical history in such a way that the student may gain comprehensive view of the whole subject in a very direct and delightful manner. The first article appeared in THE ETUDE for March, and the concluding article will be published in May.—EDITOR OF THE ETUDE.]

PALESTRINA'S ACCOMPLISHMENTS.

Palestrina and His School (Sixteenth and Seventeenth Centuries).

This period marks the culmination of a *capella* song in the Catholic Church. Palestrina, whose style was founded on the Gregorian chants, brought to glorious perfection that which the laborers of earlier times had been preparing. His church music is full of sacred dignity, and is free from all the scholastic limitation of the Middle Ages. Examples of his style are: The *Missa Papae Marcelli*, the *Missa Brevis* and the *Stabat Mater*. The work of Palestrina was one of the greatest events in the development of music, because he showed for the first time (as Mozart did later) that great effects can be made with simple means. Great composers of the Palestrina school were: Allegri, Vittoria, Marenzio, Nanini, Frescobaldi, Pitoni.

THE RISE OF THE OPERA.

(Drama per Musica) About 1600 in Florence and Naples.

The time of the Renaissance had come, the new birth of the life of the mind of the ancients, with its beautiful and natural manner of thought. The new dawn of culture brought with it new ideals of life. That music did not lag far behind in this jubilant welcome of beauty and truth is easy to understand, for it is ever and always music that is the image, the reflection of the emotional life of every time. The town of Italy in which the influence of the renaissance was strongest was Florence; here, at the end of the sixteenth century, arose practically a new branch of music, the true child of the renaissance, the opera, the music-drama, the "opera in Musica." This new style of music grew not out of the polyphony of the Middle Ages, but from solo singing, from the individual musical speech, which from this time on began to overpower counterpoint in Italy. The modern subjective expression in music becomes stronger than the objective style of the Middle Ages. With the opera arises modern music. The following innovations date from this period:

1. Beside the distinctive scale of the Middle Ages, with eight tones, stands the chromatic scale, with twelve notes. Zarlino, the Venetian (1517-1590), introduced the TEMPERAMENT, or tempered tuning, and declared the old Pythagorean system of tones to be no longer possible. The works in which Zarlino sets forth his ideas are called *Institution Harmonique* and *Dimostrazioni Harmoniche*.
2. RECITATIVE (*Parlanto Representativo*).
3. THE FREE MANNER OF EXPRESSION in instrumental music (organ, piano and violin), which threw off the strictions of vocal music, whose echo it had been. The first opera was *Daphne*, by Peri. It consisted of recitatives, accompanied by a clavicembalo or a lute. Claudio Monteverde (born 1568, Cremona; died 1643, Venice), lifted the Italian opera above its feeble beginnings. His epoch-making operas were *Orianna* and *Il Reo*. His innovations were: 1. The break with the old scale systems. 2. Free introduction of the dissonance. 3. First use of the unprepared seventh chord. 4. Definite distinction between *piano* and *forte*. 5. Use of tremolo and pizzicato in string instruments.

6. THE CLASSIC MASTERS OF GERMANY.

1. Bach, Handel, Gluck, the first trinity in German music development.

b. Haydn, Mozart, Beethoven, the second trinity. These men, who with their creations mark the richest period of German music, were for Germany the great power in the realm of tone, which was already known to Italy. We designate them as "classic" therefore, because their works must serve as models and patterns for all time. The most intimate union of form and content is a distinguishing mark of their compositions, which are most widely removed from the banal and the trivial. Crude effects are not to be found in them. Especially do we perceive the organic construction in our classic compositions. Art and nature, these two opposites, unite here in a manner altogether wonderful. These works present to us also the laws and normal forms which as guides we dare not neglect, and which warn us also against eccentricities; they are like the natural spring where we may drink and be restored, when we have wandered too far from Mother Nature. Their creation marks a civilizing power in human culture.

BACH'S SIGNIFICANCE.

The significance of J. S. Bach in the development of music rests on

1. His activity in teaching, through which he became the founder of the modern *Haus-musik* and chamber music.
2. In new treatment of the Klavier Preludes, Symphonies, Inventions, Well-tempered Clavichord.
3. The independent and artistic treatment of the string instrument (Suites for violin and violincello).
4. The working out and masterly command of polyphonic and contrapuntal style.
5. His unique position as the greatest of organ players and of composers for the organ.
6. The perfecting of Protestant Church music, which focussed in the congregational song—the chorale.
7. The development of instrumental music. Because of his suites for orchestra and for solo instruments, Bach is to be regarded as the father of instrumental music.

Bach is thus the fundamental type of a German composer; he is the creator of German music. His music is the source to which all composers of all times must go to learn what is needed for the creation of artworks.

Of Bach's sons, Philipp Emanuel, is the one who is to be considered in music-history, because of his influence in developing the Sonata.

HANDEL THE FOUNDER OF THE EPIC IN MUSIC.

The importance of Handel (born 1685, in Halle; died 1759, in London) in music development is chiefly in the field of oratorio. Handel is the founder of the epic style in music. He lived a long time in Italy, and united the beauty of the Italian *melos* with the German contrapuntal style. It is noteworthy that Handel did not limit the material of his oratorios to Biblical texts alone, but made use of mythical stories and historical events also. The subject which Handel loves to develop in most of his oratorios is that of an enslaved people freed by a hero who has grown up amongst them (*Samson*, *Belsazar*, *Esther*, *Joshua*, *Jephtha*, *Judas Maccabaeus*, etc.).

Although Handel, like Bach, was a child of Protestant Christianity, he did not confine himself solely to the evangelistic ideas, but extended his spiritual horizon in all directions. Bach, on the contrary, was deeply imbued with religious piety, and stood for the purely churchly, religious ideals, as they grew out of the spirit of the Reformation. Bach's works are closely connected with the Church: in Handel's works the religion of the Church (although he wrote *The Messiah*) does

not have the chief place. It was new to music and due to Handel that great events, historical incidents and human ideals should be celebrated in the art of sound, and in the style of the oratorio (the musical epic).

GLUCK'S REFORMS.

Gluck was born in 1714, in Wiedenwang, in Bavaria, and died, 1787, in Vienna. His greatness and importance lay in the province of dramatic music. He was the first of all musicians to raise the opera to the light of drama, for he subordinated absolute music to dramatic necessity. Therefore he gave to recitative, that important factor of opera, attention hitherto unknown. Also, he required that the orchestra should be treated according to the demands of each situation and the ideas to be expressed. He was so significant, therefore, because he was nearer to nature than preceding composers in depicting character and situation on the stage. He may be called the Lessing of the music-drama.

Three tone-poets who gave a particularly strong impulse to the development of music by their labors are Haydn, Mozart and Beethoven. Together with Bach, Handel and Gluck, they are the supporting pillars of our musical structure. In their works are the roots of all other musical endeavors; from them branch out all secondary growths. As types they represent those tendencies in style which have been named for them.

THE FOUNDER OF MODERN INSTRUMENTAL MUSIC.

Joseph Haydn (born 1732, in Rohrau, in Northern Austria, died 1809, in Vienna) was of especial importance to chamber-music and instrumental music. Bach had made the form of the suite a complete whole; his son Philipp Emanuel had extended the form of the Sonata. It was Haydn who for all time established the art-form of the Sonata, its members and construction. In doing this he also gave some individuality to separate instruments. In his orchestra are to be found more color and life, because he brought out the characteristics of the various instruments, and wrote themes especially suited to them. Haydn, therefore, is to be regarded as the founder of modern instrumental music, as it was expressed in his symphonies for orchestra and in his string quartets. The particularities of Haydn's music are sunny, childlike cheerfulness, fresh and wholesome thought. It is a combination of the seriousness of North German schools and the South German gaiety; his ideals grew out of the folk-song and folk-dance. His greatness, however, consists in his manner of idealizing these dances and songs. For the old German dances and songs of the people idealized in form, raised to the sphere of art, are what we hear in Haydn's compositions.

THE GENIUS OF THE BEAUTIFUL.

Mozart (born 1756, in Salzburg; died 1791, in Vienna) is not only the most genial of German composers, but also the most universal. For all that Bach, Handel, Gluck and Haydn contributed, each in his special style, Bach in the lyric, Handel in the epic, Gluck in the dramatic and Haydn as "father of the symphony and chamber-music"—all of these styles Mozart united in his works of art.

Mozart and Rafael have much in common. The trait of universality is particularly striking in them both. The union of Italian and German characteristics is in Mozart's works: the rare air of Italy breathes through them, commingling with the German atmosphere. Mozart, who was very sensitive in nature, was open in character and splendidly sincere; clever, without being scheming or sly, he was also sympathetic, cheerful and courageous. His style shows the highest truth combined with the greatest beauty. He is the composer of the most perfect form and the embodiment of the genius of the beautiful in music.

(The concluding article of this series will have a particular interest because it will deal in part with Wagner, Liszt and others with whom Prof. Ritter has himself been an active worker.)

"I HEAR one thrumming a guitar below stairs. What a comment upon our life is the least strain of music! It lifts me above the mire and dust of the universe. . . . Ninety-nine one-hundredths of our lives we are mere hedges and ditches, but from time to time we meet with reminders of our destiny. We hear the kindred vibrations, music! and we put our dormant feelers into the limits of the universe. We attain to wisdom that passeth understanding."—Thoreau.

DOES IT PAY TO BE OVER-GENEROUS?

BY CLARA A. KORN.

"DEAR ME!" sighed my friend, as she sank, exhausted, in an easy-chair. This particular friend is one of long standing, a teacher of reputation and experience, who likes to unbend occasionally from the pedestal of dignity thrust upon her by the status of her pupils.

"Dear me, dear me," she reiterated.

She was visibly unhappy and discouraged, so I queried, "what's the trouble?"

Again she sighed. "I've been teaching for twenty years, but these Edsons are the limit."

"You mean those two dear little girls who play duets so beautifully?"

"Yes. You know my whole heart and soul was wrapped up in those children."

"Surely. You gave them a partial scholarship this season, I believe."

"I did. You see, they were only taking an hour together a week, and of course that was not nearly enough at their stage of advancement."

"Certainly not. Half an hour a week is too little for advanced pupils."

"I devoted half an hour to the ensemble work, so there was only quarter of an hour left for solos for each."

"Hm."

"So I called on the parents in regard to the matter. The mother is a nonentity who seems to understand little of the art-life, so all of my dealings have been with the father. I explained the case to him, but he was firm in his assertion that an hour a week was enough. He said, 'I can't afford to pay more than \$3 a week.'"

"That's plausible."

"Of course it is. So I suggested a partial scholarship."

"You were only too ready to do it. I know your generous disposition."

"It isn't generosity, it's selfishness. Those children are a good advertisement."

"And what did Mr. Edson say to your proposition?"

"He wanted to know what a partial scholarship is. I told him, that for every hour that he pays for, I would give the two girls another hour for nothing."

"Plain enough."

"It would seem so, but it wasn't. So I specified. I said, 'Instead of the one hour that I have been teaching your children on Tuesdays, I will give them two. You pay for the first hour, and I will give them the second hour free of charge.'"

"Surely, an idiot could understand that."

"So one would imagine. But it was paving the way for trouble."

"How so?"

"One holiday week, the younger child spent out of town with an aunt, so the older sister took but the regular one hour that week. I never gave the matter a thought. After I had sent the bill of \$30 for ten lessons. Inez, the older child, remarked that I had charged her father \$1.50 too much. I said, 'How so?' and she replied, 'you know Bertha did not take a lesson during the holidays.'"

"I was staggered for a minute, the surprise was so paralyzing. I reminded her of the agreement, but she wouldn't understand. She insisted that two hours at three dollars were one and a half dollars for one hour, and that I had overcharged her father to that extent."

"Well, well," I exclaimed, sympathetically—

"By this time I was beginning to get angry, but there was no sense in arguing with a child, so I dropped the subject until I could consult her parents."

"How did it turn out?"

"Very badly. Worse than I anticipated. I visited the family and pointed out that, even if they had been right in their conception of the price, I was entitled to the money, as no previous notice had been given that the child would omit the lesson."

"And then?"

"The father claimed to be convinced, but delayed paying the bill. In the meantime, four more weeks had passed and then the time arrived for my closing my studio and arranging for the summer vacation."

She paused.

"And what do you think?—Mr. Edson refuses to pay the bill at all. He refuses, absolutely and point blank."

We were silent for a time: then her face brightened, and she said, with characteristic optimism, "After all, this is an isolated case, and if the same opportunity were to present itself once more, I should act exactly the same."

And we both agreed that, for one instance of ingratitude, there are dozens of favorable one, therefore our faith in human justice and the value of kind deeds remains unspoiled.

PITFALLS IN THE ROAD TO MUSICAL SUCCESS.

BY EDWIN H. PIERCE.

EVEN the most conscientious and successful teacher of music has occasion to feel discouraged at the small proportion of his pupils who reach a satisfactory degree of proficiency at the large number who seem to have wasted considerable time and money, only to abandon the study at last, with no apparent results. An investigation of the lists of graduates of the leading European conservatories will reveal that only a very few of these music students ever rise above mediocrity in later life. The same ratio doubtless applies to other artistic professions. All this lies outside of the control of the teacher, and to a lesser extent outside the control of the pupil. Possibly, if some of the many pitfalls in the road to musical success are pointed out, they may be the means of helping some students to avoid much annoyance and disappointment.

Pupils, or in some cases, their parents often ask the teacher's opinion upon the musical talent they may possess. The statement may occasion some surprise, but it can be said with all confidence, that unless the case is one of preparing a pupil to enter the musical profession, it is hardly necessary to worry about the question of "talent." Any person who is fond of music, has good hearing and is physically normal in other respects will be found able to develop "musical talent," given proper conditions and sufficient perseverance. Of course, there is such a thing as "tone-deafness" or inability to distinguish pitch, but my experience shows me that this is extremely rare. In twenty years teaching I have met only three persons who were unable to distinguish pitch.

The causes of failure, then, must be sought elsewhere. The first and worst is lack of will-power and fixed purpose. They give up the study as soon as it loses its novelty, or as soon as they fancy they would rather spend the money for something else that has just come into their thoughts. This is a fault that lies deep in the character, but has not the slightest connection with the absence or presence of specific "musical talent."

The next serious cause of failure is the lack of robust health. The practice of music makes far greater demands on the nervous system, and even on the muscles, than is commonly supposed. A pianist, in playing a Liszt *Rhapsodie*, for instance, each one of the rapid strokes of the fingers representing a few ounces, does manual labor in the aggregate fully equivalent to carrying a ton of coal up two flights of stairs, running upstairs with each scuttleful. Even that comparison is inadequate, for the pianist must use not only the brute force, but an exquisite adjustment of the same to the location of the keys of the piano, the rhythm and the expression. Memorizing also becomes extremely difficult, unless there is a proper circulation of healthy blood through the brain; and the formation of correct muscular habits of the fingers, which one has in view in the practice of scales and other technical exercises is most favorably carried on when there is an actual growing of new muscle. I have spoken here in terms of the pianist, but the same truth holds good even more forceably in case of the singer or the violinist.

A third drawback is the lack of a habit of concentration. Also, there is too great a diffusion of time and strength over a multitude of unrelated topics. I have a strong feeling that much of the blame for this lies at the door of our modern systems of general education. There is too much effort to make things interesting, and too little cultivation of the power to set one's self at a task because it must be done.

The fourth cause of failure is discouragement due to previous inordinate overestimate of one's own powers and attainments. This is not so exceedingly common, yet it has wrecked the progress

of more than one otherwise very hopeful pupil. Such pupils are too impatient to build a good foundation, technically, and wish to be put at once into advanced work for which they are not prepared. They frequently drift from one teacher to another in a vain search for an easy road to the musical Parnassus. They never attain success unless they wake to their own limitations.

This leads us to the fifth cause of failure—lack of confidence in one's teacher, and unwillingness to follow his advice and direction. One of the first and most ominous signs of this lack of confidence is unwillingness to buy the necessary music, or wish to choose something else than that advised. I have never, in my whole experience, seen a pupil who objected to buying the music needed who amounted to anything whatever in his musical career. Of course, it is possible that the objection may arise from actual poverty, but in that case it will naturally happen that the pupil will not have funds to continue lessons very long, so the final outcome will be the same.

DAILY HINTS FOR DILIGENT PUPILS.

BY EDWARD O'CONNOR.

YOUR teacher sells time. Don't rob him of any of his stock by being late.

When you become a great virtuoso you may relinquish the habit of counting every note of your pieces and etudes, but not until then.

Would you practice writing for four hours at a time? Then why practice the piano without intervals of rest?

Vital playing comes from a vital mind and a vital body. Vitality is impossible without oxygen. Breathe deeply.

You know what you think of stoop-shouldered pianists. Moral: Don't be one.

The best machine is the one which develops the least friction. Avoid friction in your playing machine by holding the wrists and arms loose.

Think of a city composed of roofless buildings! Is your repertoire filled with half completed pieces?

Don't spend any time entertaining discouragement. If you don't progress as you think you should let your "watchword" be work—not sighs and tears.

Don't do your musical thinking entirely in piano keys. Join a good choral society or a good church choir.

Artists seek to put atmosphere in their paintings. The pedals are the brushes with which the artist at the piano puts musical atmosphere upon his tonal canvas.

If you want to make a caricature of yourself by affecting long hair, "latin quarter" neckties and misfit clothing, do it in vaudeville where it may be profitable. The freak musician is the fading shadow of another era.

Condemn your colleague and your prospective pupil will know at once that you are a teacher of little consequence yourself. If you must be jealous tell it to the mirror and then forget it. Every time you encourage a less fortunate contemporary you make a friend.

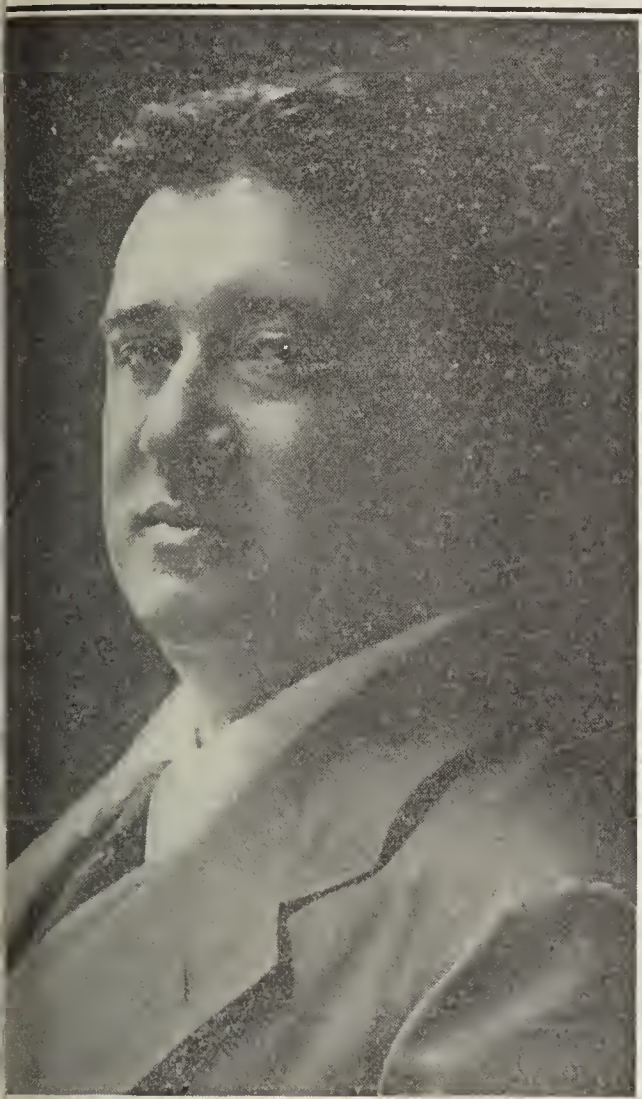
Perseverance means the habit of not stopping until you have accomplished what you set out to do. Have you really persevered?

Make yourself at home with musical history. It will sharpen your interpretative insight one hundred-fold.

A VERY ANCIENT MUSICAL FESTIVAL.

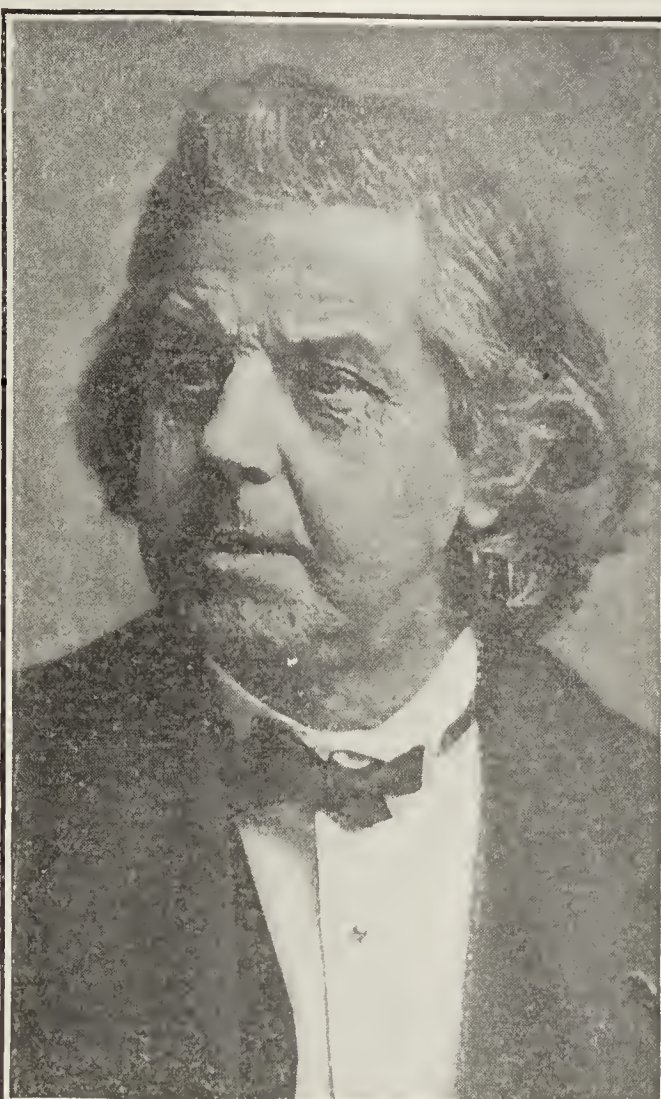
THE Eisteddfod of the Welsh is possibly the oldest existing form of the musical festival. When we remember that the Minnesingers of Germany date from the twelfth century and the Troubadours of France date from the eleventh century, one is forced to look with no little veneration upon the Eisteddfods which were held in the seventh century when the greater portion of Europe was evolving from a kind of semi-barbaric state. The word means "a sitting of wise men." Only the most proficient bards were allowed to participate. The leading bard was installed in a magnificent chair, decorated with a silver and gold chain, and wore on his chest the badge of office. The preparation for the Eisteddfodau (as the intricate Welsh language calls its festivals in the plural) were very elaborate. In fact, the festivals were not considered legal unless they had been announced a year and a day in advance. Eisteddfodau are now held by people of Welsh blood in many different parts of the world.

The Etude Gallery of Musical Celebrities

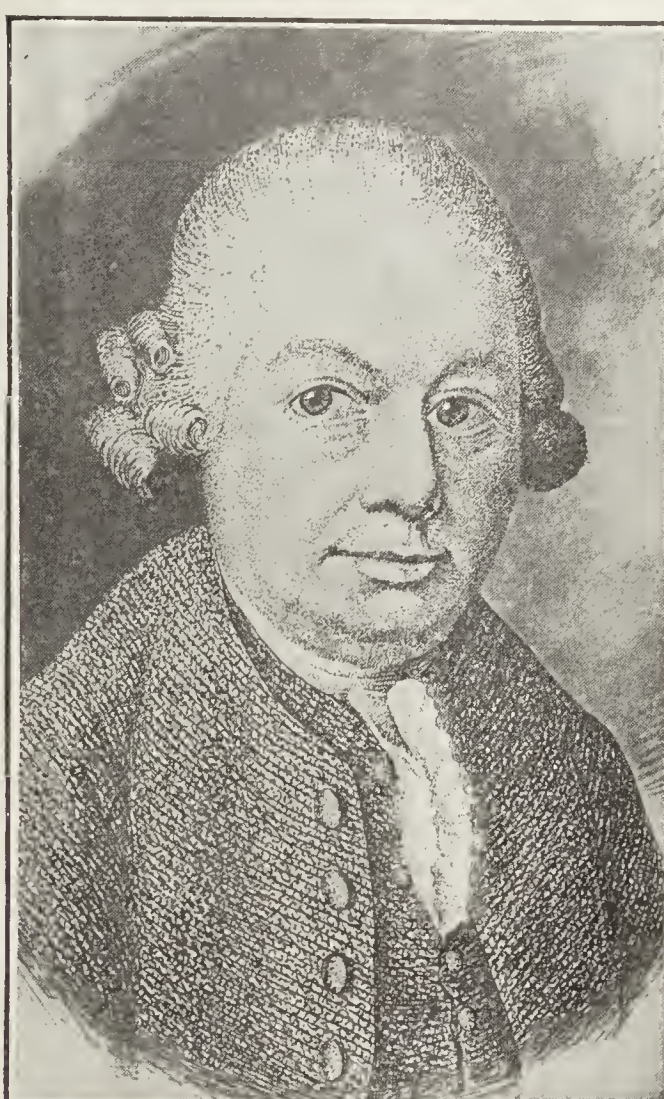


Photograph by Matzene Co., Chicago.

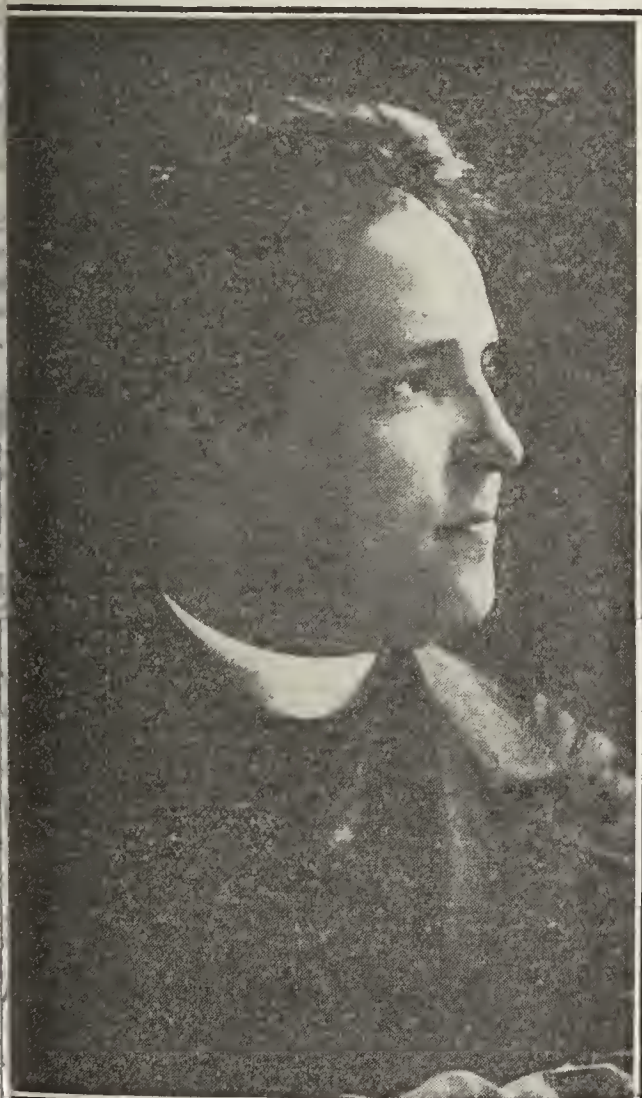
Ermanno Wolf-Ferrari



Niels Wilhelm Gade



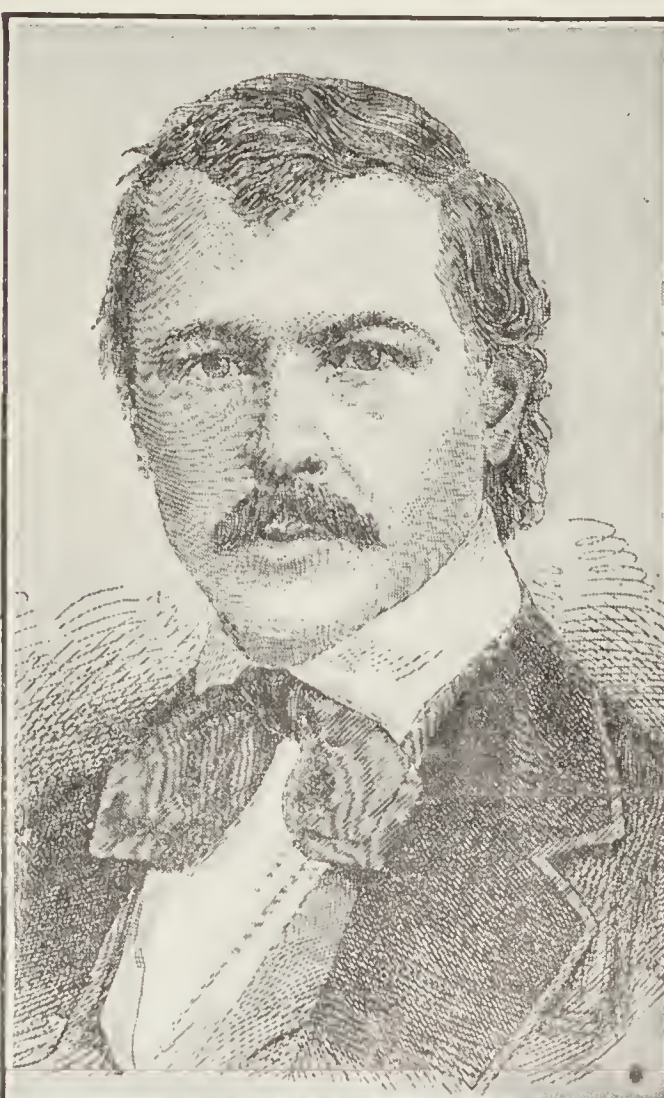
Carl Phillip Emanuel Bach



Dom Lorenzo Perosi



Johann Carl Gottfried Loewe



Taken from a rare wood-cut.

Carl Tausig

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, or on the fly-sheet of a piece of music by the composer represented, or use on bulletin board for class, club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This feature commenced in the issue of THE ETUDE for February, 1909, and has been continued every month since then. Thus, two hundred and thirty-four of these instructive portrait-biographies have already been published.

CARL PHILIPP EMANUEL BACH.
(Bahch, final ch gutteral.)

CARL PHILIPP EMANUEL, the third son of John Sebastian Bach, was born at Weimar, March 8, 1714, and died at Hamburg, December 14, 1788. His father educated him with a view to studying philosophy at the Thomasschule and at the Universities of Leipsic and Frankfurt on Oder, where he studied law. Musical influences, however, proved stronger, and in 1738 he entered the service of the Crown Prince of Prussia (afterwards Frederick II). He remained there in uninterrupted service until 1767, when he succeeded Telemann at Hamburg. His unusual combination of sound musicianship and scholarly attainments along other lines won him immense popularity, and his genial wit and kindly disposition endeared him to all with whom he came into contact. As a composer he marks the transition between the polyphonic school of Bach and Handel, and the monophonic school of Haydn and Mozart. It is to Emanuel Bach we owe the modern cyclical sonata form, with its combination of different movements closely related in spirit, a form so plastic that Haydn employed it for moods of infinite grace and delicacy, while Beethoven made it the expression of "Fate knocking at the door." Emanuel Bach did much to advance the pianoforte technic of his day, and wrote a large number of pieces for this instrument, alone as well as in combination with other instruments.

(The Etude Gallery.)

Cut out on heavy black line, paste along this margin and insert in scrap book.

NIELS WILHELM GADE.
(Gah'-deh.)

GADE was born February 22, 1817, at Copenhagen, where he died, December 21, 1890. He was the son of a maker of instruments, and after struggling with the guitar, violin and piano with indifferent success, he studied music under Weschall, Berggreen and Weyse. After playing for a time in the royal orchestra at Copenhagen, his *Ossian* Overture won a prize, and attracted the attention of the King of Denmark. Gade received a pension, which enabled him to travel abroad, and in this way became acquainted with Mendelssohn, who took a great interest in him. After leaving Leipsic, Gade traveled in Italy. He soon returned, however, and during Mendelssohn's absence conducted the Gewandhaus orchestra. In the winter of 1845-46 he acted as sub-conductor to Mendelssohn at the Gewandhaus, and after Mendelssohn's death he became the chief conductor. Gade returned to Copenhagen in 1848, to occupy a post as organist, and to direct the Musikverein. In 1861 he was appointed Hof-capellmeister. Gade's compositions show the influence of Mendelssohn, but are nevertheless strongly imbued with the Northern spirit. He wrote eight symphonies, *The Crusaders*, the *Aquarellen* (for piano), besides much orchestral, choral and chamber music, including the beautiful trio in F for violin, 'cello and piano. His sonatas for violin and piano are exceedingly fine.

(The Etude Gallery.)

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ERMANNOWOLF-FERRARI.
(Vohlf-Fayr-rahr'-re.)

WOLF-FERRARI was born in Venice, January 12, 1876. His father was a German painter, and it was originally intended that the son should adopt his father's career. Music always claimed his attention, however, though he was self-taught until his nineteenth year. He went to Munich in 1893, and for two years was a pupil of Rheinberger, under whom he made a thorough study of composition. In 1902 Wolf-Ferrari was appointed director of the Liceo Benedetto Marcello in Venice, a post which he retained until 1909, when he resigned in order to live in Germany. Since then he has become very widely celebrated as a composer of operas, and no less than three of his works have been produced in America during the season 1911-12, under his own conductorship. These works, *Le Donne Curiose*, *The Secret of Suzanne* and *The Jewels of the Madonna*, have established Wolf-Ferrari's reputation as a composer whose remarkable melodic gifts are equaled by his technical equipment—a rare combination. Other works of his which have won attention are the opera *Cenerentola* and his two oratorios, *La Sulamita* and *La Vita Nuova*. Among his less ambitious works are a sinfonia da camera in B flat (for twelve instruments), a violin sonata and a piano quintet.

(The Etude Gallery.)

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CARL TAUSIG.
(Tow'-sig.)

TAUSIG was born at Warsaw, November 4, 1841, and died at Leipsic, July 17, 1871. After studying piano with his father he became the most brilliant of the Liszt pupils at Weimar, where his fellow-students included Bülow, Bronsart, Klindworth, Pruckner, Cornelius, Joachim (concertmeister), Raff and a host of brilliant musicians. He made his Berlin *début* in 1858, and his technical ability caused great excitement, though his lack of restraint occasioned some criticism. After giving concerts in various German cities he went, in 1862, to reside in Vienna. Here he attempted to repeat what Bülow was doing in Berlin—to give orchestral concerts of a very "advanced" type—but without success. For a time he lived in comparative retirement, but in 1865 he married, and settled in Berlin. Opinion as to his genius was now unanimous. Added to his phenomenal skill was the authority and restraint of a scholar and a master. Though he was highly gifted as a composer, he was able to create but little during his short life. His remarkable arrangements of Schubert, J. Strauss and other composers are still often found on the concert programs, and his *Daily Exercises* are the forerunners of all virtuoso technical studies. The *Tausig-Clementi Gradus ad Parnassum* is of inestimable value to piano students.

(The Etude Gallery.)

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JOHANN CARL GOTTFRIED LOEWE.

(Lay'-veh, almost Lur'-veh.)

LOEWE was born November 30, 1796, at Loebejuen, and died at Kiel, April 20, 1869. He obtained a place in the choir at Cöthen, in 1807, and Türk, the conductor of the town choral society, befriended him greatly. Türk persuaded King Jerome to give Loewe a pension of 300 thalers, and by this means he was enabled to pursue his musical education. The outbreak of the war of 1812 deprived Loewe of his means of livelihood, but through the help of Niemeyer, chancellor of the Cöthen gymnasium, he entered the University of Halle as a theological student. In 1820 Loewe was appointed professor at the gymnasium and seminary of Stettin, and a year later became Musikdirektor to the Municipality, and organist at St. Jacobus. He soon established a distinguished reputation both as professor and as composer. He visited Vienna, London and other important centers, and was a favorite of the German emperors William III and IV. His compositions include five operas, many oratorios, symphonies, concertos and other works. His most important works, however, are his ballad songs, which he often sang himself. These include *Edward*, *Archibald Douglas* and *The Maid of the Inn*, three ballads which find a welcome place in the repertoire of many modern singers.

(The Etude Gallery.)

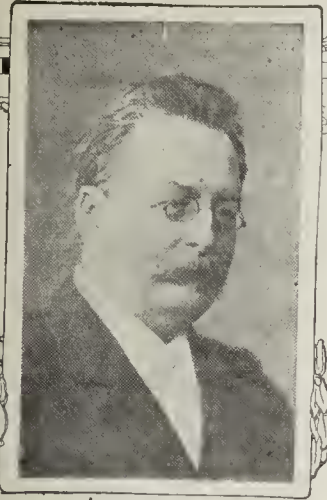
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DOM LORENZO PEROSI.

LORENZO PEROSI was born at Tortona, Italy, December 20, 1872. He was the son of the director of music at the cathedral in Tortona, and was early destined for the priesthood. He studied music at Milan conservatory, 1892-93, and then went to Ratisbon to study church music under Haberl. After a short time at Imola he was made choirmaster of St. Mark's, Venice. In 1898 he was appointed musical director at the Sistine chapel in Rome. There is little doubt that the marked improvement in the music which culminated in the decree of Pope Pius X was largely due to Perosi's influence. He first attracted general public attention, however, by his trilogy of oratorios, *The Transfiguration*, *The Raising of Lazarus* and *The Resurrection of Christ*, which were given in Italy in 1897-99, with great success, and were given in London in 1899. Two more oratorios followed, *Moses* (1901) and *Leo the Great* (1902), and this brings us to the most ambitious of his works, *The Last Judgment*, which was produced at Rome in 1904. He has written a large number of masses, much organ music, orchestral variations, and other works of various kinds. Rumors are continually arising that he is at work on an opera on the subject of *Romeo and Juliet*. A new cantata, *Anima*, and some orchestral pieces, including a tone poem on the subject of Tripoli, are among his most recent works. Perosi is undoubtedly the most important of modern Italian church composers.

(The Etude Gallery.)

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Perplexing Embellishments and Their Execution

By the Distinguished German Musical Savant
DR. HUGO RIEMANN

Author of "Riemann's Dictionary," Lecturer on Music at the
Leipsic University

(The first article in this valuable series appeared in THE ETUDE for February.)

The most perplexing of all the ornaments is the *uble appoggiatura* (*schleifer*, or *slide*), which consists of several short appoggiaturas that progress in steps of seconds. The great force and energy that characterize them is often destroyed by their being played before the beat. We illustrate by means of an example from the movement we last quoted:

Ex. 26.

cresc. *sf* *p*

Not to be played But:

sf *cresc.* *f*

All short appoggiaturas must be played in this manner. When played directly upon the beat of the principal note and with proper precision there results increased brilliancy.

That is certainly a most excellent precept, and could hardly be misunderstood but for the after-note (*herschlag*), which is expressed by small notes, and has already been explained. These small notes do not possess definite rhythmic value in the measure, but tend to detract from the value of the note which follows, as in the case of the short appoggiatura. They borrow time from the note which precedes them. These after-notes may be distinguished by the fact that a slur connects them with the preceding note. Unfortunately composers are careless about writing a slur. In cases such as the following (from Beethoven's D major Violin Sonata, Op. 12, I, 1, 1st edition):

Ex. 27.

Carelessness of the music engravers has made it difficult to determine whether the slur under the sixteenth notes should connect those notes to the principal note; but surely it is applied to the D, because otherwise there would ensue a disturbance of the diminuendo on D-C at the close, hence a faulty interpretation. Such vaguely written after-notes, when in connection with diminuendo effects are especially common in Chopin. An even more noticeable instance of this carelessness is to be found in the *Adagio* of Beethoven's Sonata, Op. 10, 1:

Ex. 28.

ff *p*

Here also the engravers drew the slur under the notes in such a way that its application cannot be determined, and it might just as well have been omitted. Inasmuch as low F begins a new phrase, and cannot in any way be considered the end of the preceding motive (which would have a terrible effect), the descending arpeggio surely leads over to this tone, two octaves distant from the end of the previous phrase, and cannot absorb any of its time value. The low F has a peculiar double meaning, as it is not only the beginning of a new phrase, but is the intermediary note between a *fortissimo* and a *piano*. Consequently there should be a very slight prolonging of the time value of the high F, then a *diminuendo* that is also a slight retard, but one that is entirely free from any effect of lameness. There are times when only one's good taste and natural instinct respecting the expression which certain passages demand will be the guide to the correct manner of playing such ornaments. In such cases rules are wholly inadequate. Chopin's frequent writing of groups of after-notes in diminuendo passages with an extraordinary number of notes makes it impossible to play such passages without departing from the strict pulsation of the measure. The beginner is advised to content himself with only a moderate relaxation of the tempo when called upon to master such exuberant arabesques.

We have now reached the *turn*, which is at once the most important as well as the most ambiguous of all the ornaments. It is indicated by a relic of the neume notation ∞ , but frequently there is met the sign ∞ , which was used by Hummel in his *Klavierschule*. We shall not consider the sign of the real inverted turn (∞) because it is no longer in use, and when required the composer always writes it in full (it was wrongly used by Schobart in 1765).

The ordinary turn consists of four notes, namely, an upper auxiliary note, a principal note, an under auxiliary note, and, lastly, a principal note, for example, for C:

Ex. 29.

therefore, it is a combination of a principal note, a short appoggiatura from above and another short appoggiatura from below. The proper disposition of the notes of a turn relative to the rhythm will depend upon whether the sign ∞ stands *directly over* or *directly after* the note, for example:

Ex. 30. (a) (b)

In the first case the turn is a species of short appoggiatura, and in the second it belongs to the after-notes. In the first case it consists of only *three* notes beginning upon the beat of the principal note, while in the second case it consists of *four* notes appended to the principal note. When small notes are written instead of the sign ∞ , then affairs will appear as follows:

Ex. 31. (a) (b)

Because a turn makes use of two auxiliary tones the accidentals (b, #, b, etc.) can refer either to the note above or the note below the principal note. For which reason it becomes important to observe how these are used in connection with the sign, therefore, the case does not parallel that of the inverted mordent and the mordent. Accidentals above the sign refer to the upper auxiliary note, while those below the sign refer to the under auxiliary. When the composer has been careless in supplying the accidentals then the player has some excuse when he plays wrong notes! The normal methods of using accidentals in connection with the sign ∞ are as follows:

Ex. 32. (a) (b) (c) (d)

With C# With Eb With Eb & C# With D# & B#

When the turn is expressed by small notes instead of by the sign ∞ , then the accidentals are written before the notes themselves that are to be affected, namely:

Ex. 33. (a) (b) (c) (d)

A few words only are now necessary to explain the precise rhythmical execution of a turn when the sign is written either *above* (like an appoggiatura), or else *after* the principal note. If the ornamented note is short, then the turn is resolved into four or five notes having equal velocity, as, for example, several different turns in Beethoven's *Andante* to his F minor Sonata, Op. 2, 1, which is a fruitful field for the study of the turn.

Ex. 34. (a) (b) (c)

Measure 7. Measure 44. Measure 29.

(d) (e)

Measure 58. Measure 24.

At (a), (b) and (d) the sixteenth note is resolved into four sixty-fourth notes, and at (e) four thirty-seconds are a sufficiently satisfactory means of rendition, although even a better resolution would be:

Ex. 35. (e)

The after-note of a turn resolves only a portion of the close of the long note into short note values, but just how short these notes shall be cannot be precisely stated, however, there must be perfect fluency and no dragging. A suggestion relative to this is found in the *Adagio* (measure 25) of Beethoven's C minor Sonata, Op. 10, 1:

Ex. 36. Instead of:

where the turn-sign ∞ stands after the third eighth note, and, therefore, resolves only on this note:

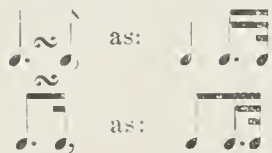
Ex. 37.

The two following illustrations taken from the *Opus* of Beethoven's Op. 2, 1, it is necessary to resolve only the second half of the embellished quarter note:

Ex. 38.



When the first note of a dotted rhythm (as shown in the diagram) has a turn it requires a special manner of execution, namely, a resolving of the first part of the time value of the dotted note, and, as far as possible, in such a way that the dotted rhythm may be conserved in half the written values, thus:



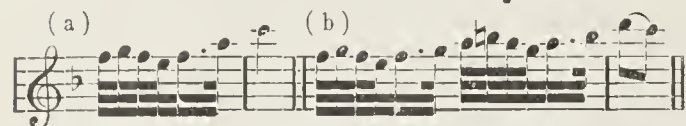
for example, from Beethoven, Op. 2, 1:

Ex. 39.



Played:

Ex. 40.



Example 39c represents a class by itself. It is a case where the turn, being written directly above a note, is played before the note. According to Czerny's authority our example would then be played as follows:

Ex. 41.



In the first movement of his Sonata, Op. 2, III, Beethoven makes a most remarkable use of the turn:

Ex. 42.



which is played:

Ex. 43.



And the following would express the same thing in another way (see also 39c and 41):

Ex. 44.



Apparently in this case Beethoven chose the form of notation that best would favor the execution of the turn. But an interpretation such as is found in the Lebert edition (Cotta) must be rejected:

Ex. 45.



In concluding these brief explanations I trust that they will suffice to remove all anxiety on the part of the ambitious piano player when he encounters the ordinary ornaments in use in music; and, at the same time, it is my hope that however superficial this little treatise may be, yet it may encourage the young musician to find his chief enjoyment in the beauty of melody and the depth of harmony.

THE MENTAL TECHNIC OF MEMORIZING.

BY EARL DELOSS HAMER.

It has been said that good piano playing is one-third playing and two-thirds thinking. Yet with the majority of piano players of average ability finger technic far exceeds mental technic. Take memorizing, for example. Memorizing is only one factor in the mental requirements of music study, and yet comparatively few players are able to memorize with absolute certainty.

There are two ways of memorizing. One is to rely upon finger habit, and the other to rely upon mental understanding. The first of these methods seems to the average student to be by far the easiest. He plays the piece over so many times that his fingers seem to fall into place without effort. This is possibly helped out with an occasional "mile-post from the mind" consisting of a short phrase or even no more than a single chord.

As long as the student retains perfect control of his nervous system this method of memorizing will carry him through after a fashion, and at home he thinks he knows his piece. Place him in a studio or recital hall before a small audience, or where he is just a trifle nervous, and his fingers forget their cunning. Since his mental faculties have no grasp on the situation, he relies almost entirely on his fingers—and his fingers are shaking from nervousness and hitting wrong notes all the time. Consequently he breaks down. It is like a contractor with many laborers working under him. When everything is working smoothly the men can do very well alone, having worked along those same lines many times before. But let a panic arise over any little obstacle or some slight change and they are paralyzed without the aid of the calm, cool leader, who thinks and knows—and never forgets.

How different when the mind has been trained to do its work. If the student knows every note individually, and not only that, but is able to follow the modulations, to realize the balance of the musical phrases, and to grasp the general form of the piece as a whole, a little natural nervousness can do no harm. To reach this state, however, it will be necessary for him to think every note played until the mind's eye can see it separately and can follow all the notes as the hand plays them. The student should be able to go away from the piano and write out the whole piece from memory.

As Omar Khayyam remarked in another connection, "Myself when young did eagerly frequent, Doctor and Saint, and heard great argument about it and about," but unlike the Persian philosopher, I found what I wanted. I was looking for the shortest way to memorize, and promptly discarded what looked like the longest. In the end it turned out that the long way was the short one after all.

I was told that all advanced musicians read music by "harmonies and chords" as much as possible, instead of individual notes. This idea appealed to me, and although I had also been told that slow practice was best for developing fast playing, I failed to grasp the significance of the fact. As a consequence, when I began to study Liszt's paraphrase on *Rigoletto*, I attempted to memorize it by "harmonies and chords," using only a note here and there as a "mile-post for the mind" and depending on my fingers to attend to the details.

Of course, I was very much surprised at the end of six months to find that I could play the piece no better than I had done after the first two weeks. It took me a long time to realize the cause of this, but finally I "came to" and began all over again. I tried to think every single note, and to see them all in my "mind's eye." This required me to go very slowly, and I was amazed to find how much faster and better developed my fingers were than my head. Having discovered the necessity for mental technic, I soon developed the habit when memorizing a piece of never playing faster than I could think. I found that whenever I passed a certain degree of velocity my head could not follow my hands, and I had to go back to the old way of relying on my fingers. By this time I had discovered that this was exactly what I must not do, so I kept pegging away, playing everything slowly until my mind could follow all the details of the finger work. After a while my mental technic developed sufficiently to enable me to keep pace with my fingers, and from that time on I never had difficulty in memorizing.

TO WHICH CLASS DO YOU BELONG?

BY DOROTHY M. LATCHER.

THAT which distinguishes a leader in science, industry or art is his ability to use the full or hundred per cent. of his strength. Are you of the class who employ all of their energies? We may make five well-defined classifications of musicians and students.

First: Those musicians and students whose minds and souls have little or no chance to develop, owing to physical or mental disabilities or owing to propitious surroundings. However, in this well-countried class is not large.

Second: There are those students and musicians who are unambitious, who never grasp an opportunity and never "arrive" anywhere. Such people are not worth considering.

Third: There are those musicians and students who start out with some degree of enthusiasm, but only use a very small percentage of their power, soon becoming discouraged or uninterested.

Fourth: Let us consider the large army of musicians who use seventy or eighty per cent. of their strength. This great army is to be applauded for the people who compose it are faithful workers, appreciative auditors and lovers of the beautiful. Alas! they think they accomplish all that they are capable of doing, but by redoubling their effort and calling upon their reserve strength and persistence they would be able to mount still higher.

Even a man of small ability will often achieve success if he has the quality of persistence to the highest degree, where a man of great talent and genius without it will fail.

Fifth: Let us consider the few who are recognized as captains, who have used the full one hundred per cent. of their powers and have triumphed by this hard work and persistent effort. Even though they have triumphed they dare not stop working and watching for they know how easy it is to fall backward.

A great composer for the piano once said, "When composing every single note must be weighed, as if it weighs one grain too little—away with it, and do not rest until the right one is found."

Never was there a composer more conscientious than Felix Mendelssohn. *Apropos* of this trait Mendelssohn, Ferdinand Hiller relates the following anecdote: "One evening I came into Mendelssohn's room and found him looking so heated and in such a state of excitement that I was frightened."

"What's the matter with you?" I called out.

"There I have been sitting for the last four hours," he said, "trying to alter a few bars in a song and can't do it yet."

He had made twenty different versions, many of which would have suited most people without question.

"I COULD PLAY IT ALL RIGHT AT HOME"

HAVE you ever made that excuse? Probably you have made it a great many times, and unless you have soared to heights where such excuses are unnecessary you will probably make it again. A moment's consideration, however, will show you that, like most excuses, it doesn't excuse. If you can play a piece correctly at home, and yet stumble when you are playing before your teacher or at recital, it is because you are not confident in your ability. And if you are not confident in your ability to do a thing, you don't really know how to do it. You never heard of anyone, for instance, who was able to walk about quite easily at home, yet stumbled all over the place as soon as he was about in public, because he was not confident in his ability to walk "before an audience." If such a person made the excuse, "I could walk all right at home," it would sound absurd.

We all of us learned to walk when we were very young, and we are so confident in our ability to walk that we are never for a moment in doubt about it. Yet it took us quite a long time to learn how. It took a great many falls and disappointments to learn how to put one foot in front of the other. In fact, it was only after we had learned to go slowly, and one step at a time, that we made any progress. There is something wonderfully familiar to you about that phrase, Mr. Piano Student, isn't there?—*Practice slowly, and one step at a time.*

SOME MARVELS OF MUSICAL MEMORY.

BY JOSEF HOFMANN

THE following is from an interview with Mr. Hofmann published in the *New York Times*:

"Glazounow has an extraordinary memory. I remember once when I was playing the Schumann concerto in St. Petersburg, Glazounow came up to me after the performance and asked: 'Why did you play F sharp?' 'What do you mean?' I asked. 'You played F sharp instead of F natural on the thirty-second bar of the third page.' There is Glazounow. Of course, few pianists have ever succeeded in playing through a concerto from memory, and getting every note right, especially if they rehearse from memory.

"That reminds me of a story of de Pachmann, who was sitting in the third row at a performance Rubinstein gave in his prime. Pachmann burst into hilarious laughter. He rocked to and fro. Rubinstein was playing beautifully, and Pachmann's neighbor, annoyed, demanded of him why he was laughing. Pachmann could scarcely speak as he pointed at the pianist and said: 'He used the fourth instead of the third finger in that run! Isn't it funny?'

"A memory like Toscanini's is a different matter. That is a memory of the musical idea, a poetic memory. I doubt if there has been another like it in the history of music. That man's genius and memory are the marvels of the musical world. How can he conduct a work like 'Tristan'—or anything else—without a score is something to be marveled at.

"In memorizing pieces for my own repertoire, first I study a work at the piano, and later, although I do not seem to be thinking of it, I find I have absorbed it. Little by little it settles into my brain, and in two or three days, when I am ready to play it, it is all there."

SOME PRACTICAL HELPS TO SIGHT READING

BY S. HARRISON LOVEWELL.

MANY piano players continue to be unable to read at sight, in spite of a reasonable proficiency along other lines. This inability is usually due to a wrong beginning, and a consequent lack of clear understanding of the principles of musical notation. The following suggestions may help to clear up some of the vagueness with which many piano students approach the subject of notation and its collateral, sight-reading:

1. Let middle C be the starting point.
2. Count up a fifth from C to G, and downwards a fifth from G to C. By this means the three landmark notes will be established. Each one of these notes is on a line from which the clefs take their name, the G clef being the treble, and the F clef the bass (the C clef is still in use with certain orchestral instruments).
3. Notice that each of the landmarks is the starting place of a new scale closely related to that of C. The G scale contains all the notes found in the scale of C with the exception of F sharp, while the F scale contains all the notes of the C scale except that B is flattened.
4. Having learnt the notes between the three landmarks, continue to the octaves above and below middle C, and so on until the positions of all the notes are recognized in relation to the clef signs.
5. Once the fact that middle C represents an imaginary line between the two staves, treble and bass, the ledger lines become quite simple. It will soon be observed how the two staves "borrow" from each other.
6. From the beginning, no piano key should be learnt from the eye but from the finger. The keyboard has its landmarks just as the staff has—the black keys. They serve to develop the sense of position. This sense of position should be so developed that the hand lies to the right place on reading the notes on paper without the eye once glancing at the keyboard.
7. Learn as soon as possible to read music not note by note, but phrase by phrase. Every piece of music contains "motives" or "phrases"—little musical sentences, as it were—which keep recurring through the piece. Learn to look for them, and to have the hand ready for them, and to be prepared for any slight changes which may occur in them.

WHY THE TEACHER GAINS BY WRITING HIS THOUGHTS.

BY STANLEY F. WIDENER.

THE greatest factor in the growth of musical appreciation in America in the last quarter of a century has been the musical magazines. Not all aspiring writers, however, can secure publication for their articles in these magazines. Writing seems to be the happiest and easiest hobby in which some music teachers can indulge, and it is a pity that more do not attempt this most satisfying pastime, because there is in it such a chance to be helpful to others. Furthermore, there is no better training for teaching than the practice of writing. It separates the chaff from the wheat, enables us to disentangle what we really believe from what we conventionally adopt, and greatly helps us to a clear expression of thought and idea during the teaching period.

I believe in writing for publication, *even if one never gets into print*. Preparing a creditable, wide-awake article on any subject requires deep thought, careful research, and even though we should never reach the heights of Parnassus in musical description, we may, through an intense earnestness awaken a slumbering soul to higher and better work.

MAKE TIME TO WRITE.

Too many teachers think they do not have time to write, but there is no form of music work that does not leave a margin sufficient for some writing.

Of course the idea of having your manuscript accepted and published is the one great stimulus to writing. The young teacher fresh from graduation is apt to feel a certain sense of personal superiority, and with no experience, his attempt at elucidation often results in nothing more than the expression of knowledge gleaned from the brains and experience of others. The editors usually want your own experience. They want short, "bright" articles on topics having a direct bearing on some form of musical educational work.

It is hardly necessary to say that any one attempting this work of writing, should be a subscriber to one or more of the leading music journals, that he may study the style and character of subjects handled by all of the departments. He also may gain a clearer insight into the manner of proper expression by reading books on English, viz.: *Talks on Writing English*, by Arlo Bates, and *English Composition*, by Barrett Wendell, and similar books easily obtained from any of the public libraries of the land.

SELF-EXPRESSION RARE.

If what one writes is acceptable it will be paid for and published. Most manuscripts are rejected because the subject matter is not what the magazine requires. But I don't believe any earnest writer ever entertains a thought regarding any pecuniary benefit he may receive. A teacher may write for his training, or for any of several other reasons, but *never to make money*. This habit of honest self-expression is too rare among musicians. The lack of it is one reason why the music-teaching business has not gained the confidence it justly merits in the mind of the general public. We are able to learn of the mental calibre of an instructor only through his voluntary expression of ideas pertaining to his work, and only along this line may we ever hope to educate the masses as to the real difference between the finished and unfinished product when selecting a music teacher.

This article is not meant to convey the idea that every amateur musician should consider himself qualified to flood the editorial departments of the musical magazines with the product of his fertile brain, but is simply a testimony of one who has become a better, more thorough, more patient teacher because of the writing he has done. One very successful musical writer in America submitted manuscripts to a paper for seven years before one was accepted. He is now editor of that paper.

AN INSTANCE of the manner in which a musical excitement may run to an abnormal height is to be found in the historical instance of the burning of Rousseau in effigy by the members of the Grand Opera at Paris in 1753. Rousseau had opposed French music in favor of Italian, and the musicians took this dramatic form of resenting it.

CALENDAR OF FAMOUS MUSICIANS FOR APRIL

Ferruccio B. Busoni

Born April 1, 1866, at Empoli, near Florence, Italy.

Famous Pianist, Composer and Director.

Best known works: Compositions for orchestra and piano, chamber music, and excellent transcriptions for piano of Bach's organ works.

Ludwig Spohr

Born April 5, 1784, at Brunswick, Germany.

Violinist, Composer and Conductor

Best known works: LAST JUDGMENT, symphonies and violin concertos. He also wrote eleven operas and was a famous teacher.

Eugene d'Albert

Born April 10, 1864, at Glasgow, Scotland.

Pianist and Composer

Best known work: IM TIEFLAND. He has written other operas, a symphony, much chamber music and two piano concertos.

Giuseppe Tartini

Born April 12, 1692, at Pirano, Istria, Italy.

Violinist and Composer

Best known work: TRILLO DEL DIAVOLO. Said to have been inspired by a dream of the devil.

Eduard Lassen

Born April 13, 1830, at Copenhagen.

Conductor and Composer.

Best known works: operas, and many beautiful songs. He has also written overtures, symphonies and other orchestral compositions.

Ludwig Schytte

Born April 28, 1848, at Aarhus, Jutland.

Pianist, Teacher and Composer.

Best known works: Concerto for piano, and many piano pieces, sixty songs as well as some successful operas.

Common Sense in Methods of Piano Study

By HARRIETTE BROWER

IN an admirable article which appeared in THE ETUDE some time ago the following paragraph appeared: "All musical Europe has been upset during the last quarter of a century over the vital subject of whether the pressure touch is better than the angular blow touch. There was a time in the past when an apparent effort was made to make everything pertaining to piano technic as stiff and inelastic as possible. *The fingers were trained to hop up and down like little hammers, the arm was held stiff and hard at the side.* It was also found that much of the time spent in developing the hitting touch, along mechanical lines, was wasted, since superior results can be achieved in a shorter time by means of *pressing and kneading the keys, rather than by delivering blows to them.*" (The italics were inserted by the present writer.)

These are strong statements and from high authority, and perhaps a student or young teacher, on reading them, may have felt a little bewildered or even a trifle discouraged, especially if he is using the up-and-down finger motions, believing that he needs the positiveness and exactness which such motions give—and especially if he has fought rather shy of the pressure, kneading touch, as one which can, and very often does, degenerate into mere slovenliness.

This statement in regard to the so-called "hitting" touch was doubtless true twenty-five years ago, but the case is quite different now. Shall we then go to the other extreme and cast aside accurate finger movements, on account of the mistakes of our fathers, in combining them with stiff arms and wrists?

The writer has had some experience along all these lines. As a student she suffered many things of many (hand) physicians, and never reached a condition of definiteness until she could make just those up-and-down finger movements. With them she gained velocity, something she had vainly struggled for years to acquire. She also gained an even trill in various degrees of softness and power. Scales and arpeggios were a hundred per cent. easier, and, best of all, she had something positive back of them all.

FREE FINGER MOVEMENTS.

These up-and-down finger movements are looked upon with misapprehension by many. Such movements need not stand for things stiff, nor altogether mechanical. There is no need for rigid arms—indeed, they are obsolete. Loose, free-arm conditions are not incompatible with exact finger movements; loose arms are a necessity; so are loose wrists. But with these we can combine regulated and exact finger action. I have arrived at this conviction by long and devious paths—by analysis and experiment, by watching great artists and world-famous pianists. I have seen that these models of our art use finger touch more or less, and they, one and all, have a finger development that could never have been attained through mere "kneading" and "pressure" touch alone. For they have the quickness of action, the exactness of movement, which enable them to execute the most intricate passages with the utmost speed.

In my search for a logical and sensible method I have been required at various times and by different masters to "begin over again." Once, after arriving at a considerable efficiency of power and fluency, I was forced to drop everything and "play softly" for a long time; I was advised "to be careful of my hand" for six months; the result would be that I would hardly know my playing afterwards. I hardly did know it, for it had lost all vim and force, which were a long time in returning. Another time I again put aside everything in order to master this same despised up-and-down finger movement, that I might at last have something exact. This I should have been taught at the very outset of my piano study. Pressure touch could then have been administered later on. The common-sense thing is to get something exact in the beginning.

ACCURACY IMPERATIVE AT THE BEGINNING.

We must not fear the word "exact;" what would our study be without it? There must be exactness of movement, if we wish to gain precision and velocity. Neither should we fear the term "mechanical," for

there is an important mechanical side to piano technic, and if we are wise we shall not ignore it. The common-sense view is to see and realize that the mechanical has its place. We must learn to make correct up-and-down finger movements; we must have correct time sense, and we must be able to play with a metronome. All these imply mechanical action—action that is exact enough to be "true, true, true, to a hair."

Of the many pupils who came to the writer, not one, when she first started teaching—it can truthfully be said—had any clear idea of exact finger movements, of supple wrists and arms, of discriminating tone sense or correct time sense. Although some of these pupils had been taking lessons for years, they were almost in the condition of those who had never had a lesson; indeed, the latter are easier to teach, as they have as yet no faults to unlearn. So one had to begin and teach these pupils what free up-and-down finger movements were, how to acquire balance of finger action, how to count with exactness, how to use the metronome.

It does not seem common sense to teach the "kneading touch" to a beginner. His tendency is to be inaccurate enough without our pushing him to it. My experience has taught me to be very exact with a beginner. A new pupil who has never studied the piano is, or should be, like clay in the hands of the potter; and great is the potter's responsibility, for he has the making or marring of that pupil. If he does not give the first lessons with clearness, if he does not teach correct and exact finger movements, should he be surprised if the pupil does not develop these qualities later on?

PRE-KEYBOARD TRAINING.

Mr. Finck, in his illuminating article on *Pre-Keyboard Training*, speaks of what may be done for very young children to render them musical, and quick to distinguish musical sounds and different tones. This may be supplemented by the suggestion that when the children are old enough to begin piano study they should have a week or two of finger training at the table to prepare their little hands and fingers for the work of playing notes at the piano. How can it be expected that one may go to the piano and at once make correct finger movements without any previous effort in that direction? The writer is not of those who believe that we are born capable of making perfect up-and-down movements of fingers, from the knuckle joint, and therefore do not need to practice them. If we consider a moment we shall realize how seldom we use all our fingers in every-day occupations. The fourth and fifth are scarcely ever brought into requisition, and they are the ones that need the most discipline for piano playing. The fourth and fifth must be as strong, flexible and agile as the others in order to play the piano. These fingers never become properly developed through the kneading and pressure process alone; much more action is necessary.

PRELIMINARY MUSCULAR TRAINING.

The beginner should have preliminary muscular and finger training, in order to learn how to move the fingers aright, how to secure correct conditions and position of hands, arms and body. When these are secured he can put fingers to keys with some assurance of making correct movements. Let him employ exact up-and-down finger movements; when coupled with supple condition of hands and arms there will be no danger of a hard or dry tone. And this balance of finger action, the result of perfect up-and-down movements, is the first requirement in piano playing. It is the touch for trills, passage playing, scales and arpeggios. As soon as may be, it can be varied by a judicious employment of arm touch for chords and staccatos in different forms. When the pure legato touch, made with perfect balance of finger action, is under control, is so fixed that it cannot be forgotten, the student can study melody playing with the kneading touch.

Let us see the common sense of it. First, a thorough foundation of finger action, and then whatever touch needed to bring out the effects in the music, which we wish to pain, may be employed.

Four things a man must learn to do
If he would make his record true:
To think without confusion clearly;
To love his fellow men sincerely;
To act from honest motives purely;
To trust in God and heaven securely.

—Henry van Dyke.

HOW SMALL HANDS MAY BE TRAINED TO PLAY ARPEGGIO CHORDS.

BY C. A. RELI.

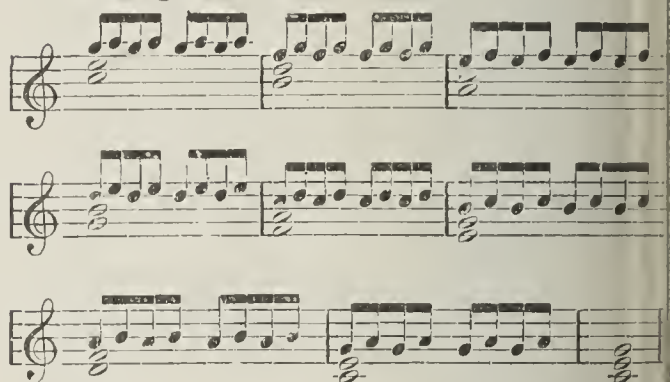
PUPILS with small hands, or those with the inability to stretch the ordinary distances demanded in chord or octavo playing always prove obstacles to the teacher. The great danger in prescribing exercises for conditions of this kind is that unless the greatest imaginable care is taken the hand may be strained and injured in a serious manner. The very moment the least stiffness or hardness is felt the pupil should be instructed to stop. While playing the exercises I suggest below, the hand, wrist, forearm and full arm should be kept relaxed every minute of the time. In the case of a very young pupil no stretch should be attempted if the pupil complains or even makes a wry face.

I once had a pupil with a very tiny hand, but whose intellectual attainments were such that she was able to play pieces far more difficult than some others who she could not attempt solely because they contained stretches covering intervals which her hand could not encompass. I tried many plans, but finally hit upon the following, which proved very effective. This is for a very small hand. For larger hands an octave above the root of the chord may be added.

Ascending:



Descending:



At first my pupil found this extremely difficult. But by practicing just a little at a time she soon got in a position where she could play them fluently, and to my surprise all of her octave work was vastly improved. In the cases of pupils who are thoroughly familiar with the different keys the practice of transposing the exercise into all related keys will be found very desirable.

CULTIVATING REPOSE IN PIANO PLAYING.

BY ALICE L. CROCKER.

REPOSE is only another name for confidence. Can you imagine any one having repose without confidence? Repose is the beautiful blossom which grows from the positive knowledge that all of one's work has been done thoroughly—that all the notes have been learned correctly—that nothing that ought to have been done has been omitted.

Anything that tends to rob you of your confidence will mar your repose. For instance, suppose you are obliged to play before an audience composed of ignorant people. The moment you touch the piano they commence to talk. With every word your confidence fades. How can you cultivate repose under such circumstances? Perhaps the best way is to concentrate your mind upon your music and, instead of being annoyed, try to make it more and more beautiful. This may result in attracting the attention of some one of your auditors. It very frequently happens that a skilled performer with the right confidence can overcome a roomful of gabbling people through the mighty power of beauty.

Think of what you are playing. Fix in your mind the thought that you are going to make it worth listening to, and you surely will hold your audience and your own repose.



E. HUMPERDINCK

Modern French and German Opera

By ARTHUR ELSON

Author of "A Critical History of Opera"

The Last of THE ETUDE Series of Articles upon the History of the Opera,
especially prepared by noted authorities



RICHARD STRAUSS

EDITOR'S NOTE.—This is the last of a series of articles dealing with the history of opera. These articles have been appearing monthly beginning with the January issue of THE ETUDE in the following order: "The Beginnings of Opera," by H. T. Finck; "The Conflict of Speech and Song," by Frederick Corder; "Modern Italian Opera," by H. C. Elson, and the present article. In this discussion of the subject Mr. Arthur Elson has endeavored to set forth the opinion of the representative musical critics of the time, tempered, of course, by his own individual observations. This may not correspond with the opinions held by some ETUDE readers and we must remind them that THE ETUDE can not enter into discussions of the merits of particular composers except in the manner represented by separate articles of this kind in which the writer is given full leeway to give vent to his own opinions without editorial restrictions of any kind. The two opera issues of THE ETUDE, January and February, with the important elementary articles in the March and April issues form an indispensable reference library upon the subject which deserves to be preserved by all music lovers.]

THE MAKING OF DEBUSSY.

SOME years ago there was in the Paris Conservatory a young man who did not take kindly to the orthodox music study. The chords and progressions that he heard were very unusual; yet he said, "I do not understand your harmony, but I do understand my own." This was Achille Claude Debussy. He had been devoted at first for a maritime career; but a lady friend, former pupil of Chopin, saw that he had talent, and persuaded his parents to train him in music. He had a very sensitive ear, and could hear some of the tones, or upper partials, that go with every note; and being inaudible to the average man.

When he was ready to graduate he tried for the diploma de Rome. At the advice of a teacher he laid out, for this contest, his new system of harmony, and wrote along conventional lines. He produced an *Enfant Prodigue*, sometimes called a cantata, but now with operatic setting. It won the prize easily, as melodious and well-balanced, and was considered the most interesting score that had come to the judges' attention for some years.

A different is *Pelléas and Mélisande*, the work of Debussy's maturity and the concrete illustration of all theories. Before writing this he had developed his ideas in songs, piano pieces and orchestral works. He drew effects drawn from a scale of whole tones; he forced certain overtones by high notes; he often used conventional progressions; and he grouped chords in a detached impressionistic fashion that has been aptly termed "musical stippling." In the songs and piano works this detached style makes some very fine tone-pictures—*Jardin Sous la Pluie*, *Reflets*, *L'Eau*, and so on. But the larger works are less fine. Debussy's sensitive ear leads him to effects of great delicacy in tone color, but the school of fugi-ssonances which he has built up is too monotonous in style.

Most of us find *Pelléas and Mélisande* something of a trial. It has not the strength of a Bizet, to say nothing of a Wagner. Its tortuous harmonies form a kaleidoscopic jumble which the musical ear cannot mirror into an intelligible design. This sort of composition has been called cerebral music. It does not touch the emotions at all—that is, not in the way of the nobility of Beethoven does, or the richness of Wagner. One's brain is continually shocked in the effort to bring its irregular harmonies into relation with one another. It would almost seem that cerebral music would be a better term than cerebral. The brain does not really disentangle the harmonic jumble, but the ear is tickled by its tortuous delicacy. Music of Debussy, then, appeals to those of lesser intellectual and unemotional character.

It is not fair to say that Debussy's music is without beauty, even to the opposition. But it is most beautiful, and most popular, when it departs least from the ordinary harmonic system. Even a dissonance should be intelligible, and Debussy's are not always so. Ugliness for its own sake is a morbid doctrine. Besides, the extravagant claims of Debussy and his followers lay them open to criticism. According to them, the new school supersedes everything that has gone before. This is as people think; music is a matter of taste, and the world's taste has not abandoned Bach, Beethoven, Wagner, Schumann or Brahms. The real question is psychological, in part. No doubt Debussy is so built that his music does seem the best to him, unless we assume that pioneers like him (say Strauss and Reger, too) adopt a pose for advertising purposes.

Debussy has recently finished *The Martyrdom of St. Sebastian*, with solo, chorus and pantomime effects. It has elements of strength, but the composer's most popular work for the stage is still *L'Enfant Prodigue*, in which he wrote along the old lines. Other short works by him are *The Devil in the Belfry* and *The Fall of the House of Usher*.

PAUL DUKAS.

Another Frenchman with modern tendencies is Paul Dukas. His orchestral tone-picture, *The Sorcerer's Apprentice*, is a deliciously effective work that has made him known through two continents. In opera he is represented by *Ariane and Bluebeard*. The text is from Maeterlinck, and interesting enough. Ariane is Bluebeard's sixth wife, and on opening the forbidden chamber she hears from the depths below the voices of her five predecessors. She breaks the wall of their dungeon and shows them the way to freedom. Later, in the castle hall, she dresses the wounds Bluebeard received from the populace, but leaves him afterwards. The other wives stay, but he looks only at her as she goes. Moments of inaction and repetition mar the work's popularity, but the music is wonderfully ingenious. Set melodies are avoided, and everything is in the plastic style of the music drama. There is a wealth of shimmering tone color, and many fine orchestral touches.

Another interesting opera is *The Blue Forest*, which Boston has included in its repertoire. It is by Louis Aubert. It is a fairy opera, evidently an echo of *Hänsel and Gretel*, with a dash of Pierné's *Children's Crusade* added. Hop-o'-my-Thumb loves Red Ridinghood in the village where they live, but his father is very poor. The father loses his children in the woods, the birds eating the cake crumbs that they strew on the path to find their way home again. Meanwhile a prince comes to woo the princess. There is a spinning chorus, the princess pricks her finger, and she is taken off to become the Sleeping Beauty. Red Ridinghood, walking to her grandmother's, finds the other children in the forest. The ogre comes, but a fairy taps a tree and lets out some magic wine. When the ogre is made drunk the children take off his seven-league boots; for without these he is powerless, and a prey to their laughter when he awakes. The prince comes and chains the ogre, taking the children and the boots with him. The work ends with the waking of the princess. The music is an effective combination of modernity and simplicity. There is much use of guiding motives, also fairly definite numbers, such as a harvest song, the spinning chorus and a love duet

and a "Noel" in the castle. The score is striking and interesting, even though the fairy tales are somewhat mixed.

SAINT SAËNS AND MASSENET.

The less radical school of composition is still represented by St. Saëns and Massenet. Except for *Samson et Dalila*, the former's operas are seldom heard outside of France. Massenet has been more fortunate in this respect. *Manon* and *Thaïs* are well enough known as examples of his fluent style, while *La Navarraise* gives military realism, and *The Jongleur of Notre-Dame* (originally written for male voices only) makes a charming story. Of his newer works, *Don Quixote* seems most interesting. His orchestration is sometimes light, but his themes are always graceful and pleasing.

Many French operas are in some sense historic landmarks, even if they are seldom performed. César Franck, for instance, was the founder of the modern French school, and his *Hulda*, on a viking subject, should not be forgotten. Vincent D'Indy, his greatest pupil, has made several incursions into opera. D'Indy's early attempt, *Les Burgraves*, was not finished, but his one act comedy, *Attendez-Moi Sous l'Orme*, has been given frequently. His *Fervaal* is on a Druid subject, while *L'Etranger*, with the scene in a maritime village, is a symbolic story dealing with charity and unselfishness. Chabrier's *Gwendoline* is another viking subject, strongly treated, while his *Le Roi Malgré Lui* proved a success in a lighter vein. Bruneau's many sincere attempts at realism have been somewhat too heavy-handed for the best results, and his chief success is the early *Attaque du Moulin*, on a subject from the Franco-Prussian war. Chausson, whose early death while bicycling was a great loss to music, wrote the grand opera *Le Roi Arthur*, which is full of charming melody and rich harmony.

CHARPENTIER'S "LOUISE."

An opera that has caused much discussion is Charpentier's *Louise*. It is the story of a working girl whose parents object to her admirer and force her to choose between their sordid home or a Bohemian life with her lover. Charpentier has lived in Montmartre, where the scene is laid, and is practically a socialist in his efforts to help the working classes. Thus *Louise* becomes a protest against hard conditions. It is very realistic in its scenes, even incorporating the Parisian street cries in its score. The music is earnest and sincere, and one may hope that the world will soon have its often-planned sequel.

Delibes really belongs with an earlier school and generation—the time of Godard and Lalo, or even Reyer and Offenbach's dainty *Tales of Hoffmann*.

But he deserves mention, not only for the delicate charm of his *Lakmé*, but for the ballet *Coppelia*. The ballet is a form that is receiving a good deal of attention at present, and may grow more prominent in future. This musical pantomime, like melodrama (spoken words against music), has not yet reached its full possibilities.

There are many other recent French composers who deserve mention, though space will not serve for all. Widor, Du Bois, Bourgaud-Ducoudray, Pierné and Coquard have all tried their hand at opera. Camille Erlanger, Georges Hué and Gabriel Dupont have all written popular works. Raoul Laparra's *Habanera* and *Que Vadis*, by Jean Nongues, are known in several countries. The styles vary, but the operas are all

more or less representative of the two schools—the conservative vein of Massenet and St. Saëns, or the more modern radicalism of Debussy and Dukas.

WAGNER'S FOLLOWERS.

If France, with its modernism and music dramas, shows some Wagnerian influence, Germany naturally displays this in a much greater degree. There were many efforts to create a Wagner school before it was discovered that Wagner succeeded by genius rather than method. Thus when he died, Cyril Kistler was looked upon as his probable successor; but time has not ratified that verdict. His *Kunihild* has a legendary subject, but without the beauty of the Wagnerian librettos; and the music is decidedly without the Wagnerian greatness. Other works by Kistler are *Enlenspiegel*, *Baldur's Death* and the idyllic *Im Honigmond*, while *Röslein im Hag* is an echo of *Die Meistersinger*.

Max Schillings is another unfortunate follower of Wagner. His *Ingvalde* is one more of the viking works that came in the wake of *Tristan*, while *Der Pfeifertag* was another attempt to create a *Meistersinger* atmosphere. Schillings has done better work in the field of orchestra and cantata.

August Bungert went Wagner's Ring two better and planned a Hexology—a set of six works from the Iliad and the Odyssey. *Achilles* and *Klytemnestra* are from the former, while the latter offers *Kirke*, *Nausikaa*, *Odysseus' Return* and *Odysseus' Death*. There is a wealth of beautiful material in these subjects—all the gamut of human passion, set in scenes of natural beauty and endowed with classic charm. The librettos are captivating, thanks to Homer. If Bungert has not given them the music of a very great genius there is still time for some other composer to do that.

Siegfried Wagner, as son of his father, is surely entitled to model his works on those of the Bayreuth master. But he has met with more failures than the others—perhaps because he has written more operas. Their subjects are almost all drawn from Teutonic legends, sometimes those dealing with animals. *The Vengeance of the Black Swans* is the most recent. His first work, *Der Bärenhäuter*, dealt with a hero who wandered about wrapped in a bearskin; and in a Munich carnival the composer was caricatured as a man in a bearskin grasping at a laurel wreath that was always drawn up just out of his reach. But if his operas fail as a whole, they may still contain much good music; and excerpts from them, when given in concert, have met with decided praise from the critics.

An opera along original lines is *Der Evangelimann*, by Wilhelm Kienzl. Its plot is based on a real case drawn from the Austrian village of Göttweih. Two brothers, Mathias and Johannes, love the same girl, Martha. Her choice of Mathias angers Johannes, who sets fire to a farm building where the lovers are meeting, and then denounces Mathias as the incendiary. Mathias is sentenced to twenty years' imprisonment in spite of Martha's efforts. At the end of this period Mathias returns to find his brother dying and forgives him. The music is excellent and the plot exciting; so it is no wonder that this opera has been translated into seven languages, and performed in many countries. Kienzl's other operas include the Hindoo subject, *Urcasi*, the romantic *Heilmars der Narr*, and the tragi-comedy *Don Quixote*.

HUMPERDINCK'S SUCCESS.

But the most popular of recent German operas is surely *Hänsel and Gretel*. Engelbert Humperdinck the composer, is a devout Wagnerian, but not an imitator. The plot of this opera is too well known to need telling following as it does fairly closely the story in Grimm's Fairy Tales. The music demands constant praise for its straightforward expression, its charmingly melodic character, and its happy combination of variety and simplicity. It echoes faithfully, and with sympathetic accuracy, the spirit of the plot, and charms the auditor back into fairyland.

Humperdinck's other works, written chiefly for family reunions, include *Dornröschen*, *Saint-Cyr* and *Die Sieben Geiseln*. But these are unfamiliar, and his Moorish Rhapsody not great. Now, however, his *Königs-*

kinder, written first in 1896, bids fair to equal or exceed his earlier success. It is the story of a prince and a goose girl, with whom he falls in love. She lives with a witch, and is perhaps an enchanted princess, but at any rate has true nobility of character. The people of Hellabrun, seeking a ruler, are told by the witch that their ruler will enter the city at noon on the next day. The prince has been put to work as a swineherd, and at noon the goose girl enters and finds him. But the people, with few exceptions, do not recognize their royalty and they are driven out. After many wanderings, they suffer cold and hunger. A minstrel, one of those who appreciated their true character, leads the people in search of them, but comes too late, as the pair have died after eating a poisoned loaf left by the witch. The plot is allegorical, showing



CAMILLE SAINT-SAËNS.

HECTOR BERLIOZ.

JULES MASSENET.

CHARLES GOUNOD.

AMBROISE THOMAS.

CLAUDE A. DEBUSSY.

GEORGES BIZET.

that true nobility is not always noticed or acknowledged. The music is one continuous stream of beautiful passages.

Karl Goldmark seems to belong to a preceding generation, but has been active almost to the present. His first great success was *The Queen of Sheba*. The familiar anecdote tells us that Goldmark, when asked who he was, said, "I am the composer of *The Queen of Sheba*." The stranger then asked "Does that position carry much salary?" But the opera made such a furore that soon it became familiar to almost everybody.

Goldmark's later works show much excellence and variety of style. *Merlin* is a richly orchestrated work; and *Heimchen am Herd*, Dickens' *Cricket on the Hearth*, is fully as melodious as *Hänsel and Gretel* which it followed. Later works of Goldmark are *Die Kriegergefangene* treating of Achilles and Briseïs, *Götz von Berlichingen*, *Der Fremdling* and *The Winter's Tale*.

D'ALBERT'S TRIUMPH.

Eugen D'Albert is a composer who has achieved notable success in opera. His first venture was *The Ruby*, based on Hebbel's version of an Oriental tale. *Ghismonda* is a tragic story of love between a princess and a young man of noble nature, but low degree, who is ready to die rather than reveal her secret. *Gernot* is an

elfin opera with much delicate music. *Die Abreise* is a pretty story of an indifferent married couple who are brought to appreciate each other by the unwelcome attentions of an outsider. *Kain* is an impressive one-act opera of the realistic school. *Der Improvisator* is based on Victor Hugo's *Angelo, Tyrant of Padua*. *Die Verschenkte Frau* is D'Albert's latest dramatic work, though it is hardly out as yet. All the early works are excellent, but by far the most popular of his operas is *Tiefland*, at present one of the most frequently heard stage works in Germany. It is based on a Spanish story, in which the intrigues of a wicked lowland Alcalde are balked by true love, which afterwards takes refuge in the purer air of the mountains.

Among many modern composers Hugo Wolf is known by *Der Corregidor*. Heinrich Zoellner's *Sunk Bell* and other works show artistic merit. Hans Pfitzner has written *Der arme Heinrich*, *Die Rose vom Liebesgarten* and other good works. Leo Blech produced a story of village intrigue called *Das Warld*, and more recently the lively comic opera *Veiselt*. *Ilsebill* is a bright fairy opera by Klose, and *Gugeline* and *Lobentanz* are tales set by Ludwig Thuille. Julius Bittner's *Der Musikant* and *Der Bergsee* are more recent successes. These are enough to show that German opera is now original and no longer an unsuccessful imitation of imitable models.

RICHARD STRAUSS.

Last, but not least, comes Richard Strauss. His first work, *Güntram*, is modeled somewhat on *Tannhäuser*, and is seldom heard now. *Feuersnot* is a more interesting second work and has some of the rich harmony that marks Strauss at his best. Then came the instrumental deluge, in the shape of *Salome* and *Elektra*. To criticize these is much like pointing out some of the faults of the composer's orchestral works. The program idea, pushed too far in *Don Quixote* and the *Domesday Symphony*, is perfectly suited to opera music, which should be descriptive by nature. Yet even here Strauss is too often objective. He will echo the footsteps of a sacrificial procession, but he will not give us the broad sweeps of emotion that a Wagnerian would. Neither does he show Wagnerian beauty, in spite of a more complex orchestration; and the noisy score often drowns the voice. These operas do show a large unity and tremendous intensity of dramatic effect, but their faults prevent them from becoming widely popular, and in number of performances they fall very far behind a more rational work like *Tiefland*. *Der Rosenkavalier*, that was to be a second *Marriage of Figaro* in popularity, meets the same fate, and is rated as "good in sports." The German Express gave it a deserved rebuke by making Strauss leave out some of the more risqué parts of the plot; and one may even suspect that they were included at first as a cheap method of drawing attention. *Ariadne*

Naxos has already been noticed in THE ETUDE. It is put by Hofmannsthal as an entertainment at the end of his version of Molière's comedy, *Le Bourgeois Gentilhomme*. It is a serious work, and the left-overs of the comedy that occur in it are used to make a good contrast. Those who have looked over the music call it very charming, with a succession of rich melodies at the wedding of Ariadne and Bacchus. Strauss can write beautifully, and we know that he does in his songs; but it will be almost a new departure for him to do so in opera.

This brief summary of the schools shows us that many forms of opera are to be found, instead of the Wagner school that people once expected. In France we may find almost everything, from the sugar of Massenet to the bitterness of Debussy; while German opera gives us at the same time the milk of human kindness in *Hänsel and Gretel*, and the strong draught of passion in *Elektra*. We find motives, as in Wagner's works, or the plastic and motiveless scores of French music drama, or even opera of earlier schools and more definite numbers. *Tristan* has not abolished *Faust*, *Carmen*; and any composer who writes interesting music has his chance of success at present, no matter what method he employs.

"Ecclecticism in art is the love of the beautiful."

The Real Ole Bull

Personal Reminiscences

By AUBERTINE WOODWARD MOORE

IN Philadelphia, late in the seventies, I first saw and heard Ole Bull. My vivid recollections of the man and his music make me desire to part the tissue of romance that has been woven about him and reveal the real Ole Bull, a personality well deserving attention.

It had come in my way to hear him much discussed by musicians. His art had been pronounced effice, his dazzling effects, charlatanism, and merous incidents cited to illustrate his lack of ous musicianship, among these his displeasure h a certain orchestra that failed to grasp his entions, when these were so inadequately indi- ed the composer alone could have interpreted m. On the other hand, I had heard the most ravagant praise of his colossal technique, superb e, unrivalled staccato, splendid power of singing the violin, and marvelous control of his audies.

HIS DISTINGUISHED PERSONALITY.

When circumstances finally led me to meet Ole Bull, all unfavorable impressions I had in regard to were speedily dissipated in the presence of this distinguished-looking gentleman with his cordial, dly words and manner, his benevolent, paternal le, and his air of high breeding combined with simplicity that belongs to it. His invitation to with him and his wife to his concert at the idemy of Music I gladly accepted.

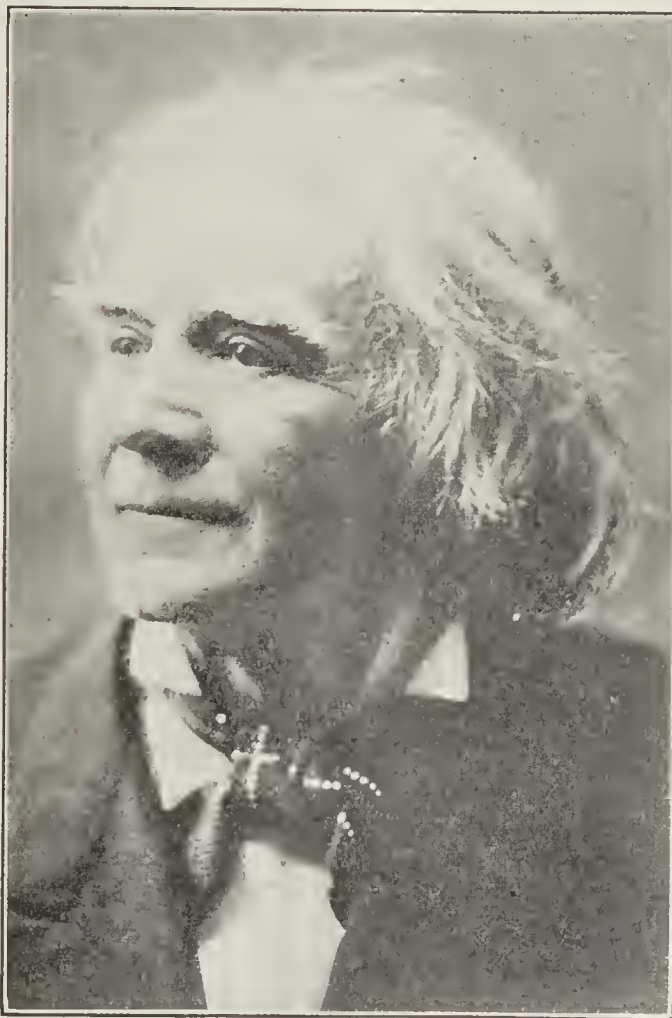
Every seat in the body of the house being taken, of the stage chairs was assigned to me. With stic step Ole Bull passed me on his way to the it, where he stood, lithe and erect, bowing right left, with princely graciousness, his face beam- There was no reminder of his almost seventy rs in the manly grace of his carriage and pose, in the vigor and delicacy of his stroke, as, after ding his ear to the strings he softly plucked, his in nestled in its place, and he set in motion the which was so much heavier than other bows powerful muscles were needed to wield it.

SOME FORGIVABLE FAULTS.

n his program was a concerto by Nardini, Tar- s favorite pupil, a graceful composition, tinged i exaggerated sentimentalism. Ole Bull gave it coloring of his own, and I remember being im- sed by his singing tone, as well as noticing occa- al lacks of purity of intonation. The audience ized no flaws; both hearing and vision were be- hed by the tall, nobly-built virtuoso, as he stood ly at work, his large, blue eyes now scintillat- sparks of glowing light, now half, now entirely ed, his sensitive face illustrating every nuance he music, his silvery locks falling about his ndid head. Over his own compositions on the gram he cast so dazzling a glamor I could not yze them until later.

nding an encore piece, a Norwegian melody, he his bow over the strings long after the sound ceased. While the house still rang with ap- se, he softly whispered, as he passed me: "Did I play it finely on the public?" Soon comments e heard on the refinement of an ear that could nguish tones inaudible to others. One imagina- person thought she had detected an ethereal mur to the last, admitting that she might have influenced by the impression of angelic song ored on the artist's face. How Ole Bull laughed n I repeated this to him! If he were a char- it, it was certainly of an innocent type.

In the autumn of 1879 I met Ole Bull again, in Madison, Wis., where I had gone in quest of health, and where he was passing some weeks in his Madison home, a beautiful place on the shores of Lake Mendota, later purchased by the State as a gubernatorial residence. What is now the Governor's drawing-room was the music-room of Ole Bull, modeled by him according to correct acoustic principles.



OLE BULL IN OLD AGE.

Here it was my good fortune to accompany on the piano this artist from Norseland. He had been told I could read notes readily, he said, and he urged me to his Chickering Concert Grand the first time I entered his house. We played then and often afterward his favorite Mozart sonatas for piano and violin, one of them the A major, six-eight time signature, *Allegro molto*, and an *Andante grazioso* theme ith variations. He cherished profound reverence for Mozart, declared there could be no loftier expression of human thought and aspiration than in his works, and had been complimented by the master's widow for his thorough understanding of her husband's compositions. I certainly never heard a Mozart sonata, especially the slow movements, played better than by him.

HIS LACK OF RESPECT FOR BEETHOVEN.

With Beethoven he was less happy. Once when we tried Op. 30, No. 3, he skipped passages, and breaking in at the wrong place interrupted piano solo phrases. In Mozart he would not even have variations for piano alone omitted, calling every note

I cried, "pray consider Mr. Beethoven." He laughed. "Good! You are right to call me to account. Let us try again." Soon he laid down his bow. He was not in the mood for Beethoven he said.

It has been generally admitted that he rarely succeeded with this master. Once he played the Kreutzer Sonata with Liszt, at a London Philharmonic Society concert, and was rewarded with a piece of plate, although a diversity of opinion existed among critics in regard to the performance. If he managed to pull through satisfactorily, it was due to Liszt's influence on his impressionable nature. He liked to tell of christening the Cellini Gaspar da Salo violin by playing the Kreutzer with Mendelssohn in Liszt's presence; how well he did not mention.

HIS FAVORITE VIOLINS.

Moving to and fro, in his music-room, with springing step, every fibre of his being alive with enthusiasm, he introduced to me the weird, plaintive, strong and soulful folk-songs and dances of his native land, now woven together and blended with his own original melodies, some of them improvised for the occasion, others composed earlier and including his beautiful, popularly known *Chalet Girl's Sunday*. Sometimes his violin was unaccompanied, sometimes he had me supply a piano accompaniment, often indicating the chords he wished.

He used the Zoller Gaspar da Salo, his chief concert violin after 1862. It had admirable singing qualities, but was inferior in nobility of volume to the Josef Guarnerius del Gesu, labeled 1742, with which he had scored the triumphs of quarter of a century before presenting it to his son Alexander. The latter frequently had it at my home, and brought out its tone with fine effect in his father's favorite music.

Alexander Bull was Ole Bull's son by his first wife, a French lady, and was very sensitive to his father's magnetism. As a child he was so bewitched at hearing this adored parent play Stradella's *Prayer*, he burst into song, bringing upon himself a severe rebuke. He next heard his father in Albany, N. Y., after the Oleana disaster, in Paganini's *Witches' Dance*, and was grievously disappointed. The tones of a single violin were poor compared with the bewildering orchestral effects the fame of Ole Bull had led him to expect.

HIS READINESS IN EMERGENCIES.

"Some years later, at the Bergen National Theatre he had founded," so Alexander wrote to me, "I heard father play the same composition. The witches and all their paraphernalia seemed to surround him, as his long hair fell over his face. When I thanked him, he gazed at me with a haggard, far-off look." Alexander remembers listening to his father, in 1878, play Paganini's second concerto, when, during the Andante, the E string snapped, but Ole Bull, ever ready for an emergency, continued to climb on the A string to the admiration of all who had noticed the mishap. "At that period," wrote Alexander, "father gave the impression of one who had returned to earth after a long absence, and was striving to give utterance to his strange experiences."

A typical representative of the romantic virtuoso period, Ole Bull used to say he wished to raise a curtain, when he played, that his hearers might view what was in his mind. Three influences moulded his genius: love of fatherland; Italian music, with its ingratiating melodies and flimsy architecture, much *en vogue*, in the early thirties, when the young Norwegian genius first went abroad, ripe for decisive impressions; and the powerful individuality of Paganini, which after they met in 1839, led Ole Bull to practice the more remote and singular difficulties of the violin, until he became a second whimsical wizard of the bow.

OLE BULL'S STYLE

He acquired a style peculiarly his own. By means of a level bridge and flat finger board, he gained an original way of playing four separate voices at once. His large bow was one of the secrets of his staccato which critics unhesitatingly extolled. Apart from certain songs, his compositions lacked structure, were never fully written out and depended on his warm, noble cantabile and his magnetism for success. His genuinely Italian *Mother's Prayer*, his Norwegian and other compositions, he played with convincing skill.

HIS LIMITED FIELD.

Although able to do pretty much as he pleased with his violin, being a child of moods, his uncurbed spirit only moved him to undertake what struck his fancy. The newer German tendency did not attract him. Beethoven remained to him, for the most part, an unknown quantity, the Mendelssohn violin concerto found no place on his programs, and Wagner was positively repugnant to him. He could not quite forgive his son Alexander for enjoying *Lohengrin*.



HOW OLE BULL HELD THE VIOLIN.

(This illustration, which is used by permission of Houghton Mifflin Company, is taken from "The Life of Ole Bull." Bull's method of holding the violin has been widely discussed.)

In the present day of giant virtuosi, this man of Norway could not be called the world's master violinist, nor was it as such he won his place in the hearts of his countrymen everywhere. It is as the patriot, the seer, the father of what his country has achieved that he is and ever will be honored. Born February 5, 1810, he grew up with the growth of Norway under its independent constitution, and became saturated with the idea of her glorious past, present and future. When he earned a place in the world, he never let it be forgotten that he was a representative of Norway. Wherever he went he talked of the land, its gifted people, majestic scenery and health-giving climate, told its spicy folk-tales, played its stirring music, and turned the world's attention to his sturdy little fatherland.

Much of the promise he say has been fulfilled, and the genius of his beloved home land has been recognized.

MUSICAL "TEMPERAMENT" AND EXCITABILITY.

THERE is a vast difference between the measured utterances or impassioned eloquence of an accomplished orator and the rantings of a street "politician" with anarchic tendencies, and the difference is realized by practically everybody. Curiously enough, however, people don't seem to understand that the same difference exists between the musician who is an artist and the musical "ranter" who makes up in fervor what he lacks in understanding and execution.

No piece of music is played perfectly unless there is present a perfect sense of rhythm, not only as regards each separate measure, but also each musical sentence. There must also be genuine sentiment present, but this must be kept in bounds so that each climax is duly and properly brought out. The player should have sufficient knowledge of music theory to bring out any little points of "imitation," etc., concealed in the inner parts, and beauty of tone should always be present. There is a vast difference between playing in which sentiment and intelligence are evenly balanced and playing marred by exaggerated emphasis on wrong notes, or unimportant beats, which is often supposed to represent "feeling."

SPRINGTIDE IN OUR MUSIC.

BY LULA M. LARRABEE.

One touch of nature makes the whole world kin.

—Shakespeare.

With the coming of spring a freshness seems to cover everything. The sky is colored anew; the green of the maples, the pink of the apple trees are fresh, and many-hued flowers bedeck the brown old earth. Cast aside the old view of life and look with new eyes: tune the strings of your heart to a new song, for spring is here; music is everywhere, and we can hear laughing, wind-awakened melodies whenever we stop to listen. Even humdrum scales take on new life when played to the rhythm of a falling leaf. The exercise breathes with the sighing of the wind, and the ripple of the brook sounds through all.

From the window one can see an apple tree with its wealth of pink blossoms. Every now and then a petal falls, and, slowly turning, shows first this side, then that. There is no sudden, awkward movement; all is graceful and lovely. Carry in mind the falling petal when playing the scales. Let each note in the scale be a turning of the leaf, with no sudden jar to mar it. Then begin again. A sudden breeze springs up, sending the petal quickly on its way to the ground, but still with its graceful, airy movement. Again play the scale, but faster this time, to match the speed of the falling leaf. Once more begin. A strong wind is blowing now, and lo! thousands of snowy petals fill the air, and the notes of the scale ripple joyously over each other in their mad play as leaves in the wind.

A small youngster came to me the other day for his regular music hour. He was fresh from a game of ball and was more interested in that than in the exercises I was trying to teach him. The small, unruly fingers slipped from one key to another, more often striking the wrong one than the right, and finally ending in a nerve-racking discord that brought a smothered "O!" from both player and listener.

"Jack, what is the matter?" I asked.

"O, I don't know, I just hate that piece; I don't play it wrong, but my fingers slip into the wrong places."

"What have you been doing this afternoon, Jack?"

"Playing ball. It's great, I tell you what, teacher, when I grow up and can do as I like, I'm goin' to play ball all the time."

"Do you have hard work hanging onto the ball, Jack?"

"O, no, ma'am, when I once git ahold of it, I hang on for real life."

He was waxing warm on the subject and exercises were forgotten. Presently I said.

"Jack, my boy, I want you to play a new game of ball now."

The merry eyes brightened and a joyful "O!" escaped him.

"Your balls are the notes and I want you to throw these and catch them again and be sure they don't slip out of your fingers."

It took but a second for him to catch the spirit. Such a bounding of notes was never heard before. If one slipped away the little catcher would immediately go back and pick it up. When the hour was over and the little fellow free again, he surprised me by saying, "That's lots of fun, teacher, let me do it again sometime."

It is not the mere playing of the notes that makes the musician—it is breathing into our music, our hopes, our desires, our ambitions—it is the pouring out of the best in our lives. So when the breath of spring is in the air and we feel that it is good to be alive, let us carry this feeling with us when we shut ourselves up for lessons or study hour.

THE MESSAGE OF THE ROBIN.

Often a sense of oppression will steal over us and our efforts seem in vain. When such times come to me, I remember the lesson the robin taught. It was a dreary afternoon when the rains of March were holding sway. I seated myself at a window to see if I could find inspiration in any living thing. I had tried to practice, but it was like "Hamlet with Hamlet left out." Lessons had seemed a failure. Suddenly a plump robin, red-breast flew to the ground. His whole body looked drenched, but he didn't mind. He hadn't any home and it was cold, but he didn't care. With head thrown back he poured out his song. Joyfully he told of the coming spring; he told his whole story of love in that one song. And he was doing it all by

faith; he knew the sun would shine again; he knew his mates would soon fly north and meet him.

If all could be filled with love and faith and if we could weave this love and faith into our music during life's spring, then, when the hot breath of summer scorches the blossoms of hope that cluster around our lives and lays ambition low, we could turn to the music which would be to us a fountain of spring; we could feel again the green grass beneath our feet and hear the ripple of the brook.

In the autumn of life, when the golden fruits are gathered about us and the only tinge of sorrow is that this beauty is the beauty of decay, the breath of spring in our music would recall the time when life was before us and the memory would bring back the faith of old.

And, at last, when the snows of winter chill us and we feel our feet slowly but surely approaching the river; when the bowed heads and gray locks remind us of the coming parting, then the songs of youth would come to us once more—the spirit of spring long past would bring, not only memories, but hopes and for what lies before us in the great unknown. Then the picture is robbed of its gray shadows, and the sunlight of spring shines over all.

LITTLE KNOWN MUSICAL FACTS.

BY J. M. ALLISON.

IN 1454 musicians were "impressed"—that is, forced by law—into the service of the Chapel Royal and cathedrals in England; and this practice continued until after the reign of Queen Elizabeth.

The music of the ancient Greeks was founded upon the tetrachord—a musical interval which we now call a perfect fourth, as from G to C. The intervals of the third and sixth, upon which all modern music is largely based were not regarded with favor. The tones within the interval of the tetrachord were extremely variable and included quarter tones as well as half and whole tones.

The Russians sometimes amuse themselves by means of hunting horns combined to form a "horn band." Each performer produces only one note which he plays whenever it occurs in the music.

While hymns as we know them to-day are a comparative recent innovation in church services they are a very ancient institution and existed long before the Christian era. Many important collections of hymns date back to about 500 years before Christ though of course hymns existed long before that period. Among the collections which have come down to us from then are the Sanskrit *Rig-Veda*, a Chinese *Book of Odes*, the *Buddhist Hymns*, the Grecian *Homeric Hymns* and the *Odes of Pindar*. The *Latin Hymns*, or hymns of the Western Church date from the 4th to the 12th centuries, while the *Lutheran Chorales* date from the 16th century. The hymns which play so prominent a part in the services of the modern Protestant churches were not in wide general use until about 1860.

Only one system of fingering is used on the harp, and there are no scales to be learnt as on the piano. The harp is tuned to the key of C flat—seven flats, one for each note in the scale. There are seven pedals, which, if pressed down half way, raise the pitch half a tone, and if pressed down all the way, raise the pitch a whole tone. Thus, if C natural were required, the C pedal would be pressed down half way and all the C strings on the instrument would be affected. Further pressure on the pedal would raise the pitch to C sharp. Any passing chromatic notes are very difficult to perform on the harp at a quick rate as they need quick pedal work.

He (Beethoven) was very strict till the interpretation had become correct down to the minutest detail; he liked an easy style of playing. He readily became violent, threw the music on the floor or tore it up. He took no money, though he was poor, but he accepted some linen articles because the Countess had sewed them. . . . He did not like to play his own things, but merely improvised, and if the slightest noise was made he got up and left.—Count GALLEMBERG, in an interview with JAHN.



The Road to Expression

From an Interview Secured Expressly for
THE ETUDE with the Eminent Pianist

HAROLD BAUER

(The first section of Mr. Bauer's interview appeared in the March issue.)

"Our sole means of expression, then, in piano playing lies in the relation of one note to the other notes in a series or in a chord. Herein lies the difficulty, the resistance to perfect freedom of which I have spoken before, the principal subject for intelligence and careful study, and yet so few students appear to understand it. Their great effort seems to be to make all the notes in a given series as much alike as coins from a mint. They come to the piano as their only instrument, and never seek to take a lesson from the voice or from the other instruments which have expressive resources infinitely superior to those possessed by the piano. The principal charm of the piano lies in the command which the player has over many voices singing together. But until the pianist has a regard for the individual voice in its relation to the ensemble he has no means with which to make his work really beautiful.

"There is a great need for more breadth in music study. This, as I know, has been said very often, but does not hurt to say it again. The more a man knows, the more he has experienced, the wider his mental vision in all branches of human information, the more he will have to say. We need men in music with big minds, wide grasp and definite aims. Musicians are far too prone to become over-specialized. They seem to have an unquenchable thirst to master the jargon and the infinite variety of methods which are thrust upon us in these days rather than a genuine desire to develop their musical aims. Music is acquiring a technology as confusing and as extensive as bacteriology. There seems to be no end to the new kinds of methods in the minds of furtive and fertile inventors. Each new method in turn seems to breed another, and so on ad nauseam.

"Among other things I would suggest the advisability for pianists to cultivate some knowledge of the construction of their instrument. Strange as it may seem, it is nevertheless a fact that the average pianist knows practically nothing of a piano, being in many cases entirely unaware of such simple things as how the tone is produced and the function of the pedals. This ignorance leads frequently to the employment of notions and methods that can only be characterized as ridiculous in the extreme.

MUSIC FIRST, THE INSTRUMENT AFTERWARDS.

"From the manner in which many ambitious and earnest students play, it would seem that they had their minds fixed upon something which could not be conveyed to the world in any other form than that of the sounds which come from the piano. Of course the piano has an idiom peculiarly its own, and some composers have employed this idiom with such natural freedom that their music suffers when transposed for any other instrument. The music of Chopin is peculiarly pianistic, but it is, first of all, music, and any one of the wonderful melodies which came from the fertile brain of the Polish-French genius could be played upon one of any different instruments besides the piano. The duty of the interpreter should surely be to think of the composition as such, and to interpret it primarily as music, irrespective of the instrument. Some students sit down before the keyboard to 'play' the piano precisely as though they were going to play a game of cards. They have learned certain rules governing the game, and they do not dare disobey these rules. They think of rules rather than of the ultimate result—the music itself. The idiom of the Italian language is appropriate here. The Italians do not say 'I play the piano' but rather 'I sound the piano' (*Suono il piano*). If we had a little more 'sounding' of the piano, that is, producing real musical effects, and a little less playing on ivory keys, the playing of our students would be more interesting.

VARIETY THE SPICE OF ART.

"It can hardly be questioned that the genesis of all musical art is to be found in song, the most natural, the most fluent and the most beautiful form of musical expression. How much every instrumentalist can learn from the art of singing!

"It is a physical impossibility for the voice to produce two notes in succession exactly alike. They may sound very similar, but there is a difference quite perceptible to the highly trained ear. When a singer starts a phrase a certain amount of motive power is required to set the vocal apparatus in vibration. After the first note has been attacked with the full force of



HAROLD BAUER.

the breath, there is naturally not so much weight or pressure left for the following notes. It is, however, possible for the second note to be as loud, or even louder, than the first note. But in order to obtain the additional force on the second note, it is necessary to compensate for the lack of force due to the loss of the original weight or pressure by increasing what might be called the nervous energy; that is to say, by expelling the breath with proportionately greater speed.

MUSCULAR AND NERVOUS ENERGY.

"The manifestation of nervous energy in this manner is quite different from the manifestation of muscular energy, although both are, of course, intimately connected. Muscular energy begins at its maximum and gradually diminishes to the point of exhaustion, whereas nervous energy rises in an inconceivably short space of time to its climax, and then drops immediately to nothing. Nervous energy may be said to be represented by an increased rapidity of emission. It is what the athlete would call a 'spurt'.

"What I have said about the voice applies equally to all other instruments, the piano and the organ alone excepted. It is obvious that the playing of the wind instruments must be subjected to the limitations of the breath, and in the case of the violin and the other stringed instruments, where the bow supplies the motive power, it is impossible for two notes played in succession to sound absolutely alike. If the first note of a phrase is attacked with the weight of the whole bow behind it, the second note will follow with just so much less weight, and if the violinist desires to intensify any of the succeeding tones, he must do so by the employment of the nervous energy I have mentioned, when a difference in the quality of tone is bound to result. The pianist should closely observe and endeavor to imitate these characteristics which so vividly convey the idea of organic life in all its infinite variety, and which are inherent in every medium for artistic expression.

PHRASING AND BREATHING.

"It would take a book, and by no means a small one, to go into this matter of phrasing which I am now discussing. Even in such a book there would doubtless be many points which would be open to assaults for sticklers in psychological technology. I am not issuing a propaganda or writing a thesis for the purpose of having something to defend, but merely giving a few off-hand facts that have benefited me in my work. I am glad to learn that THE ETUDE does not open itself for polemical discussions, for the very discussion of such a subject as this would become rapidly so involved that little profit could come from it. However, it is my conviction that it is the duty of the pianist to try to understand the analogy to the physical limitations which surround the more natural mediums of musical expression—the voice and the violin, and to apply the result of his observations to his piano playing.

THE NATURAL EFFECT OF EMOTIONS.

"There is another relation between phrasing and breathing which the student may investigate to advantage. The emotions have a direct and immediate effect upon the breath, and as the brain informs the nervous system of new emotional impressions the visible evidences may be first observed in the breathing. It is quite unnecessary to go into the physiology or psychology of this, but a little reflection will immediately indicate what I mean.

"It is impossible to witness a disastrous accident without showing mental agitation and excitement in hurried breathing. Joy, anger, fear, love, tranquility and grief—all are characterized by different modes of breathing, and a trained actor must study this with great closeness.

"The artist at the piano may be said to breathe his phrases. A phrase that is purely contemplative in character is breathed in a tranquil fashion without any suggestion of nervous agitation. If we go through the scale of expression, starting with contemplative tranquility to the climax of dramatic intensity, the breath will be emitted progressively quicker and quicker. Every musical phrase has some kind of expressive message to deliver. If a perfectly tranquil phrase is given out in a succession of short breaths, indicating, as they would, agitation; it would be a contradiction, just as it would be perfectly inhuman to suppose that in expressing dramatic intensity it would be possible to breathe slowly.

"In conclusion, I would urge students to cultivate a very definite mental attitude as to what they really desire to accomplish. Do you wish to make music? If so, *think* music, and nothing but music, all the time, down to the smallest detail even in technique. Is your ambition to play scales, octaves, double notes and trills? Then by all means concentrate your mind on them to the exclusion of everything else, but do not be surprised if, when later on, you want to communicate a semblance of life to your mechanical motions, you succeed in obtaining no more than the jerky movements of a clock-work puppet."

How many students of music in this country are sighing to go abroad to study, or to go to some great teacher? Yet if they but knew it, success in music lies in themselves. Success is more often than not the outcome of inborn talent and never-ending perseverance, or as Wordsworth expresses it, "A few strong instincts, and a few plain rules."

Study Notes on Etude Music

By PRESTON WARE OREM

FIRST MAZURKA DE CONCERT—L. GREGH.

Louis Gregh, the accomplished Parisian composer, was born in 1843. A number of his lighter piano pieces have achieved decided popularity. The First Mazurka de Concert is one of his more advanced piano solos. This number is both graceful and brilliant and quite within the range of a good fifth or sixth grade player. The Mazurka rhythm has been a favorite with composers as a subject for idealization ever since its possibilities were exploited so marvelously by Chopin.

PETIT MENUET—A. KOPYLOW.

A. Kopylow is one of the most promising or modern Russian composers. His "Petit Menuet" is a charming reproduction of the old style dance. The "Minuet" was invented about the middle of the seventeenth century. It was a slow and stately dance in triple time. Originally it consisted of two portions of eight measures each. Later a second minuet was added, usually in a related key and of quieter character, to alternate with the first minuet; this was called a *Trio*. Kopylow follows the old form closely, although the various divisions are not marked.

TO THE HUNT—G. HORVATH.

Good sonatinas by contemporary composers are scarce, but occasionally one comes across a satisfactory specimen. Geza Horvath's "Sonatina in D" is one of the best we have seen. The first movement "To the Hunt" is a complete piece in itself. It follows the conventional form of the first movement of a sonatina. There is the first theme in D, with a transition to the second theme in A; this constitutes the "exposition," ending with a double-bar and repeat-sign. Then there is a short "working-out section," leading to the return of the first theme in D; the second theme, also in D, and a short *coda*. A *sonatina* is a little *sonata*, the difference being chiefly that of condensed treatment.

BAGATELLE—W. A. MOZART.

This is one of the composer's fugitive pieces, not a movement taken from a sonata or other larger piece. It is a very bright and attractive number, written in what is known as the simple rondo form. In this form the first or principal theme is repeated after the appearance of each additional theme.

BLUSHING ROSES—R. M. STULTS.

Mr. Stults' portrait and a sketch of his career will be found in another column. While Mr. Stults is known more particularly as a writer of melodious songs, his piano pieces are also deserving of attention, displaying an equal grace and originality. Mr. Stults considers "Blushing Roses" one of his best pieces, and we are inclined to agree with him.

FORTUNATA IDYL—G. S. SCHULER.

This is a graceful drawing-room piece by a promising American composer. It will afford practice in chord and *arpeggio* work, in octaves, and in combining a melody and accompanying figure in the same hand. This piece is exceptionally melodious.

MY FIRST PARTY—P. RENARD.

This is a very pretty waltz movement for a second grade pupil. It lies unusually well under the hands. This waltz may be used for dancing, as well as for teaching or recreation.

GENERAL BUM-BUM—E. POLDINI.

This is an early composition of Poldini, but it is one of the best of his easier pieces. It is a burlesque march movement with a mock heroic dignity that is positively fetching. Note the pompous bass melody of the *Trio* and the clever transition into C minor in the fourth measure before the *Fine*. Play this piece in rather moderate time and somewhat heavily.

PLEASANT THOUGHTS—R. GEBHARDT.

This is a very satisfactory teaching piece of about the third grade. A good all-around teaching piece of this grade should afford opportunities for drill in rhythm, technique, phrasing, style and melody playing. "Pleasant Thoughts" gives all these, and in an agreeable manner.

VACATION RAMBLES—C. MOTER.

This is another excellent teaching piece by an experienced writer. It is rather easier to play than the preceding, but it has educational value. This piece must be played with vigorous rhythmic swing in order to obtain the best results. It will require a crisp, distinct touch.

THE TRUMPET CALL—M. LOEB-EVANS.

This is a still easier teaching piece, which will prove particularly attractive to young players. This little march has all the fire and go of much larger works, and it is as correct in form and in structure. It may be used for marching purposes.

TARENTELLE—H. VAN GAEL.

H. van Gael, the Belgian composer, has had much popularity as a writer of teaching pieces of the better class, well-made and of pleasing musical content, but easy to play. There are many *tarantellas*, but there is always room for another good one. It is a brilliant type of piano piece, affording excellent finger practice and drill in velocity and rhythm.

CAVALRY MARCH (FOUR HANDS)—G. F. HOMPESCH.

This is a brilliant and stirring military march which duet players will enjoy thoroughly. In this particular piece the two parts are of unequal difficulty, the *Primo* part being about one grade harder to play than the *Secondo* part. In many cases this is a distinct advantage, as two students of exactly equal attainments are not always to be found. This piece should be taken at a brisk pace and with strong accentuation.

AIR ROI LOUIS XIII (PIPE ORGAN)—H. GHYS.

As a piano solo this piece has been a favorite for a long time. As arranged for organ by Mr. Lacey it will make a very agreeable recital number. Pieces of this type are much in demand for use at weddings and occasions of festal character. The registration suggested by Mr. Lacey is practicable on most organs, and will be found very effective.

DANCE CAPRICE (VIOLIN AND PIANO)—GAYLORD YOST.

This is a decided novelty, written by a successful American violin teacher and player, and dedicated to the well-known American violinist, Albert Spalding. It is cleverly constructed and thoroughly modern in conception. The theme is a very taking one. This piece will afford excellent practice in *spiccato* bowing, and in artificial harmonics. In these artificial harmonics two fingers are used, one stopping the string, the other touching it. The black note is the one to be stopped, the diamond-shaped open note is the one to be touched. This is a fine recital piece.

THE VOCAL NUMBERS.

"Love's Good Night" is a sympathetic setting of Dr. S. Weir Mitchell's masterly little poem, by James Francis Cooke. The singer will find an exceptional opportunity in the second verse of this song—depicting as it does the greatest tragedy in human existence, the final separation of two devoted lovers. The words "good night," following the second verse, are to be sung softly and tenderly, and the final note of the song suggests bitter despair. In this little number the elocution is as important as the vocalization.

Mr. W. F. Sudds' "An April Fancy" is a seasonable song; delicate and fanciful verses, with a graceful and appropriate musical setting by an experienced and successful composer. This will make a fine *encore* song.

Mr. E. Goudey's "Sleep On, Dear Heart" is a quiet but very expressive number which should just suit a full voiced *mezzo soprano* or *contralto*. It should be sung in a tender and sympathetic manner.

Well Known Composers of To-day



ROBERT M. STULTS.

ROBERT MORRISON STULTS was born at Hightstown, N. J., and in 1872 removed to Long Branch, N. J. He received his early musical education from various local teachers. After graduating at the Long Branch High School in 1880, he became musical instructor at that institution, at the same time continuing his musical study under Frederick Brandel, the distinguished composer and pianist.

Mr. Stults removed to Baltimore in 1886, and entered the music and piano business. He studied the organ under various teachers in Baltimore where he remained until 1898. For several years he has been actively engaged as head of the retail department of a well known Philadelphia piano house. Mr. Stults is best known by his song, *The Sweetest Story Ever Told*, which had an enormous sale. He is a prolific writer of ballads, songs and instrumental pieces in the better grade of popular pieces. Among the best-known of his works may be mentioned the popular piano pieces, *A Bit of Nonsense*, and *Clover Bloom*, while his songs include *Once in the Bygone Days*, *Redemption*, and *Sing Me Some Quaint Old Ballad*. He has also produced two light operas.

DO WE OVERVALUE SPEED?

BY D. T. HOOKER.

Who would not rather teach the dependable plodder than the brilliant "quitter." Every teacher knows the short-lived delight of working with the latter class—the pupil who ascends the musical heights with pyrotechnical brilliance, and then at the very height is extinguished by some unfortunate trait that invariably seems to accompany genius of this kind.

For the most part, the greatest things in the world have been done slowly. The brilliant pupil reads how Handel wrote *The Messiah* in twenty-four days and assumes that a complete musical education can be attained through sheer force of natural smartness in a period of from one to two years. Accordingly everything is done at a ridiculous speed.

"Art is long," and teachers know that the practice that counts for the most is the practice that is done slowly. Speed is desirable when it does not lead to the sacrifice of correctness in time, notes, rhythm, or worst of all, the finer and more subtle nuances that go to make the soul of music. Speed should be the means to the end, not the end itself.

Practically every great painting was done slowly. The impressionist's daub, the result of a few rapid strokes of the brush, produces a work which will not stand close scrutiny. Cultivate the ability "to make haste slowly," to advance a step at a time.

VACATION RAMBLES

Allegretto M. M. $\text{♩} = 108$

CARL MOTER

The musical score for "Vacation Rambles" by Carl Moter is presented in a standard piano format. It begins with a treble and bass clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The tempo is marked "Allegretto M. M. ♩ = 108". The score is divided into two main sections: a first section marked "mf" (mezzo-forte) and a second section marked "f" (forte). The first section contains measures 1 through 16, featuring a variety of note values, rests, and fingerings. The second section, marked "f", begins at measure 17 and includes a "Fine" marking at measure 24. The score concludes with a "D.C." (Da Capo) instruction at measure 32. The notation includes numerous fingerings, slurs, and dynamic markings such as "dim." (diminuendo) and "p" (piano).

CAVALRY MARCH

CAVALLERIE-MARSCH

SECONDO

G. F. HOMPESCH, Op.

Vivace M.M. ♩ = 120

The musical score is written for piano and consists of 12 measures. It begins with a piano introduction marked *ff*. The first ending is marked with a bracket and the number 1. The second ending is marked with a bracket and the number 2. The score includes a piano (*p*) section and a mezzo-forte (*mf*) section. The piece concludes with a final forte (*ff*) chord.

CAVALRY MARCH

CAVALLERIE-MARSCH

Vivace M.M. ♩ = 120

PRIMO

G.F. HOMPESCH, Op. 4

8

ff

fz

ff

fz

8

fz

fz

8

fz

ff

8

ff

8

p

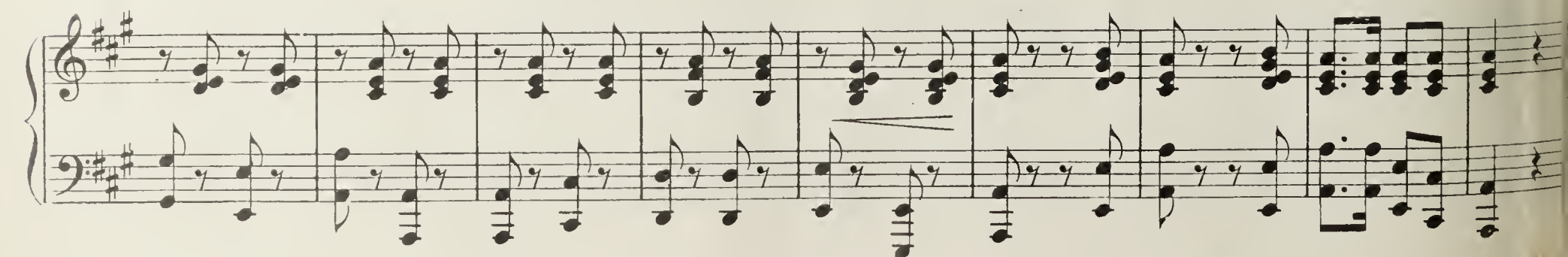
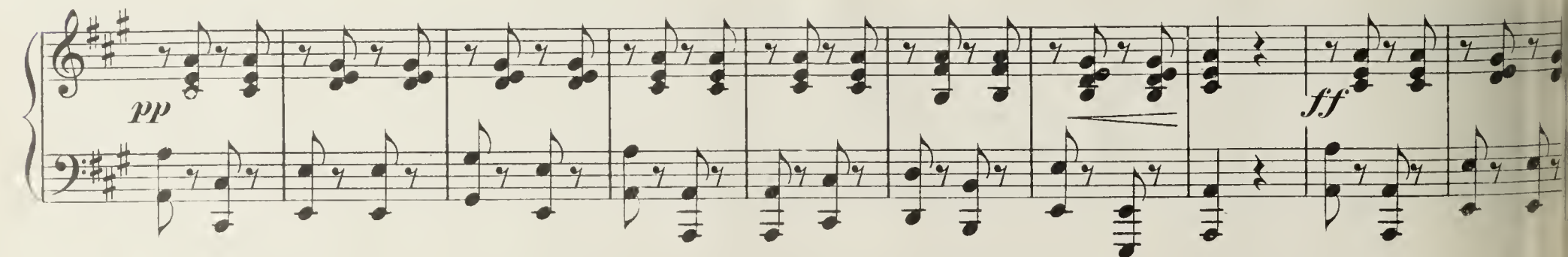
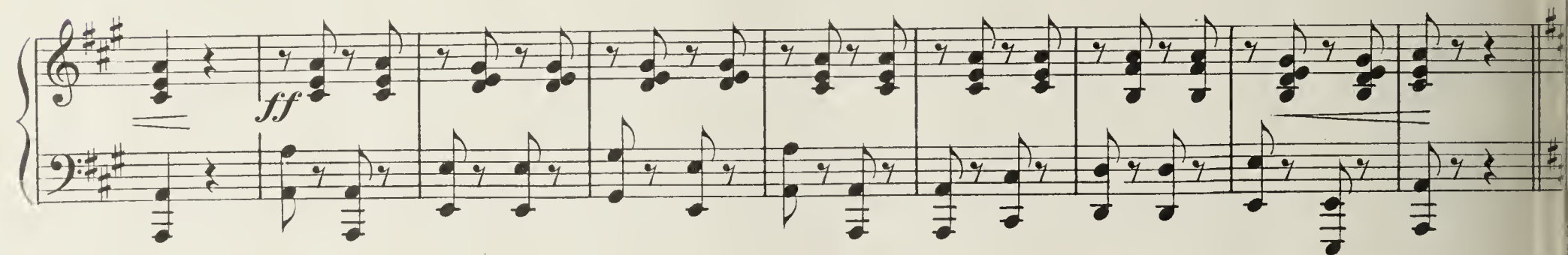
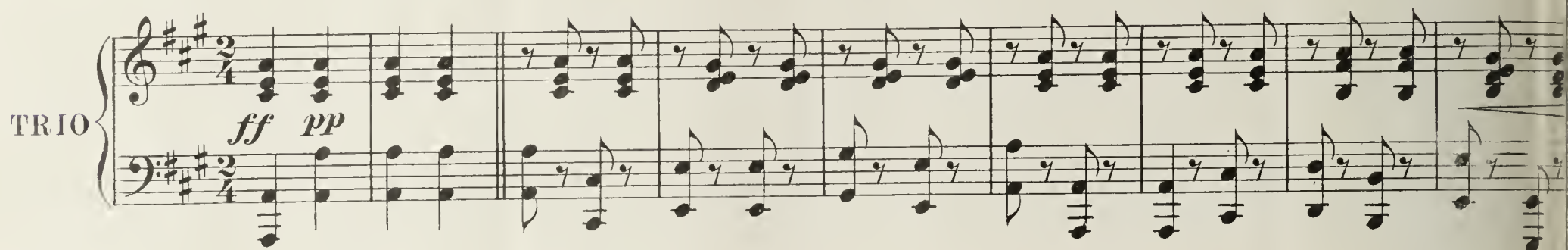
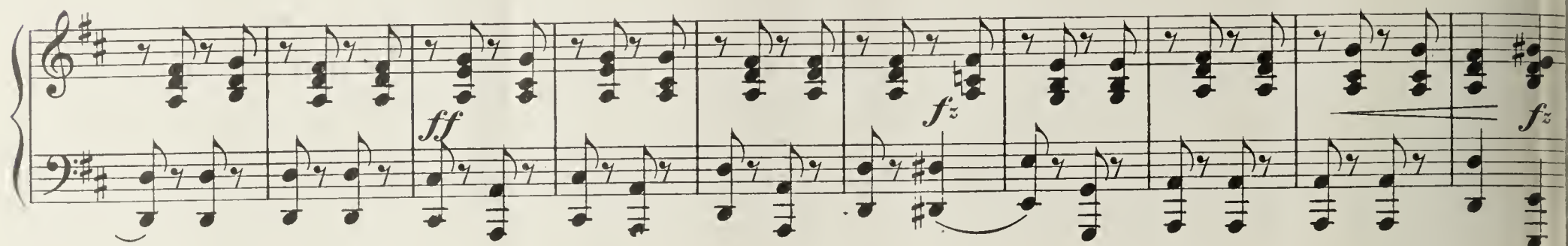
mf

8

ff

THE ETUDE

SECONDO



THE ETUDE

259

PRIMO

8

ff *fz* *fz* *p* *fz* *fz*

8

ff *fz* *fz* *fz*

8

ff *pp*

8

ff

8

fz p *fz* *fz cresc.* *fz* *f* *p* *fz*

8

pp *cresc.* *ff*

8

ff *sfz* *sfz*

PLEASANT THOUGHTS

REINHARD W. GEBHARDT, Op.

Allegro moderato M.M. ♩ = 108

The musical score for "Pleasant Thoughts" is written for piano and bass. It begins with a treble and bass staff system. The first system starts with a piano (*p*) dynamic and includes fingerings (4, 2, 1, 3, 5) and a crescendo (*cresc.*). The second system features a mezzo-forte (*mf*) dynamic, a crescendo, and a forte (*f*) dynamic, with a ritardando (*rit.*) marking. The third system continues with piano and mezzo-forte dynamics, including a crescendo and a first ending bracket. The fourth system includes a ritardando (*rit. a poco*), piano, and forte dynamics, with a first ending bracket. The fifth system is marked "a poco piu lento" and "cantando" (singing style), with piano and mezzo-forte dynamics. The sixth system features mezzo-forte and piano dynamics. The seventh system concludes with mezzo-forte and a diminuendo (*dim.*). The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the fifth system.

3 1 1 1 5
3 1 4 1 4 1 5
1 4 5 4 3 2 1 3
cresc. f rall. atempo p
mf

TO THE HUNT

JAGDZUG

from Sonatina in D

GEZA HORVATH, Op. 129, No. 2

Vivace M.M. ♩ = 108

mf f p mf mp
f mf p mf
p f p f
p f p f

This page contains seven systems of musical notation for a piano etude. Each system consists of a grand staff with a treble and bass clef. The music is written in D major (two sharps) and 2/4 time. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The dynamics range from piano (*p*) to fortissimo (*ff*).

System 1: Treble staff begins with a 4-finger slur. Bass staff has a 3-5 fingering. Dynamics: *p*, *f*, *p*.
System 2: Treble staff has a 4-finger slur. Bass staff has a 3-5 fingering. Dynamics: *f*, *ff*, *mf*.
System 3: Treble staff has a 4-finger slur. Bass staff has a 3-5 fingering. Dynamics: *f*, *p*, *mp*.
System 4: Treble staff has a 4-finger slur. Bass staff has a 3-5 fingering. Dynamics: *f*, *p*, *mf*, *p*.
System 5: Treble staff has a 4-finger slur. Bass staff has a 3-5 fingering. Dynamics: *f*, *p*, *mp*.
System 6: Treble staff has a 4-finger slur. Bass staff has a 3-5 fingering. Dynamics: *f*, *p*, *mp*, *f*.
System 7: Treble staff has a 4-finger slur. Bass staff has a 3-5 fingering. Dynamics: *p*, *f*, *p*, *f*.

THE ETUDE FORTUNATA

263

Moderato M. M. ♩ = 80

IDYL

GEORGE S. SCHULER

mf quasi arpa *f* *mf* *rit.*

mf a tempo *rit.*

a tempo *cresc.* *sf Fine*

Grazioso *p* *cresc.*

Piu mosso *mf* *f*

pp *molto rit. D.S.*

D.S.

* From here go back to §
and play to Fine; then play Trio.

THE ETUDE
BAGATELLE

W. A. MOZART

Allegretto M.M. ♩ = 84

This musical score is for a piano piece titled "The Etude Bagatelle" by Wolfgang Amadeus Mozart. The tempo is marked "Allegretto M.M. ♩ = 84". The key signature is one sharp (F#), and the time signature is 6/8. The score is written for piano, with a grand staff (treble and bass clefs) and a single bass line. The piece begins with a piano (*p*) dynamic and features a variety of musical textures, including single-note passages, chords, and arpeggiated figures. Fingerings are indicated by numbers 1-5 above or below notes. The score includes dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). A "Fine" marking appears at the end of the first system. The piece concludes with a final chord in the right hand and a sustained bass line.

GENERAL BUM-BUM

Tempo di Marcia M.M. ♩ = 116

TRIO $\underline{3 \ 2 \ 1} \quad \underline{3 \ 2} \quad \underline{4 \ 3 \ 2} \quad a tempo$

TRIO *a tempo*

ff *rall.* *mf*

ff *p* *D.C.*

MY FIRST PARTY

WALTZ

PIERRE RENAR

Tempo di Valse M.M. $\text{♩} = 63$

p dolce

Con anima

mf

f

TRIO

Scherzando

p

THE ETUDE TARENTELLE

Vivo M. M. ♩. = 144

HENRI VAN GAEL, Op. 65

The first system of musical notation for 'The Etude Tarentelle'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music begins with a forte (*f*) dynamic. The right hand features a series of eighth-note patterns with fingerings 1 2 1, 3 4 3, 1 2, and 1. The left hand plays a steady eighth-note accompaniment. The system concludes with a piano (*p*) dynamic marking.

The second system of musical notation. It continues the piece with a forte (*f*) dynamic in the right hand and a mezzo-forte (*mf*) dynamic in the left hand. The right hand has complex eighth-note patterns with various fingerings. The left hand maintains a consistent eighth-note accompaniment. The system ends with a repeat sign and two first and second endings.

The third system of musical notation, marked '2d time, octave higher.' in the right hand. The right hand starts with a forte (*f*) dynamic and features eighth-note patterns. The left hand continues with its eighth-note accompaniment. The system concludes with a repeat sign and two first and second endings.

The fourth system of musical notation. The right hand begins with a forte (*f*) dynamic and contains eighth-note patterns. The left hand continues with its eighth-note accompaniment. The system ends with a repeat sign and two first and second endings.

The fifth system of musical notation. The right hand starts with a fortissimo (*sf*) dynamic and features eighth-note patterns. The left hand continues with its eighth-note accompaniment. The system concludes with a mezzo-forte (*mf*) dynamic, a repeat sign, and two first and second endings. The word 'Fine' is written at the end of the system.

The sixth system of musical notation, marked '2d time, octave higher.' in the right hand. The right hand begins with a forte (*f*) dynamic and features eighth-note patterns. The left hand continues with its eighth-note accompaniment. The system concludes with a piano (*p*) dynamic and a crescendo (*cresc.*) marking.

The seventh system of musical notation. The right hand starts with a forte (*f*) dynamic and features eighth-note patterns. The left hand continues with its eighth-note accompaniment. The system concludes with a piano (*p*) dynamic and a crescendo (*cresc.*) marking, followed by a final forte (*f*) dynamic and the instruction 'D. C.' (Da Capo).

THE TRUMPET CALL

MARCH

MATILEE LOEB-EVANS

Tempo di Marcia M.M. ♩ = 120

The musical score is written for piano and features a variety of musical notations including slurs, ties, and dynamic markings. The first system begins with a piano introduction marked *mf*. The second system includes a *cresc.* marking. The third system features a *perdendosi* marking and a *p* (piano) dynamic. The fourth system includes a *mf* (mezzo-forte) dynamic. The fifth system includes a *ff* (fortissimo) dynamic. The sixth system includes a *ff* dynamic and a *Fine.* marking. The seventh system is marked *TRIO* and *f* (forte). The eighth system includes a *cresc.* marking and a *f* dynamic. The final system includes a *ff* dynamic and a *D.S.* (Da Capo) instruction.

PETIT MENUET

Allegretto M.M. $\text{♩} = 120$

A. KOPYLOW, Op. 52, No. 5

p

rit.

a tempo.

p

rit.

a tempo

last time to Coda

CODA

rit.

a tempo

p

pp

meno

rit.

p

pp

d.c.

1^{re} MAZURKA DE CONCERT

INTRO.

LOUIS GREGER

Tempo di Mazurka M. M. ♩ = 176

The musical score is written for piano in 3/4 time, featuring a variety of dynamics and tempo changes. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into several systems, each with a treble and bass staff. The first system begins with a forte (*f*) and *deciso.* marking, followed by piano (*p*) and pianissimo (*pp*) sections. The second system includes a *dim.* (diminuendo) marking and a tempo change to *un poco rit. Tempo I.* The third system features a *cresc.* (crescendo) marking and a forte (*f*) section. The fourth system is marked *Espressivo e sostenuto* and includes a fortissimo (*ff*) section. The fifth system has a *dim.* marking and a section marked *p Dolce con eleganza*. The sixth system includes a *una corda* marking. The seventh system features a *sfz* (sforzando) marking. The eighth system includes a *un poco rit.* marking and a section marked *a tempo*. The score concludes with a final *sfz* marking.

8
tre corde
cresc. *sfz* *f* *p*

1 *cresc.* *f* *cresc.* *f* *ff* *Fine*

Ren legato con espressione
p *cresc.* *sfz* *ten.* *poco rit.* *1 a tempo* *cresc.* *f* *sfz*

2 *Con gusto* *mf meno mosso* *accel.*

meno mosso *accel.* *f* *dolce.* *p meno mosso*

a capriccio *r.h.* *l.h.* *un poco rit.* *a tempo espressivo e legato* *rit.* *p*

ten. *3 2 1* *a tempo* *sfz* *poco rit.* *p* *cresc.* *f* *sfz* *cresc.* *ff* *D.S.*

BLUSHING ROSES

INTERMEZZO CAPRICE

R.M. STULT

Moderato M.M. ♩ = 72

gracefully

16

*l.h.**l. h.**l.h.*

p⁵
marcato

 mf_{ab}

2:

h.

*l. h.**l.h.*

l. h.

tempo

r.h.

—

accel.

2

100

10

2

a tempo

marcato

227

faccel.

o

1	2
---	---

1

Fine

TRIO

mf

Musical score for "THE ETUDE". The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (*f*, *mp*, *ff*), and articulation marks. The piece includes a section marked "Fine of Trio" and a section marked "(D.C.) *mp*". The score concludes with a double bar line and a repeat sign.

From here go back to Trio and play to Fine of Trio; then go to the beginning of the piece and play to Fine.

AIR DU ROI LOUIS XIII

Registration: { Great: Melodia 8' Flutes 8' & 4' coupled to Sw.
 Swell: Viole di Gamba & Lieblich 8'
 Choir: Flutes 8' & 4'
 Pedal: Bourdon 16' & Flute 8'

HENRY GHYS

Arr. by Frederic Lacey

Tempo di Gavotte M.M. ♩=108

Musical score for "AIR DU ROI LOUIS XIII". The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (*pp*, *ff*), and articulation marks. The piece includes a section marked "Sw. leggiero" and a section marked "Gt.". The score concludes with a double bar line and a repeat sign.

THE ETUDE

p Ch. Clar. in

Gt.

Fine.

Choir Clarinet 1st time, with Piccolo 2d time.

pp Sw.

f Sw. 8' reeds

add 16' open

rall.

atempo

Ch. Sw. *p*

open in

The top of the page

To ALBERT SPALDING

DANCE CAPRICE

GAYLORD YOST

Allegremente M.M. ♩ = 96

CLIN

NO

sempre spiccato

mf

p

rit.

ten.

rit.

f 1st. time 2nd. pp

rit.

f a tempo

rit.

sost. f 1st. time 2nd. pp segue

rit.

f a tempo

p

f

p

f

pp

f

pp

f

poco dim.

fz

pizz.

poco dim.

f poco dim.

ten.

rit.

a tempo

p

a tempo

pizz.

poco rit. e dim.

fz

poco rit. e dim.

fz

SLEEP ON, DEAR HEART

ELLEN GOUDEY

EUGENE GOUDEY

Con moto

mf *p*

mp

1. The ships are out up - on the sea, like wea - ry birds they roam. — But here with-in the cot - tagesafe we
 2. The stars have fa - ded from my sight, the sky is o - ver cast. — I fear a storm up - on the sea, the
 3. But look! a sail up - on the sea 'tis near - ing now the shore. — Thy fa - ther'sboat has brav'd the gale he's

lh *lh* *rh*

mp

pp *rall.*

wait their com - ing home. — We wait their com - ing home — Thy fa - ther brings no gifts of gold to
 clouds are gath - ring fast, — The clouds are gath - ring fast. — Dear babe, I press you to my heart, we
 safe at home once more, — He's safe at home once more. — His child I lay up - on his arm, the

rh. *lh.*

pp *rall.*

con moto *cresc.*

greet his lit - tle son — But thou art all the world to him, Dear heart, be - lov - ed one. —
 may be left a - lone — But thou art all the world to me, Dear heart, be - lov - ed one. —
 anx - ious hour is gone — For thou art all the world to us, Dear heart, be - lov - ed one. —

rh.

f *p* *dim.* *mp* REFRAIN

Sleep on, Sleep — on, Dear heart, Sleep on. — Lul - la - by, Lul - la - by, Stars are shin - ing on the deep.

f *p* *mp*

mf

Lul-la-by, Lul-la-by, An-gels guard my babe in sleep. May his life be pure and sweet. Father, guide the lit-tle feet 'Till he reach the far-ther shore, There to rest for - ev-er-more.

1st and 2d time Lul - la - by, — *last verse only* Lul - la - by. —

LOVE'S GOOD NIGHT

S. WEIR MITCHELL

JAMES FRANCIS COOKE

1st verse Moderato
2d " Largo

p

1. Good-night, good-night, ah good the night
2. Good-night, be ev-'ry night as sweet

That wraps thee in its sil-ver
As that which made our love com-

2d verse sotto voce

light plete Good-night, no night is good for me
Till that last night when death shall be

That does not hold a thought of thee,
One brief Good-night for thee and me,

Good-night, Good

night, Good-night, Good - night, — night.

ppp

AN APRIL FANCY

ROBERT LOVEMAN
by permission

W. F. SUDDS, Op. 3

Andante moderato

1. It
2. It

is not rain - ing rain to me, It's rain-ing daff - o - dills; In ev - 'ry dim - ple
is not rain - ing rain to me, But fields of clo - ver bloom Where a - ny buc - ca

drop I see Wild flow-ers on the hills. The clouds of gray en - gulf the day, A
eer - ing bee May find a bed and room. A health to ye who hap - py be,

ov - er-whelm the town, It is not rain - ing rain to me, It's rain-ing ro - se
fig for him who frets, It is not rain - ing rain to me, It's

down. rain-ing vi - o - lets.



The Teachers' Round Table

Conducted by N. J. COREY

to attention paid to letters received without full name and address.

owing to the fact that it is frequently necessary to answer certain questions privately, we have been compelled to make a strict rule not to pay any attention to any letter received without the full name and address of the sender. For this reason the letters of Mrs. C. C., Mrs. J., ETUDE Friend, and many others recently received cannot be answered. We shall be glad to answer these friends if they will kindly comply with the new rule.

WATCHING THE KEYS.

"I have a pupil in the fourth grade, who reads well and is a good time-keeper, but has a habit of watching her hands. She does not seem to be able to find the keys readily without looking. I find she has been allowed to do this for years. How can it be overcome?"—M. M.

Excessive confinement of the eyes to the keyboard may be overcome by beginning with very simple music, first on five keys position of the hand, placing a light cloth over them, an apron for example, so that it will be impossible to watch the keys. Gradually proceed to pieces a little more difficult, although it will be impossible to leave the hands on the keys if much movement is necessary. You may be able to devise a temporary screen between one chair back to another, which will allow you to cover the hands without touching them. Let the student practice in this manner a little while every day. Sight reading may be included as a part of the exercise. Procure some of the numerical albums of simple music, and let the student practice the pieces at correct tempo at sight, stopping to correct no mistakes nor look at the hands. Meanwhile, do not forget that no one plays without occasionally glancing at the keys, especially if the music is difficult for the one playing or has wide intervals. Technique should be practiced without notes, which favors the pupil watching the keys, but he should be taught that he should constantly study his fingers in technical work, to observe quickly any incorrect motions. In playing without notes virtuoso players constantly keep their eyes on their keyboard, notes being dispensed with. Nevertheless, we are able to read music from notes without ceaselessly watching the keys, and your student will doubtless learn to do the same by following the directions.

FAULTY MEMORY.

"I am an advanced piano player and can read difficult music readily, but cannot memorize. Under supervision of my teacher I have tried various methods, but without success. Perhaps you can advise me so that I may be able to conquer this great fault."—C. I.

There are three main classes in which those with defective memories may be divided:

- 1. Inability to concentrate attention.
- 2. Defective memorizing faculty in the brain.
- 3. Memorizing faculty untrained.

Some pupils possess all three defects. In such a complete state of demoralization, it will be evident that little can be accomplished in the way of a cure. It is really rare that the trouble can be diagnosed as solely to any one of the defects. But frequently one or other of them predominates.

It is easy to locate students who are unable to concentrate the attention. In addition to indications along general lines, they often have the faculty of memorizing quickly, but forget at frequent intervals and almost never at the same point in the composition. They never fail to forget, but always at a different place. In such cases the attention needs constant and severe training along general lines, and this training will react greatly on the musical memory.

In the second class the fault may lie in the physical structure of the brain. Even in such a case as this, however, modern physiological psychology tells us that much may be accomplished if the training begins in the child's earliest years, almost from infancy in fact. Unfortunately most children begin in conditions where such things are rarely

thought about, to say nothing of being noticed. Ignorance is a terrible handicap in this life, but most children are surrounded by it from birth. It is only in intellectual circles that the minds of infants are closely analyzed, tendencies noted, and training modified to fit these conditions. In coming generations it may be possible to arrange so that all children shall be trained along scientific lines. At present this is not the case. They are all put through the same mill, regardless of physiological or psychological conditions, or their mutual interrelation.

The same thoughtlessness in regard to the training of children allows multitudes of them to grow up needlessly in the third class. Many of them might have fine memories, were it not that no effort had ever been made to develop them. In the majority of cases the training of children needs to begin with the parents.

Can you determine to which of these three classes you belong? If so, you will know where first to concentrate your energies. Possibly your fault is complex, due to the interaction of various troubles. If so, your efforts will also have to be complex in character. Whatever you do, however, begin your memorizing of musical compositions by selecting such as are very formal in construction, and confine your efforts to a four measure phrase, then eight measures, and finally a sixteen measure period. Divide your piece into phrases in this manner, and work at them thoroughly and diligently.

SCALE FINGERINGS.

"Some time ago I read your suggestion on major scale fingerings, and it has been a new thought to me. In accordance with it I have made rules for both major and minor fingerings and submit them for your inspection. Please let me know if they are correct."

"Also, why do we say a triplet takes the place of two notes when it sounds so much like a single beat or note?"—E. B. G.

Your application of the formula is correct. When there is more than one black key, however, you should say following the black keys—not key.

You are sadly confusing the meaning of the words note and beat, in a manner that is very common. Note does not mean beat, nor does beat mean note. A note is the visible character representing a sound. A beat is a given unit of time, and may include one, two, three, four, or an indefinite number of notes. Therefore if two notes of a given value make one beat, if we write three notes of the same value, and place a figure 3 over them, the three will be performed in the same unit of time as the two notes, and will be called a triplet. For example, in 4-4 measure, two eighth notes make one beat. Playing three eighth notes upon the beat forms a triplet.

UNSTEADINESS.

"One of my interested pupils, after playing for eight or ten measures, has a tendency to slacken speed, and in some cases to stop completely. Is there any way of assisting her to become steady in her tempo?"—A. X.

Is she not afflicted with wavering attention? If so you will need to train her in mental concentration. Her mind probably wanders from one thing to another, and she has therefore acquired the habit of not keeping it fixed upon her work. There are no special keyboard exercises that will help her in this. You must be very careful, however, to select music that is not over difficult for her. Another cause of stumbling is the common habit of beginning the practice of a new piece of music too rapidly. No student should ever practice a new piece faster than it can be played and counted steadily. It should be divided into phrases, and each one gone over repeatedly until it is learned. If it presents any difficulties, each hand should at first be practiced separately. When the pupil begins to "pick it out" too rapidly, the stutterings are generally painful to listen to, and often lead to the condition of affairs you mention in your query. It is a good plan for every teacher of young pupils to give an occasional "how to practice" lesson. Carefully analyze all your pupil's work, in and out of the studio, and see if the cause of her stumbling is not in this kind of practicing.

TIME AND SMALL CHILDREN.

"Will you please suggest an attractive method of teaching time to pupils from seven to nine years of age?"—G. L. M.

It is a difficult matter to teach measure and its subdivisions to pupils who know little or nothing of arithmetic. It is hard to make them understand the real meaning of the fractional time signatures before they have studied fractions in arithmetic. What information you give them will have to be of a purely arbitrary character. Most children find fractions a difficult topic in arithmetic. It assumes new terrors to them when it concerns something that must be conceived as an auditory phenomenon, and not merely something to be figured out with pencil and paper, or by seeing an apple cut into quarters. Oftentimes when they can clearly understand that the four quarters make the apple they are in great confusion when they try to understand how four notes go on one count.

At the start, time-beating should be treated as a department by itself. Pupils are prone to plod along without being made to realize that the counts are fixed beats, in which the notes must be made to fit. Very often they allow the notes to drag the counts into all sorts of irregularities, not even realizing that such is not what is meant by counting. Kindergarten methods generally take these things into account, but many teachers using average methods are puzzled by the problem encountered, especially with little tots to whom they are unable to explain time divisions in accordance with fractions.

The only thing that can be done with such small children is to tell them arbitrarily that so many notes of a given value must be made to go evenly on a count. In this connection not enough time is spent on counting entirely apart from playing. Unless a good deal of time is spent in this way children are apt to learn to conceive counting, or at least to gain their first conception of it, as something to be made to fit the music, instead of something that the music must be made to correspond with. It must be impressed upon them that counting is something that is fixed in its successive beats, instead of something that changes as the pupil carelessly wills. Hence, you should give your pupils counting exercises, and in these you should teach them to feel that the accents come on the first beat, placing a strong emphasis on it. Then the secondary accent on such measure groups as have sub-divisions. Then count aloud the beats, and tap the notes either with a pencil on the table, or with the fingers of one hand on the palm of the other. "Studies in Time and Rhythm," by Helper, or "Studies in Rhythm," by Justis, will provide you with the exercises you need. In addition to this, all pieces, studies and exercises in process of study should first be tapped in same manner, the treble and bass staves separately. Marching exercises are especially valuable to pupils whose rhythmic sense is defective. Get them together in class, and give them concerted drill. Give them all sorts of "stunts," counting with a heavy step on the accent, with two steps on a counts, etc., and singing and reciting poetry as they march. Teach them to sing in this manner, with the syllable la, the little melodies they are learning to play on the piano. Class exercises of this sort you will find invaluable to your little students. In conclusion, I would say that there are many grown-up pupils who need this drill worse than the little ones. The struggles of singers especially, who have good voices, but no sense of rhythm, are pathetic to behold, often months without apparent result being spent on a song.

THE PURPOSE OF THIS DEPARTMENT.

It is the desire of THE ETUDE to make this department as useful as possible. In order to do this only those questions and inquiries can be presented which have the greatest interest for the greatest number. For instance, questions regarding the performance of particular pieces or special measures in certain pieces cannot be answered for the simple reason that the answer would not be of special interest to the great body of ETUDE readers.

It is also very desirable for our friends to send their questions to the proper department. Mr. Corey's department (Teachers' Round Table) is reserved for questions pertaining to the best methods of study, the most effective means of interpretation and the latest and most practical ideas in pedagogy. Mr. Elson's department is reserved for questions upon theory, notation, history and everything pertaining to general musical learning.

ANECDOTES OF RICHARD WAGNER.

[EDITOR'S NOTE.—The following anecdotes pertaining to Richard Wagner have been translated by Mr. S. H. Lovewell from a small collection made by Erich Kloss. They portray certain characteristics of the great master in an entertaining and amusing manner.]

As a boy Wagner possessed remarkable skill in climbing, as well as in all other acrobatic feats. His people soon became so much accustomed to these capers that they no longer felt any anxiety, but, on the contrary, at times his brothers and sisters would call on him to entertain friends by the turning of somersaults, standing on his head, and similar gymnastic exercises.

The master retained this peculiar suppleness of body even until old age, and reliable witnesses have reported that often through excess of joy relative to some unexpected visit, some happy experience, exuberance of animal spirits, or some particularly merry mood, he has been seen to stand on his head. For instance, Erik Heckel relates that once at a piano rehearsal in the hotel "*Zur Sonne*," in 1875, at Bayreuth, at the age of 62 years, he showed his appreciation by standing on his head.

One beautiful day when the pupils were all assembled in their respective classes in the *Kreuzschule* a holiday was announced unexpectedly. This rare experience occasioned great excitement. Masses of surging boys streamed tumultuously to the street; outcries were loud, caps were tossed high into the air. Richard seized upon the cap of another boy, and by an unusual effort he threw it upon the roof of the school building. The unhappy owner of the cap burst into bitter tears.

WAGNER'S NATURAL DARING.

Wagner never could stand seeing anyone weep. With that lightning decision so characteristic of his whole life, he determined to recover the cap. He rushed into the building, up the stairs to the attic, and out through the trap-door to the roof. Below the air was filled with hurrahs; but the youths now held their breath when the rash Richard on all fours slid down the roof's steep slope. Jubilant cries gave way to intense terror. Some in their anxiety ran to fetch the *custos* of the school. Directly he came with a ladder and slipped up the narrow stairway to the attic, the boys pressing on his heels.

Meanwhile, our daring climber gained his object, returned to the opening in the roof, and, just in the nick of time, glided into the dark attic. Hearing excited voices approaching he hid trembling behind a board partition, and did not disclose himself until the *custos* placed the ladder so as to look out on the roof.

Half in fear and half in the way of a joke, but with no embarrassment, he asked, "What are you looking for—a bird?" "Yes, a *gallows-bird*!" was the cutting answer of the fierce custodian, who was nevertheless happy to see the little dare-devil with a whole skin.

Many years afterward his brother Albert recounts the correctness of the whole episode, and adds that upon the roof Richard was seized with dizziness and thought himself to be lost. With the words "My dear, little mother" upon his lips he recovered his courage.

Eduard Hanslick, who as critic was the exact opposite of Wagner, says that one time he asked Robert Schumann if he had ever met Wagner socially. "No; for me Wagner is impossible. While he is a talented man, yet no one can say anything because he does all the talking!" And Wagner said of Schumann: "He

is an impossible person; he says absolutely nothing!"

Often in Liszt's honor the whist table was brought into use, but, contrary to the nature of the game, there was always so much bantering that the game suffered in its earnestness. At these gatherings Liszt would entertain the company by selections from Bach or Beethoven. Wagner would long remain quiet as though at his devotions, then, suddenly springing to his feet, would go to Liszt and stroke and caress him as though he were a child. The happy Liszt would regard him with surprise and beaming eyes. But after one such performance Wagner *crawled* to Liszt, remarking: "Franz, to you one should only come on all fours!"

THE DRUDGE OF THE ORCHESTRA.

During a rehearsal of *Tannhäuser* at the Court Opera House, Vienna, Wagner conducted the overture with manifest pleasure. At the entry of the Allegro, where the violas with wildly agitated movement give a first glimpse of the Venusberg, the master suddenly rapped for silence, and, turning to the viola players, said: "Before me the viola was only the *drudge* of the orchestra. While the other instruments proudly went their way, this instrument was allowed only to pick lentils, or, in other words, simply to accompany and to fill in! Now, all this is changed. Sirs, you should be most grateful to me because I have made you into *human beings*. Hence! to the work, and with gusto!" Bachrich, to whom we are indebted for the anecdote, adds: "In his later works, namely, *Tristan*, the viola players must have swept before his vision as superhuman beings!"

One evening Josef Rubinstein was playing the "American Festival March," which Wagner wrote for the Centennial at Philadelphia. The master said that he received a large fee for this composition.

From his vest pocket he took out a five-cent piece and gave it to Heckel with the words: "There, that is the last of the honorarium and I give it to you. As for the rest of the fee, Feustel has already spent it!"

And again, Prof. Franz Muncker, son of the burgomaster, reports that when Wagner was questioned concerning his personal connection with this composition he replied: "If only I had not received so much for it!" August Lesimple also states that when Wagner received the American cablegram announcing the great success of the piece he said: "Do you know the best thing about the march? It is the money I received for it!"

When *Lohengrin* was newly being put upon the stage in Vienna Wagner was seated at the conductor's desk in the orchestra room of the Court Opera House, giving some directions to *Elsa* and *Ortrud* relative to their duet in the second act. The orchestra resumed and played the postlude. The violins played so as to arouse the master's astonishment because of the beautiful, warm tone of the Viennese violins. Turning to the players he said: "You have played much more beautifully than I composed it!"

On the evening of the performance, during this same passage, Wagner laid aside his baton and let the orchestra play independently. At the close of this episode there came a storm of applause. Wagner was forced to rise and show his gratitude. Directly he turned to the nearest musicians and said: "It seems as though the people are better pleased when I do not conduct!"

SOMETHING MORE THAN MELODY.

BY ALLAN EASTMAN.

WHEN you listen to a new musical composition you should endeavor to hear something more than the mere melody. There is the accompaniment and the counter melodies which add so much to a piece. In fact, almost any combination of notes arranged in a pleasing rhythm constitutes a melody.

Learn to look for new and unique melodies. Melodies are frequently born in the composer's brain of some peculiar harmonic outline. The melodies that are so little different from thousands of melodies that have preceded them are of very little interest. Robert Schumann says, "Melody is the amateurs' battle cry, and certainly music without melody is naught. But understand clearly what they mean by it—an easily comprehensible, agreeably rhythmical one is all they care for. But there are melodies of a different stamp, and when you peruse Bach, Mozart or Beethoven they flash before you in a thousand different lights. You will, it is hoped, soon grow weary of the threadbare monotony of the so-called new Italian operatic melodies."

Schumann wrote this at the time when Italian opera was simply a string of melodies, often very commonplace and most always quite without depth or ingenuity. Then came Wagner with what was at first considered melodyless music. Now Wagner's music is appreciated and we rarely question its melodious qualities.

When one hears a great many melodies of the cheap commonplace order, he becomes unable to judge of the value of really good melodies. He is inclined to think that only those melodies are pretty that are like others he has previously heard. He takes no time to think or to listen, just because he is so thoroughly convinced that he doesn't like anything but one particular style. He is like the young lady who never would eat olives simply because she knew that she wouldn't like them.

Don't be prejudiced. Get your teacher to play some of the myriad melodies of Bach over very slowly, and think about them. Often the reason why Bach is not appreciated is that his melodies move so rapidly that the untrained ear has not time to comprehend them properly. You will find melodies in Beethoven, Mozart and Haydn that are perfectly entrancing, especially because they are accompanied with the right harmonic background.

SOME PENALTIES OF EXCESSIVE PIANO PLAYING.

THE general public seems to have an idea that those who must listen to practice are the ones who most suffer from excessive piano playing. John Warren in the *Sunday Magazine* tells of the pianists' personal sufferings, due to excessive practice. THE ETUDE learns, for the first time, of the method described for protecting the fingers by means of wads of cotton attached to the tips of the fingers with collodion. With an armor of this kind there is apparently no limit to the wear and tear to which the ambitious piano student may subject his fingers.

When Ignaz Paderewski last toured this country he was forced to abandon a number of concerts toward the close of his season because of muscular rheumatism in both hands, brought on by excessive piano playing. Pianist's cramp is more painful than writer's cramp, and is the bane of all virtuosi. It is caused by the constant contraction and expansion of the muscles controlling the fingers. It becomes chronic when not guarded against, and many promising virtuoso's career has been blighted in this way. The only remedy is to rest the overtaxed muscles and then work them up gradually to meet the strain of constant playing.

All concert pianists are subject to split fingertips. The constant stroke of the balls of the fingers on the hard ivory makes the flesh so delicate and tender that frequently playing becomes an acute agony. When the tips of the fingers split down into the quick beneath the finger nail playing becomes a torture that can be likened only to the sensation of a dentist's drill in an inflamed tooth.

Some pianists suffer more than others from delicate fingertips. Lhevinne, who can extract as much tone from his instrument as any other living player, has fingertips that are like cushions. But they are exquisitely sensitive and continually breaking open. At his American debut he mystified his audience coolly twisting absorbent cotton about his fingers during the rests in the second part of the Rubinstein Concerto. This was his way of protecting his angelic tips. Later, someone showed him how he could fasten the cotton firmly with collodion, and thereafter he was enabled to pad all his fingers effectually at every public performance. The trick is now extensively followed by other pianists, especially during the long and tiring hours of daily practice.

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Editor for April

MR. PERLEE DUNN ALDRICH

[Mr. Perlee Dunn Aldrich, the editor of our department for the present month, began musical studies at the New England Conservatory of Music under Dr. Louis Maas, then Emery, George Whiting and W. H. niell. He afterwards studied with Shakespere and Henschel in London, Trabadello in Paris, and finally with Sbriglia, the famous teacher of Jean de Reszke, in Paris. He was in Sbriglia's family, played the master's accompaniments and acted as his assistant teacher. Mr. Aldrich has a rich, high baritone voice and is an accomplished singer, but devotion to teaching prevents his giving much time to public work.—EDITOR OF THE ETUDE.]

CLASSIFYING VOICES.

A YOUNG man went, once upon a time, to a well-known singing master—not one of those piano players who teaches singing, but a real singing master—to have his voice tested. After given a few songs and exercises he asked, "What kind of a voice have I?" To which the master replied, "I don't know." The young man, in appealing to me about it afterwards, said that he was dumfounded that a master of his eminence should have hesitated on a question like that, for he thought it ought to have been a very simple matter to decide. To which I replied, "On the contrary, it is sometimes a very difficult matter to decide, and the wise and honest teacher will not fear to suspend judgment on certain voices until the natural tessitura of the voice decides itself by a natural and easy emission of the tone."

Twenty years ago I decided these matters at once without fear of error, now, having sometimes gone wrong myself, and having seen the greatest masters of the age misclass voices, I have come to the conclusion that it is wiser and wiser to wait, in uncertain cases, until one is sure of his ground.

POSITIVE CLASSIFICATIONS.

Now let me explain: Most voices are easy to classify because their color and quality is such that there can be no question about them. But there are many voices which in the "raw" state appear to be what they are not. I refer to those voices that might be high baritones or tenors, mezzo-sopranos or sopranos. It is by no means easy to decide which way the voice will develop when it is properly trained, and the only way which succeeds is to await the development which is necessary to a correct diagnosis. Even then there will be some cases which will be a puzzle, for they have as much of the "high" quality as "low," and the greatest wisdom is necessary to decide which way will be after years of singing.

"BARYTON MARTIN."

One of the most difficult of these cases is that which the French call *Baryton Martin*. Some years ago a celebrated French singer named Martin possessed a voice of this class, hence the name. We should call it a lyric tenor or a baritone tenor. The lower part of the voice has the color and action of a baritone and the upper register, sometimes extending to B flat, is in quality, although the voice cannot maintain high rôles. The only

rôle I know that was written for this voice is that of Benvenuto Cellini in the opera of that name, by Eugene Diaz. The compass may be about that of a high baritone, but its characteristic feature is the tenor quality of the upper notes.

Another voice that is most misleading is the high mezzo-soprano. This voice is the exact counterpart in women of the "Baryton Martin" in men. The upper part of this voice so much resembles the full soprano quality that the temptation is strong to put it in this class. One of the surest tests in both these cases is to watch, as the voice develops, the ease with which the words are pronounced in the upper register. If they are difficult and fatiguing, one may be quite safe in keeping the voice down. If they become easier and easier, and the color of the voice becomes more and more that of the high register, then we may take courage to place the voice high.

REMARKABLE VOICES.

The temptation to place these voices high is very strong for purely commercial reasons. The baritone tenor who can sustain high rôles has such a strong voice that it "gets over the footlights" amazingly, to the great delight of the multitude, and therefore is very useful in the theatre. Jean de Reszke, for example, was a second-rate baritone until Sbriglia changed his voice to a tenor. Doeme, one time the husband of Nordica, developed a beautiful tenor voice from a baritone, under Sbriglia's teaching, and sang *Parsifal* at Bayreuth with great success. Sims Reeves, the great English tenor, started as a baritone; Zenatello began as a baritone; old Manuel Garcia started as a baritone, afterwards became a tenor, and later in life again sang baritone.

It must be remembered that we only hear of these brilliant successes, but the unhappy failures who have tried to "put their voices up" are legion and have gone to unknown vocal graves. When Jean de Reszke was in his prime half the baritones in America tried to howl their way to his high notes, and some of them are howling yet.

MEZZO-SOPRANOS.

Now, as to the mezzo sopranos, we all know how Fremstadt, after some years' singing of contralto rôles, replaced her voice as a dramatic soprano. Marion Weed did the same thing, and Edyth Walker left Conried because he would not let her sing soprano rôles, and she has since sung them all over Europe with great success.

Now, it is a serious undertaking to change the register of a voice from a low one to a high one, and in a majority of cases it is fairly sure to fail. Even when it succeeds the voice is short-lived, because the pose of the voice is more or less artificial and certainly can only succeed where the singer has a superb physique, endurance and persistence. All the singers mentioned above have powerful physiques and intelligence far beyond the ordinary.

The normal way for a voice to become dramatic is to grow to it. I remember some years ago—I dare not say how many—hearing that wonderful woman, Nordica, sing "Rejoice Greatly" from the *Messiah* with a pure lyric voice. The most venturesome prophet would never have dared to prophesy that she would ever have developed into the *Isolde* that we now know. The breadth and power of her voice grew gradually, more especially after her studies with Sbriglia, but she never lost the delicacy of touch that kept her voice beautiful. If she had not had the wisdom to retain that delicate touch of the voice and had insisted on forcing her tones all the beauty would have long since disappeared from her singing.

It is this that makes it more difficult for dramatic tenors and voices that have been "put up" to maintain their beauty. It is more difficult for the tenor voices of this class to maintain their register, for it is not exactly natural for them to sing with a delicate touch. There is a constant tendency to sing more baritone quality than tenor, and, as it is the natural tendency of the voice to deepen with increasing age, these voices naturally turn toward a baritone color and make the tenor quality more difficult. To guard against this the singer should maintain the "tenor" quality as carefully as possible, and avoid the tendency to sing "big."

THE NATURAL MALE VOICE.

The baritone voice is the natural male voice, and there are many, many beautiful voices of this class, but also not many beautiful singers. The tendency of the times toward greater sonority and no agility at all plays havoc with this voice as well as others.

So many operatic baritones sing so persistently, too open to obtain greater sonority, that the younger singers follow the example to their detriment. Others go to the other extreme and rob their upper notes of all their brilliancy by pushing up the back of the tongue and smothering the voice—what they call "closing the voice." The result of this process is a very dull and muffled upper register that does not combine well with a good lower voice.

Another defect of many baritones is a peculiarly "hollow" delivery of about three notes from B flat to D (just above the staff-bass clef). This gives the voice three distinct registers and results almost always in singing these three notes flat. All these defects are remedied with comparative ease in the hands of a good master.

THE REAL TENOR VOICE.

The tenor voice, when it is a perfectly natural tenor quality, is not so difficult to train, but in these later days so many tenors try to sing so loud that they appear to be as much baritones as tenors. The charm of the true tenor voice is the pure lyric "tenor" quality with its dear silvery ring that is so appealing. To force this out of the voice by this eternal struggle for sonority is to deprive the singer of his greatest treasure—for, after all, the greatest charm of the singer is the art of singing *beautifully*.

The chief defect of the tenor voice is about E and F, where the higher notes commence. The only sure way to overcome this weak spot in the scale is to persist in singing these notes like the high ones until the delicacy of touch is established.

For a time the notes will be less sonorous than the more open way of singing, but if persisted in it will make a smooth and sure scale and give these notes an expressiveness not otherwise obtainable. The first recitative in the

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Messiah is an example of this need. It is very essential that the singer should be able to take the E with a delicate touch in order to obtain the necessary expressiveness in the words "comfort ye." The same is true in other places in this beautiful number where this fatal note occurs. But it is rarely sung as it should be, for the tenors of today pay so little attention to beauty in singing.

The contralto and true mezzo-soprano voices have one characteristic in common. They both have a tendency to break in the middle for the very simple reason that the singer thinks she must sing the low notes way down in the chest and the high ones way up in the head. The result of this process is that the high notes become higher and the lower notes lower as time goes on, and the poor medium notes are left high and dry with neither vitality nor resonance. When this break in the voice is once established it is very hard to remedy, and it is very hard to understand why our singers continue to pursue this stupid method of using the beautiful voices which abound in America.

FRONTAL VOICE.

There is one characteristic of the lyric soprano voice that needs special mention. It is that peculiar resonance of the voice called *frontal voice*. It sounds so high in the head as to lie right behind the forehead, hence the name *frontal*. This voice hardly seems like real voice but rather like the so-called falsetto voice for men's voices. The peculiar characteristic of this voice is its tendency to sound a little sharp all the time. Even if it is in tune it sounds "out of tune." Furthermore, it has a peculiarly hollow sound that does not mix well with other voices and is peculiarly artificial.

When this habit is once established in the voice it is extremely difficult to cure. Where it is the natural pose of the voice and has always been there it is almost hopeless and the singer may as well give up the idea of public singing. Where it is simply an acquired habit from singing "in the head" too much, it may be remedied by cultivating the *middle voice* and then coming to the high notes slowly one by one with a more normal emission of the tone. In fact, the lyric soprano should from the beginning make the greatest effort to cultivate a good central voice for the upper notes present no problem whatever when this has been well done. This advice has been given by the great masters for many generations, and those singers who have followed it have never had occasion to regret it. There is no better advice we can give the young singer than this—**CULTIVATE A GOOD CENTRAL VOICE**—It makes all the crooked ways straight for the singer if they will only heed it. I will not say it is easy. On the contrary, it takes much time and patience and the *very best instruction*. Any lyric soprano can sing *somehow* on high notes, but to maintain an even scale from C to C—two octaves—is a hard battle.

BE WHAT YOU ARE.

In this article I have only attempted to generalize in such a way that some readers may be led to think carefully where they are going and what is going to be the results of that going.

It is of the utmost importance to one who hopes to do professional work to have the voice *well made* and trained in the class where he belongs. If he be a baritone he must be a baritone and not howl away at a tenor repertoire. On the other hand, if he be a tenor and is trying to support a baritone repertoire his voice is bound to be too insufficient to be a successful professional singer. It

requires the greatest possible wisdom to advise wisely in these cases, and I confess that I dread this responsibility more than anything else in my life as a teacher.

"BIG" AND "LITTLE" VOICES.

The surprise expressed by many people over the fact that Bonci's "little" voice fills the Metropolitan Opera House quite as well as it did the Manhattan, and that the singer evidently makes no greater effort in the larger than in the smaller auditorium, shows that there is still much confusion in the public mind about the relative carrying power of big and little voices.

Bonci's voice would not be big in any auditorium, but it will sound approximately as big in the Metropolitan Opera House as in Mendelssohn Hall when he sings his fully vitalized tone. Why? Because his tone is pure—it is all *tone*.

Many of the "big" voices heard in our opera houses would not carry distinctly in as large an auditorium as would the smaller but purer tones of a Bonci or a Sembrich. The truly pure tone often sounds bigger in a large room than a small one. Being pure, every atom of it awakens sympathetic vibrations in the air and thus accumulates volume, whereas a big but impure tone would kill the air vibrations by its own dissonances. This is a crude way of stating a well-known principle of acoustics, but it may suggest to some of the people who wonder at the carrying quality of small voices a solution of the phenomenon. Sembrich and Bonci, both possessing comparatively small voices, have no difficulty in making their tones tell in the furthest corners of the big Metropolitan, while some of the singers in that house with big voices expend twice the physical effort with less satisfactory results.

Here is another object lesson to show students of the voice that they should concern themselves with quality of tone and let quantity take care of itself.—*Musical America*.

MUSICIANSHIP FOR SINGERS.

Two things have recently struck with much force upon the notice of those who dwell in the world of music study. One is that the young persons who desire ardently to become opera singers are unwilling to be musicians. The other is that the inability to speak English properly is one of the most formidable obstacles in the way of acquiring a good quality of tone in singing.

The resistance of the singer to musical instruction is nothing new. The students of singing nearly always desert conservatories which compel them to study the art of music. These students always declare that they can easily find masters who will prepare them for the stage in two years and who will not require them to learn harmony, sight reading, ear training or the other "hard things."

This is incontestably true. It is also undeniable that many opera singers cannot learn a single rôle without the help of a coach. They often have to acquire new parts by ear. They sit beside a piano while an accompanist drums the melodies into their memories. It seems rather mean and pitiful to think of a great public idol who knows so little about his own business, but any person familiar with the inside history of opera houses can tell you that this story is no idle dream.

Furthermore, these same singers must have every accent, every phrase, every significant point in the declamation and every climax in the lyric passages pointed out to them. They do not know enough about music to perceive these things for themselves. Now what is the result?

Vox et præterea nihil. Fine sounds and that is all. The inner fire of a poetic imagination never flames out through the singing of such "artists." The performances of the sound-producing machine when it reproduces the delivery of a Sembrich or a Plançon are far finer pieces of art than theirs. The performance of such singers is precisely on the level of that occupied by the playing of a commencement piece by a long trained conservatory pupil who has been working on that one thing under his teacher for months.

Any one who has taught singing rationally will understand at once that the ability to get under the single notes and grasp the relations of each and all of them to the whole phrase and of the phrase to the entire song requires first of all a complete comprehension of form. And to know form one must know much more than what is commonly called form in the curricula of conservatories. Melodic form is what is generally meant, whereas a knowledge of harmonic form is absolutely essential to the correct conception of music.

How can any singer approach the study of a rôle such as *Isolde* or *Mélisande* without that solid musical foundation which makes the printed page of Wagner or Debussy an open book? Are we not justified in suspecting that some of the interpreters of opera rôles know them only rote fashion, note by note, phrase by phrase and scene by scene, and that they sing for the passing moment without realizing its place in the witching hour?

The singer who does not know music is partly blind and must always go about in the hands of a leader. On the other hand, the true artist who can penetrate to the heart of a composition, to whom the constituent parts of the melodic structure and the subtler atmospheric surrounding of the harmony are clearly intelligible, can stand and walk alone. This singer makes his own readings. He is not parrot chattering the ideas of a coach. And these singers are usually to be found at the top.—*W. J. Henderson*, in *New York Sun*.

AVOID QUICK TRAINING.

ALBERTO RANDEGGER, who died in London a few days ago, is the type of musician who will be sincerely mourned. As a teacher of singing, Randegger was as successful as Francesco Lamperti and Manuel Garcia, and his method of instruction, like that of the Italian and Spanish maestri, was based upon principles of voice development that should be studied daily by all vocal teachers. Above all, the modern teachers ought to remember that Randegger, Lamperti and Garcia never practiced any of the quick training methods prevailing to a large extent in this country and Europe to-day. *With few exceptions, the greatest singers of our times did not impress any one at the beginning of their student days by their phenomenal voices, but they reached the goal by a system of patient hard work year after year.*—*Musical Courier*.



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A FIRM FOUNDATION.

I KNOW a number of singers who are reaching the prime of life and who are not filling the promise of their younger days. Most of these are failing from one cause—they were not well trained—their careers were not built upon a firm foundation.

By reason of the great circulation of THE ETUDE these lines cannot fail to meet the eye of some—perhaps many—young singers who are longing for a career as singers. Let us sit down together and consider a few thoughts on this subject that suggest themselves to me as the result of many years' experience.

Please read this over very carefully. A career in any profession is something that grows. It is not an incident that happens in one day or one week or one year. The big things come to you only after the little things are well done, and if you cannot master the big things you can only be second rate. Whatever you are these larger opportunities come to you usually rather unexpectedly, and if you are not equal to the occasion you must fall down.

The important thing for you in your career is that you have a sure foundation. If you are to be a singer your first duty must be to see that you have perfect control over your voice. This has been borne in upon me so impressively by certain singers I have known of who have failed at the critical moment for no other reason than the lack of knowledge about using their voices.

When one has to use one's voice professionally day after day it is necessary to use it in such a way that it will "wear" as little as possible. One may push the voice for a time by reason of superior physical powers, but the voice will soon lose its beauty if it does not break.

GET THE BEST TEACHER OBTAINABLE.

Therefore, if, after looking the matter over very seriously, you have decided to become a singer get the best teacher of the voice you can find. Not a pianist who "teaches singing a little," or even a great deal, but a real master of the voice who knows. Stick to the fundamental principles of singing until you know them and then never depart from them. Make your preparation long and sure so that when your opportunities come you can grasp them and "make good."

How many times have I heard the wail "I have had opportunities, but when it came to the test I did not know how to sing."

Again, I say, make your foundation firm and sure.

There is no profession which should be a steady natural growth more than the singer's, and it would be very easy to point out a number of singers who gave little evidence of great promise in their earlier years but who by reason of their steady logical development have achieved success. The voice reaches its maturity by a slow growth and is rarely an accomplished "fact" in the beginning. As a matter of fact the best voices are the greatest disappointment to singing teachers.

They seem to presume upon the gifts nature has bestowed instead of adding to these gifts all that art has to offer. Some of the greatest voices of our time have gone to early vocal graves as a penalty for disobeying the natural and simple laws of the voice.

Why disdain the profound study of these laws when it is by following them that you are to mount to your success. Great artists depend upon their firm foundation for the great achievements of their career, and this foundation is the correct and natural production of the voice.—P. D. Aldrich.

SOME AXIOMS FOR SINGERS.

SINGING is the simplest thing in the world.

Great artists are conspicuous for their beautiful singing and not for the quantity.

A great singer without radiant health is an impossibility.

Singing should be spontaneous and natural, not forced and artificial.

Cultivate assiduously the middle of the voice and the ends will care for themselves.

Cultivate the lyric a long time before attempting the dramatic.

BACK-HANDED AXIOMS FOR SINGERS.

To learn to sing go to some piano teacher. Don't trouble to go to a real singing master. He will be too slow for you and make you practice scales and other disagreeable things. The piano teacher can play fast enough and loud enough so that you will never learn how badly your voice sounds.

Don't try to keep time when you sing. Just dislocate the rhythm as much as possible and they will think you have temperament.

When you sing in public sing as loud as you can. The fellow on the back seat has paid his money and he wants to hear. Then, too, you look so nice when you get red in the face.

If you make a mistake lay it to the accompanist. What are you paying him for, anyway?

Above all things do not pay for your singing lessons in advance. Your teacher would drop dead if you tried it on him. Make him wait for his fee a year or two to cultivate his patience. Then forget all about it.

When you practice sing as high as you can most of the time. The neighbors upstairs like that sort of thing.

Get lessons for nothing if possible. The young teacher has to vivisection someone's voice, and yours will do. Then, too, it's nice to belong to the tramp family. They never have to pay for anything.

Get a job in church if you can, and then try to drown out all the other singers. The deaf lady in the front seat likes to see you work.

"Those who imagine that a creative artist can, through the medium of his art, express his feelings at the moment when he is moved make the greatest mistake. Emotions, sad or joyful can only be expressed retrospectively so to speak. Without any special reason for rejoicing, I may be moved by the most cheerful creative mood, and, *vice versa*, a work composed amid the happiest surroundings may be touched with dark and gloomy colors."—Tchaikowski.

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Editor for April, DR. S. N. PENFIELD

Dr. Smith Newell Penfield was born at Oberlin, O., in 1837; started his music studies there with local teachers, soon outgrew them, and came to New York, where he took up piano and organ seriously. Returning to Oberlin, he entered college and was chosen organist and director of the great chorus choir (over 100 voices) of the college. The organ had an extended console, from which the player faced the entire choir. From the college he received the degree of A.B. and A.M. After graduation and a few years of professional work at Rochester, N. Y., he went abroad for extended study at Leipzig and Paris, including lessons with Moscheles, Hauptmann, etc. Returning to the United States, and not yet definitely located, he received a flattering offer which took him to Savannah, Ga., where he founded a conservatory and a dual society, orchestral and choral, the Mozart Club. A sojourn there of five years proved to him that the climate was too malarious, and he came to New York, where he has since been prominent in its musical life as organist and teacher of the piano, organ and harmony. In 1884 he was elected president of the Music Teachers' National Association, and in 1885 he received from the University of New York the degree of Doctor of Music. Later he was twice elected president of the N. Y. S. M. T. Association. His compositions are numerous, vocal, orchestral, piano and organ.—Editor of THE ETUDE.

A STUDY IN REGISTRATION FOR ENSEMBLE MUSIC.

As the number of large organs with three or four manuals and a great variety of registers is growing year by year, it becomes ever more important for the organist to be personally well posted on the tone coloring and effect of all the single registers that are likely to be found, as well as of the most practical and most impractical combinations. It is easy to classify the registers into flue stops and reed stops and to subdivide the flues into diapasons, string tone and flute tone. This is but the beginning, and there are now found flue stops which cannot be properly classed under either of the above heads. There are numerous different flutes, and a similar thing can be said of the reeds. New stops are invented and constructed every year.

The task of the organ student should be not simply the mastering of the technical difficulties of manual and pedal playing, but the compiling of a classified list of tonal effects likely to be found in large organs by single registers or by combinations and a more limited list for smaller two manual organs. Then beyond all this comes, of course, the fitting out of the various movements and the various parts of the same movement with the appropriate registration. To be sure the desired registration is often printed in the compositions, yet such directions are frequently perfunctory, and are always only approximate, as organs ever differ in number of manuals, in lists of draw stops and even in the tone quality or power of any given register from different builders. But if there is no law in these matters, the organist will learn that there are certain general and foundation principles which will aid him to become a law unto himself. It is universally recognized that the distinctive and dominating organ tone is that of its diapasons.

THE DOMINATING TONE.

It may be assumed with confidence that the universal organ builder will build his great organ on this foundation. The well organ, too, will always have its diapasons. Too often, alas, these are too

weak and insipid, too much thrown into the background when full swell is to be used. But the choir organ is generally a mere collection of solo stops, and this oftentimes even in four manual organs, so that a full choir organ, or, indeed, any choir combination, is not practical. If it has a diapason it is generally a violin diapason and not a true diapason at all. In the old Broadway Tabernacle, at Thirty-fourth street and Broadway, New York, now replaced by a great business block, there was a three manual Erben organ on which the writer of this article officiated for a few years. This contained that *rara avis*, a choir organ with genuine diapasons.

ADDITIONAL TONES.

The general term "diapasons" means, of course, metal open diapasons, whether of 16, 8, 4, 2 $\frac{1}{2}$ or 2 ft. Of these, the 8 ft. tone is necessarily the normal and dominating pitch. Why not, then, an organ given exclusively to 8 ft. diapasons of various degrees of power from *ff* to *pp* for all ordinary use, with fancy stops for fanciful effects only? Any organist can experiment with the 8 ft. diapasons and he will surely discover the thinness and unsatisfactory effect, the lack of fullness and brightness that is wanted. On the one hand, the open diapason needs the incisive cutting tone of the gamba or viol di gamba, and on the other the large and round doppel floete and the stopped diapason with the slightly husky tone which answer as a foil to the sharpness of the gamba.

MIXTURE STOPS.

These in combination round up and fill out the diapason tone. Still we are conscious of a certain dullness of tone. Let us now add a 4 ft. stop, the so-called "principal" or a 4 ft. flute, and lo! the dullness gives place to brightness. Experimenting farther, we add a 2 ft. stop and the brightness becomes brilliancy, although if the 2 ft. stop be strong the effect may be a bit screamy and the ensemble top-heavy. So we add a 16 ft. stop, and this broadens out the bottom tone, which balances the high tones. Most large organs, especially the old-timers, have also "mixture" stops which sound for every note played two or three or more harmonic tones at a distance of 8th, 12th, 15th, 17th or 19th above the fundamental. The explanation of all these high tones (their *raison d'être*) is found in the attempt to supply for all fundamental tones the important overtones which are always present in the human voice, the piano and all orchestral instruments except flutes.

It is well known that these overtones in their various proportions give the timbre or special tone color of the voice or the instrument. But the organ is mainly deficient in overtones. Therefore these artificial overtones. But their weakness, and specially such as a 12th and a 17th, is that they add a set of them to each note played, and these, specially the 17ths, will swear at other tones. For instance a chord is played, C-E-G, and in addition to these is heard simultaneously, for the C, C-E-G, for the E,

E-G-B, for the G, G-B-D. To be sure, the fundamental tone is the louder and predominates; still, the discordance is there, and asserts itself to a degree. Modern builders have mostly abandoned the use of the 12ths and 17ths. The addition of 4 and 2 ft. stops, especially in soft or mezzo passages, calls for judgment.

HARMONICS NEEDED.

It will generally be found that when the harmonics lie low the high stops are useful, often essential, but when the harmonics range high the 2 ft. stop and probably the 4 ft. may well be avoided. The use of 16 ft. stops must have special consideration. The bass part of all music is naturally the "base" part. In other words, it is the foundation on which all the harmonics are reared; 16 ft. stops in the manuals affect all the voices alike, upper, middle and lower.

When the harmonics are contrapuntal, i. e., when all the voices are independently melodic, the 16 ft. tone materially interferes with this. It is on an entirely different footing from high stops (4 and 2 ft.). These latter are in a sense absorbed into the 8 ft. or normal tone as overtones. But the 16 ft. tone is not thus absorbed. It interferes to an appreciable extent with the voice or voices below, and the effect of parallel octaves is frequently noticeable. But in the lower part it broadens out the "base" and does not interfere with the voices above. The pedal part is therefore the appropriate place for the 16 ft. tone.

There will ever be a demand for 16 ft. tone in the manuals as an offset to the high stops, but even here the organist must discriminate. In solid harmonies not essentially contrapuntal, the 16 ft. tone may be very valuable as giving solidity. It will, however, be noticed that real contrapuntal passages are seldom *ff*, so that big body of tone is not so requisite; 16 ft. stops on swell manual are generally abominable in close position chords, low lying, say about an octave and a half below middle C. The pedal 16 ft. tone should not be overworked. Its invariable use, and certainly without the 8 ft., becomes insufferably tedious. Yet how common a mistake of our organists it is.

A PLEASING RELIEF.

What a pleasing relief to have occasional bits of harmony with only 8 ft. bass. Mannerisms of all sort should be avoided. The use and abuse of reed stops in combination requires thought, listening and experimenting. Seldom will reed stops fit to rapid running passages, even in solos. Certainly trumpets and all powerful reeds should be reserved for martial effects, stately passages and special climaxes. The oboe is generally good in combination as well as in solos. Fortissimo usually means full great and swell combined without reeds.

Small organs can have but few practical combinations. Large instruments should have quite a number of available ones, including some in which the string tone should predominate and others where the flutes should be specially in evidence. Then the organist should take special care that all the incidental melodic bits be given as far as is practicable a tone treatment that will allow them to have an individual character apart from the rest of the composition.

A MAN should hear a little music, read a little poetry, and see a fine picture every day of his life, in order that worldly cares may not obliterate the sense of the beautiful which God has implanted in the human soul.—Goethe

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WHICH AND WHY?

CHOIR conductors are, as a rule, either organists of the churches or solo singers in the choirs; more commonly the former. Each plan has its advantages and its disadvantages. Let us discuss the problem and its conditions.

By the way of prelude we mention the circumstances and essentials which have a bearing on the question and its solution. In the first place, conductors could be assured and confident, and this would count for much, for in general the world is disposed, *prima facie*, to take people at their own estimate. Yet self-ignorance and self-confidence are not a guarantee of merit. Indeed, these are often specially in evidence where there is no real musical ability.

Time is the test, and a conductor who makes good for a matter of two years probably holds the position. In the second place, a choir conductor must have a quick and true ear and a good knowledge of harmony and part writing, and should be able to spot and correct any errors or careless work of composers. The actual conductor must have ever present in the ear every note of the music, voice parts and accompaniment. Other than this, a good knowledge of human nature and a lot of tact are essentials.

Now for the problem itself. The studies of instruction which fit one for organ playing make the student (or are supposed to) a good sight reader, quick and successful in registration, and furnish at least a fair knowledge of harmony and melodic construction. If ambitious and lucky, counterpoint follows on, possibly some ruminations, and a composer and all-around musician develops. This is, of course, a great advantage on conducting. The organist actually plays only the organ part and this must have the special attention.

On the other side. A solo singer has presumably had vocal instruction on forming good or bad tones, phrasing, sight singing, phrasing, temperament, and possibly (but far too seldom) enunciation. All this makes for good singing, but more than this, it is a lack in trade for guiding other singers. The better singing one can secure in the choir the more successful the conductor. Yet the singer actually sings only the one part, and this must have the special attention.

Now, an organist-conductor must have the practical knowledge of voice production, pleasant tones, nasal qualities, and must make the singers all phrase together. Likewise, the singer-conductor must have some knowledge of the organ and its manipulation, for the accompaniment is an integral part of the musical composition. A poor accompanist entirely defeats the wishes of the conductor. Then there are drawbacks on the other side of the case.

A DIFFICULT POSITION.

It is a simpler matter for the conductor of a singing society. He stands on a platform where he can equally hear every face the singers, and beats the time. This is very seldom done in a church choir. A singer-conductor must stand in with the other singers and face the congregation. If he beats the time the singers cannot see it, and with choruses he cannot well hear voices behind and on the outside lines. Likewise, an organist-conductor is ordinarily placed behind the choir or at one side, where the conductor cannot see him.

When the console is extended in front of

the choir, the case is much better, for the organist can see the singers and better hear them, and, what is more important, they can see him. This is of special importance in starting off or at some special accent. A slight nod of the head may suffice, for he cannot beat the time and play, too, although some make ridiculous attempts to do so.

In comparing the two supposed cases, organist-conductor and singer-conductor, we find that a player, sitting always at a little distance from the singers, will generally better hear the vocal ensemble than one singing at the time himself or herself and right on the singing line.

The efforts of the two conductors to keep the choirs up to promptness and precision are noteworthy, sometimes amusing, sometimes painful. Yet whatever the handicap, a lack of perfect unity or precision of attack can never be excused. A way must be found. Some organists acquire the habit of playing just in advance of the singers, thus dragging the singers after them. Occasionally, not so often, do we find singing leaders dragging the other singers after them. There is always, too, danger of the conductors, organists or singers magnifying the importance of their own part. An obligatory organ part may seem to the player the "it" of the composition, and be made unduly prominent, or a very simple accompaniment figure which should be entirely in the background be made obtrusive. On the other hand, singers are a little apt to select their anthems with special reference to their own solo singing, also to absorb an undue share of the offertory solos. As a result of this, a one-sided choir and probable hard feelings on the part of the other soloists, if there be such.

Perhaps a singer-conductor is more successful in a quartet choir than in any other.

In general, an organist is a more all-around musician than a singer, and knows more of singing than a singer does of organ playing. All this has to be considered in deciding which shall conduct.—S. N. Penfield, in *The Choir Leader*.

THE FEATHER-WEIGHT TOUCH.

CONCERT pianists long ago acknowledged that a light piano action was a positive disadvantage. There is a sympathy between the mental and finger operations which is in evidence when you feel your keys, but is largely absent when your fingers simply fly through space. The tone heard from the piano is then the only assurance that your fingers are on the right track.

Now come the organists expressing the same sentiment but more urgently, because in most large concert organs the tone comes perceptibly late to the player's ears, and while the concurrent course of mind, fingers and feet is striving to depict faithfully the mind's conception of the tonal structure, he hears, not what he is playing, but what he has just played—a sort of canon effect as it were. Thus the actual tone distracts rather than assists, and you are largely dependent on *feeling* your way. But if you can neither hear nor feel, you are, in slang phrase, "up against it."

A STUDY IN REGISTRATION FOR SOLO MUSIC.

THE study of solo stops and of appropriate accompaniments is a study by itself and usually receives less thought and judgment than it demands. In general a solo stop should be selected which will bring out as far as possible the individual and characteristic tone suited to the passage. The composer for orchestra understands his business and knows what to give to a violin, a violoncello, a flute, and oboe, a clarinet, a cornet, a French horn, etc.

It is mainly a matter of varied timbre, of richness of tone, of warmth, of earnestness, of tenderness, of delicacy, of real vocal quality, of agility, etc. So the organist must size up the special tone color called for by his various solo passages and select for them the solo stops most suitable in timbre, in body of tone, in agility, in brightness, in somberness, etc. In small organs and alas! sometimes in larger ones, it is "Hobson's choice" and the oboe is the only good stop with possibly a fair melodia.

THE USE OF THE OBOE STOP.

The oboe is, *par excellence*, a utility solo stop. It has decided individuality, warmth and fair vocal quality. The melodia has no vocal element, but is large and round and is fairly agile. It is surprising how few solo stops have names which correctly indicate their character. The oboe, bassoon, viola, violoncello and cornet would naturally suggest imitations of the orchestral instruments of same names. The vox humana ought seemingly to give to us the tone of a Sembrich or a Caruso, and in the vox celestis we should find a reflex of Gabriel's voice. They are all misnomers, unless it be the latter. We have, however, our suspicions on this head, which can not be verified, as no one has heard the angels sing since the shepherds on Bethlehem's plains which long antedated the vox celestis stop.

A MISNAMED STOP.

As to the vox humana, if any singers actually sang with the nasal tone of the organ stop we would gag them or send them right off to a vocal teacher to have their voices rebuilt. The orchestral instruments above named are in all cases entirely different in their tonal effects from those of the organ stops named. The cornet stop of the organ is a mixture flue stop of two, three or four ranks. Now the

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dissimilarity of tonal effect of these organ stops from that suggested by their names is not an indication that they are not useful or even desirable stops. They might as well have been christened with any other names, perhaps Tom, Dick or Harry, and it would have been as it is now our place to test them and use them as we found them suitable.

THE FLUTE STOPS.

Flute stops are of great variety, of 16 ft., 8 ft., 4 ft. and 2 ft., and mainly made of wood. Of 16 ft. we have the bourdon; of 8 ft. we find doppel floete, clarabella, melodia, and in modern organs we find a so-called concert flute, also the stopped diapason which belongs to the flute family in spite of its name. Of 4 ft. there are flute harmonique, chimney flute, spitz flute, ho'l flute, wald flute and others. Of 2 ft. the piccolo. Occasionally the double bourdon of 32 ft. The most useful of these in solo playing are perhaps for *f* or *mf* in 8 ft. tone the concert flute which is rich and round and the melodia which is milder and a fair imitation of the French horn. In 4 ft. tone the wald flute has usually the most tenderness and delicacy. Of stops generally classed as string toned, useful stops are violin diapason, viol di gamba, keranlophen, salicional æolina.

A dulciano is really an open diapason of small scale and quite soft and delicate. For loud and confident solos the open diapason is sometimes admirable. Of the reeds the oboe easily leads the van followed by eremona, clarinet and a mild trumpet. For *ff* the tuba mirabilis and for *pp* the vox humana. We note that a number of stops, viol di gamba, trumpet, vox humana and others, especially in the lower octave are sluggish in starting.

PROMPTNESS OF ATTACK.

Promptness of attack is generally secured by addition of a stopped diapason. The double bourdon and many big pedal pipes are sluggish. For solos requiring great rapidity flute stops are generally the most effective.

CARE IN THE ACCOMPANIMENT.

Then the accompaniment requires care and attention. That this should be a little softer than the solo part goes without saying. Also unless it has a melodic character of its own, in a sense contrapuntal to the solo, it should have a somewhat colorless tone which will support the solo, yet not distract the attention from it. But if it is thus contrapuntal the quality should be quite different from the solo, perhaps another solo stop, so that it will prove simply a foil. Accompanying figures in sprightly arpeggios are well given to a stopped diapason, as it has great agility. Suitable accompanying stops and combination should be found in all the manuals.

Organ builders of the present day are applying their inventive genius specially to the construction of mechanical appliances for working the registers and making instantaneous changes without removing the hands from the keyboards.

An organist must be nervy, quick of apprehension, resourceful, confident yet open to conviction, thoroughly in earnest, a sight reader, tactful, and at all times a perfect gentleman or lady. Organists must ever, in three words, USE THEIR WITS.

THE PUPIL WHO WON'T OBSERVE.

BY OSCAR HATCH HAWLEY.

For the pupil who always gets many chords wrong when reading at sight, and does not seem to have ear enough to detect there is anything incorrect about it, there is only one cure, and that is making him spell the chords by letter before striking them. This kind of pupil is, I think, the most exasperating of all because he seems to have a total lack of the idea of tonality. A resolution of the dominant seventh to the sub-mediant chord is his especial pitfall, for in nine cases out of ten he will take the chord of the tonic and never seem to feel that anything is wrong. Frequently he plays the sub-dominant chord for the sub-mediant, and the dominant for the six-four chord of the tonic, and never seems to know the difference, and altogether he is a most unsatisfactory pupil. But his fault is lack of observation. He has never been trained to see all the notes in a chord, and his ear training has been neglected so that he does not have an idea of irregular chord progressions, and, consequently, cannot understand the necessity for absolute accuracy in striking his chords. Many a pupil has said to me: "Well, I don't see that it is such a terrible matter; there's only one note wrong." And the fault is not altogether with that pupil's sense of hearing, but largely with his fundamental training. So, to cure him, it is necessary for him to spell out the chords for several lessons, perhaps, until his mind naturally grasps chords as they are written.

But this whole problem of reading is an important one, and if you are a pupil, and have not conquered it, I should advise you to begin at once and teach yourself how to read correctly. If you are a teacher, you must apply yourself to the task of making your pupils readers, for that is one of the most important departments of music study.

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Edited by ROBERT BRAINE



ABOUT THE PIZZICATO.

EVERY student of the violin should make himself master of the pizzicato, both in the left hand as well as right hand forms. Right and left hand pizzicato are met with constantly in solo violin compositions. In orchestra work right hand pizzicato is principally used, the left hand form being rarely employed. Pizzicato is an Italian word meaning "pinched" or "plucked," and music for string instruments signifies that the strings are to be "picked" with the fingers instead of being played with the bow. Hardly any device for string instruments is used more frequently in orchestra and chamber music than the pizzicato, and when used legitimately and appropriately it never fails to produce an excellent effect.

RIGHT HAND PIZZICATO.

When pizzicato is played with the right hand, the bow is held at the frog grasping it with the second, third and fourth fingers, thus leaving the thumb and forefinger free. In order to steady the hand, the thumb is held against the edge of the fingerboard, at the corner, and the strings picked with the first finger. It is possible also to hold the bow with only two fingers of the right hand, thus leaving the first and second fingers both available for picking. Many good violinists teach this method, and use it in their own playing, and it is certainly best. Using the first and second fingers alternately in playing pizzicato, much greater speed can be acquired than by using a single finger, just as a man with two legs can run faster than one hopping along with only one. The majority of violinists, it is true, play pizzicato with the first finger only, but many of them find it difficult to execute a fast passage in that manner. For this reason I think all violin teachers should instruct their pupils to play fast passages in pizzicato with two alternating fingers. I have occasionally met violinists who claimed that they could play pizzicato as fast with one finger as with two, but I am quite sure the reason was because they had never practiced the method with two fingers. Occasionally passages are met with in violin music where the pizzicato alternates so rapidly with passages played with the bow that there is no time to change the hand in the usual position of pizzicato with the thumb against the fingerboard. In such cases the bow is held in the usual manner, and pizzicato notes played by the extended first or second finger, which is taken from the stick. Chords and single notes can easily be disposed of in this manner, but pizzicato scales or a long series of pizzicato notes are somewhat difficult played without the support of the thumb against the fingerboard. Some violinists, however, succeed very well in playing pizzicato in this way. A familiar example of pizzicato, alternating rapidly with bowing passages, is that of Wieniawski's *Widok*, in which the pizzicato chords are played by the extended second fin-

ger, the bow being held in the usual manner. The notes marked with a cross are played pizzicato and the notes with a line with the bow. The passage is as follows:

Ex. 1.



Chords with + under them to be played pizzicato. Notes with lines under them to be bowed.

Another example of a very quick change from bowing to pizzicato is found in Suppé's *Poet and Peasant* overture.

If nothing is said in violin music the bow is used. The word "pizz." directs the player to pick the strings and remains in effect until the words *col arco* (with the bow), or simply "arco," are found, when a change back to the bow is indicated.

Any note on the violin can be played pizzicato, but above the sixth or seventh position is not of much effect. Harmonics can also be played pizzicato in the same manner as harmonics are played on the harp and guitar. Pizzicato harmonics are rarely used, but beautiful special effects could be obtained with them, if used in appropriate places. They have a peculiar bell-like tone and can be produced with considerable volume on a good instrument.

TO PRODUCE A GOOD TONE.

In order to produce a good tone in pizzicato, the fingerboard of the violin should be perfectly smooth, for if there are little grooves worn in the surface (caused by the long-continued pressure of the fingers in practicing) the pizzicato notes, instead of sounding like the sonorous, pure tones of a harp, will have a distressing, false, metallic twang, caused by the inability of the strings to vibrate properly when pressed into these little gutters. If the fingerboard is warped, or if the surface is not perfectly level and true in every part, or has little humps and hollows, the pizzicato notes in that part of the fingerboard will suffer in quality. In such a case a new fingerboard should be put on, or the old one leveled. It is also important to see that the bridge is not too low, thus causing the strings to lie too close to the fingerboard, as this also interferes with a clear pizzicato.

PRACTICING THE PIZZICATO.

Teachers, as a rule, are very lax in instructing their pupils in this branch of the violin art, but it should be systematically studied like any other. Any good exercise can be used. The Krentzer bowing exercise No. 2, in his *Forty Etudes*, is as good as any other. The exercise should be played slowly with great evenness, and the tempo gradually increased as the pupil's proficiency grows. Pizzicato practice makes

the beginner's fingers sore at first, but nature soon comes to his assistance and toughens the skin where the finger touches the string. Care must be taken to make a good quality of tone. The fleshy portion of the finger is used for the pizzicato, and the fingernails must not touch the strings. The pupil must pick the strings sideways and not try to "tear it up by the roots" perpendicularly from the fingerboard. As little as five minutes daily given to the practice of pizzicato will give the student great facility in time.

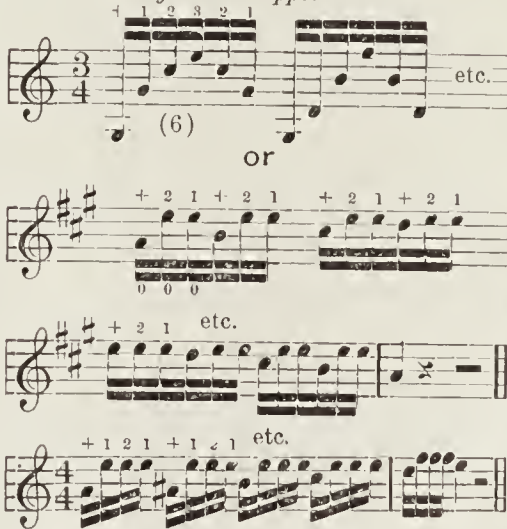
When there are very long passages in pizzicato, orchestra musicians sometimes hold their violins under their arms and pick the strings with the thumb, although some orchestra directors frown on this practice. Three and four part chords can be played very effectively with the thumb when the violin is held in this position.

BERLIOZ'S METHOD.

Hector Berlioz, one of the greatest masters of instrumentation the world has ever known, suggested a method by which the scope of pizzicato passages could be greatly extended. In his work on *Modern Instrumentation* he says: "In the future, doubtless more original and striking effects will be obtained from pizzicato than have hitherto been essayed. Violinists, not considering pizzicato as an integral portion of violin playing, have studied it but little. Even yet they have only cared to use the thumb and forefinger in playing pizzicato, so that they have never been able to execute passages or arpeggios more rapidly than the semi-quavers of a bar in four-four time, at a very moderate rate. Instead of, laying down their bow, they were to use the thumb and three fingers, letting the little finger support the right hand by resting it on the violin as when playing the guitar, they would soon obtain facility in executing passages such as the following—impossible at present:—

(The figures placed above the notes show the fingers of the right hand that are employed; a + indicating the thumb.)

Ex. 2. *Allegro non troppo.*



The double and triple iteration of the upper notes in the last two examples become extremely easy by the successive use of the first and second finger on the same string.

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Chab's suggestion, this method of forcing fast passages in pizzicato has not as yet come into general use.

Long passages in right hand pizzicato are more frequently met with in orchestra violin parts than in solo compositions for the violin, although short passages, chords and single notes in right hand pizzicato, and striking effects in left hand pizzicato abound in the latter.

Of the use of pizzicato in orchestrations, Berlioz, quoted above, says: "The sounds obtained by vibrating the strings with the finger produce accompaniments approved by singers, since they do not cover the voice; they do well for symphonic effects, even in vigorous orchestral sallies either in the whole band of stringed instruments or in one or two parts alone. If the pizzicato be employed in a *forte* it becomes necessary to write it, generally, neither too high nor too low; the extreme upper notes being shrill and wiry, and the deeper ones too dull. Pizzicato chords of two, three and four notes are equally valuable in a fortissimo; the single finger which violinists use then traverses the strings so rapidly that they seem struck altogether, and vibrate almost simultaneously. Soft pizzicato accompaniments always have a graceful effect; they afford a sense of repose to the hearer and impart—when not abused—variety to the aspect of the orchestra."

Solo pieces, arranged for the violin, in which right hand pizzicato forms the predominant feature, are occasionally met with, such as the Pizzicato from *Sylvia*, by Leo Delibes, which usually pleases audiences, especially when used as an encore piece. This was a favorite number with the late Edouard Remenyi, the eminent Hungarian violinist, who, in fact, died suddenly, while playing it on the stage of a San Francisco theatre.

COL LEGNO.

There is another form of causing the strings to vibrate without using the hair of the bow, which, while it is not produced with the fingers, might still be classed with the pizzicato, since its general effect is very similar—the drumming on the strings with the stick of the bow, which is held with the hair uppermost and the stick below when producing this effect. The directions in the music when this effect is to be used are, "col legno" (with the wood). It is employed principally for producing chords, and it is not possible to produce sounds of much volume. An analogous effect is produced on the guitar by drumming on the strings with the thumb. Leonard, the famous French violinist, has used the *col legno* in one of his *Scenes Humouristiques*, "The Serenade of the Martial Rabbit," with great skill. This is a novelty which never fails to make a hit with an audience.

Taken as a whole a thorough study of the pizzicato in its various forms should prove of the greatest interest and utility to students of the violin, and it should be thoroughly mastered. In a future issue the technic and uses of left hand pizzicato will be taken up and discussed.

Most of the English regiments have regimental marches by which they may be identified on parade, providing one knows the tune. When the Coldstream Guards approach the "Milanollo March" is heard. When the Scots Guards come down the street one hears the "Highland Lassie." Englishmen are particularly fond of listening for the regimental marches.

"FAKE" CREMONAS.

Although the fallacy that the existence of a Cremona label in a violin proves it to be a genuine instrument has been exposed hundreds of times within the past few years by the newspapers and magazines of this country, it simply refuses to "stay exposed," and the public refuses to be enlightened on the old violin question. People write every day or two to THE ETUDE: "I have a violin which I can trace back fifty years. The following is a copy of the label (Description of the label follows). How much is my violin worth?"

When one can go to any music store, second-hand shop or pawn shop and get violins for from \$3 up, which contain labels galore, guaranteeing them to have been made by Stradivarius, Guarnerius, Amati, Gagliano, etc., the supposition would be that people would soon become aware of the fact that a clumsily printed label, which can be bought for a cent and pasted in any violin, does not guarantee it to be a \$10,000 Stradivarius.

The daily press, even the metropolitan press, fairly teems with articles of which the following is a fair sample:

GENUINE STRADIVARIUS DISCOVERED.

Oshkosh, Dec. 14th—(Special).—Mr. Peter Henderson, the well-known ice man of this city, is being congratulated by his friends on the discovery of a genuine Stradivarius violin of rare value. Mr. Henderson went to his attic to clean out some rubbish. While sorting out the rubbish he found an old violin which had been in the family fifty years (!!) and had been forgotten. Happening to look inside the instrument he caught sight of an old label (!!!). His curiosity was aroused and he carefully cleaned the interior of the violin so that he could decipher the label. He finally discovered that the violin was made by the greatest violin maker of the world, Antonius Stradivarius, and probably valuable. He showed the violin to Prof. Jones, leader of Jones' Three Star Dance Orchestra. Prof. Jones unhesitatingly pronounced the violin a real Stradivarius. Several leading local musical authorities have pronounced it worth from \$5,000 to \$15,000. Mr. Henderson has refused several handsome offers for it, believing he can do better in New York. Mr. Henderson's good fortune will give great pleasure to his friends. He expects to spend the summer in Europe and contemplates buying a handsome residence as soon as he sells his violin.

GENUINE OLD VIOLINS EXTREMELY RARE.

Articles of similar description are of almost daily occurrence in the daily papers, and this in face of the fact that almost every fourth family in the United States owns a violin with one of these fake labels in it. Now, the point is this: it is not absolutely impossible that a valuable violin should be found in an out-of-the-way place, but such an occurrence is extremely rare. It is possible that one might find a \$50,000 diamond necklace in the gutter while walking down the street, but the chances are enormously against it. What is so remarkable about the fake violin business, to a connoisseur of violins, is that any one should mistake some battered old tub of a violin for a matchless creation of art like a genuine Stradivarius. We must emphatically request our readers to refrain from sending us inquiries about old violins. It is impossible to answer these satisfactorily by correspondence.

LETTING DOWN THE STRINGS.

THERE is a senseless custom among many violin players, who have had no chance of receiving good instruction, of letting all the strings down as soon as they are through playing, to prevent the strings from breaking. A player who follows this custom will have nothing but trouble, for the reason that he will never be able to keep his violin in tune. In order to stay in tune the strings of the violin should be kept at one pitch at all times, as in this way the pressure on the bridge and belly are kept even and constant, the pull on the tail gut is always the same, and the strings keep stretched to the same tension. The loosening of the strings alter all these tensions, and when the strings are strung up to pitch again it takes endless tuning to get them adjusted again. As an experiment it would be a lesson for a student to let down his strings over night, only to see what a large amount of tuning he would have to do the next day to get them so that they would keep in pitch again. It is surprising how little tuning is required in the case of a violin which is always kept at the same pitch. For a few cents the student can purchase a tuning fork at international pitch, with which he can keep his violin always at the correct pitch. Even from the point of saving money, the habit of letting down strings is not a success, for the constant sawing at the strings with the pegs when tuning by an inexperienced player, and the changes of position of the bridge resulting, will result in more broken strings and bridges than if the violin were kept constantly tuned up to pitch, and will cause more expense.

DOUBLE VIOLIN CASES.

It is strange that double violin cases are not used more frequently by violinists. Such cases, which will accommodate two violins and four bows, can be obtained from the music houses at a price little more than that charged for single cases. They are very little larger and not much heavier. For concert artists, professional violinists, teachers, in fact for almost every one who has much violin playing to do, they are of the greatest convenience. For the concert violinist, such a case furnishes another violin ready tuned, which will enable him to take up an interrupted solo with the minimum delay if a string breaks. Nothing can be more annoying than to keep an audience waiting for a broken string to be replaced. Even if the extra violin be of inferior quality, the artist will feel far more confidence and be more at ease with it than he would be with a new string hastily adjusted on the other. For the teacher who gives lessons away from his studio at times the extra violin is a great convenience, in case his own or the pupil's string breaks, since the putting on of a new string takes time, and its constant stretching converts the rest of the lesson hour into a "tuning matinee." In a small orchestra, such as is employed in many theatres, the first violinist usually hastily exchanges violins with the second violinist in case his string breaks, but as second violin players, in small orchestras, where the bulk of the second violin work consists of chords on the lower strings, are somewhat neglectful of keeping 12 strings of good quality on their violins, the first violinist would far better have an extra violin of his own close at hand for an emergency. Broken strings are not the only accidents which may happen to make an extra violin come in handy. The tail gut, one of the pegs or the bridge may break, or some other accident happen. As a preventative of delays, and refuge in case of accidents, the double violin case is certainly entitled to come into greater use.

HOW MUCH TO PRACTICE.

At a meeting of the New York State Music Teachers' Association a letter on violin playing, from Arthur Hartman, the well-known violinist, was read. Among other things, Mr. Hartman wrote:

"Technic is simply and purely a manifestation of the brain and the will, and is mathematical. It is simply the means to an end and, to the author and the composer, stands for grammar and good spelling, as well as sequential development and logical construction. How many learned musicians have written excellent fugues, but how few poets have translated the wistfulness, the charm and the very fragrance of the wild rose, as Edward MacDowell felt it!

"To attempt to fix the amount of work and time necessary to the acquiring of a practically flawless technic would be as impossible and absurd as to prescribe one diet for all the inhabitants of New York City regardless of organic, national, racial and other inheritances.

"Personally, I should place the limit at four hours a day; for I believe, few with the delicate sensibilities that make artists could stand the wear of mental and physical effort and concentration and the effect on the nerves. Psychology teaches us that the brain lapses momentarily after twenty minutes or so of concentrated effort. I believe if each student would understand this warning, it would mean the first step in acquiring poise. Instead of whipping your nerves to greater tension, it is better to stop if only for one full minute, open the window wide, inhale two or three deep breaths very slowly, or do some free-hand exercises. Relaxation does not mean idleness, and in dropping the work in hand, for the moment, the brain gains freshness and elasticity by again concentrating on a foreign employment."

HARD TO DROP But Many Drop It.

A young Calif. wife talks about coffee. "It was hard to drop Mocha and Java and give Postum a trial, but my nerves were so shattered that I was a nervous wreck and of course that means all kinds of ills.

"At first I thought bicycle riding caused it and I gave it up, but my condition remained unchanged. I did not want to acknowledge coffee caused the trouble for I was very fond of it.

"About that time a friend came to live with us, and I noticed that after he had been with us a week he would not drink his coffee any more. I asked him the reason. He replied, 'I have not had a headache since I left off drinking coffee, some months ago, till last week, when I began again, here at your table. I don't see how anyone can like coffee, anyway, after drinking Postum!'

"I said nothing, but at once ordered a package of Postum. That was five months ago, and we have drunk no coffee since, except on two occasions when we had company, and the result each time was that my husband could not sleep, but lay awake and tossed and talked half the night. We were convinced that coffee caused his suffering, so he returned to Postum, convinced that the coffee was an enemy, instead of a friend, and he is troubled no more by insomnia.

"I, myself, have gained 8 pounds in weight, and my nerves have ceased to quiver. It seems so easy now to quit the old coffee that caused our aches and ailments and take up Postum." Name given by Postum Co., Battle Creek, Mich.

Read the little book, "The Road to Wellville," in pkgs. "There's a reason."

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

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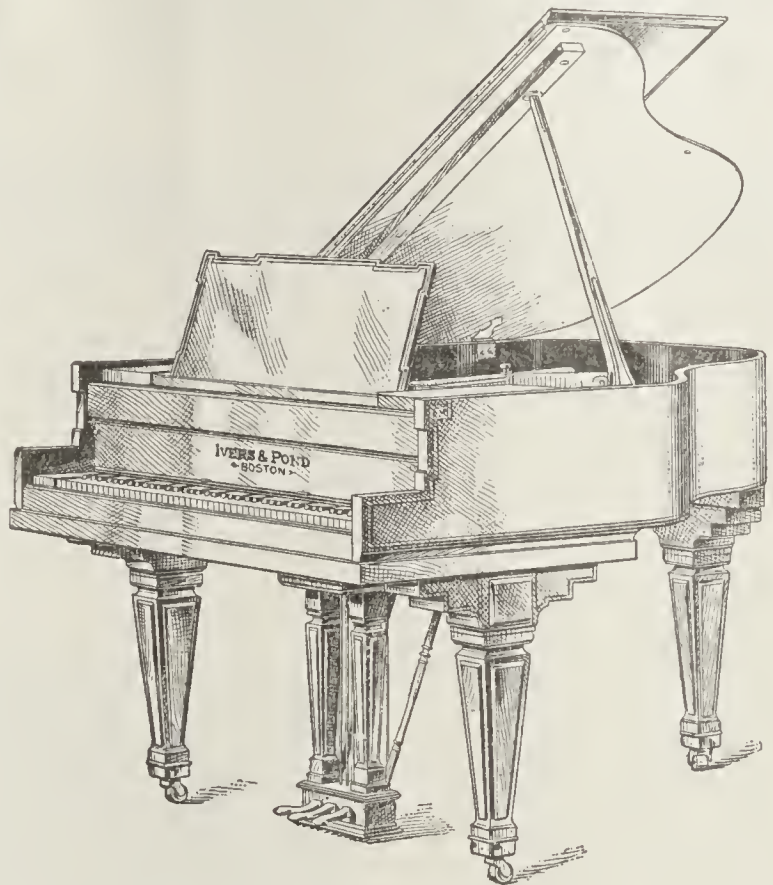
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CHARLES DICKENS' MUSICAL TENDENCIES.

Sooner does a great man's century approach than the adepts in difficult occupations attempt to discover relation of the hero to their own and work. Dickens was a most able man, and he has been classified and re-classified by so many writers that it is not surprising that musicians have laid hold of him to claim their share. W. F. Arnold in London "Organist and Choirman" reveals the following interesting facts regarding Dickens' musical

ings. In the first place, it is interesting to note that Dickens himself was a singer. That he possessed a voice of unusual power and quality is borne out by those who had the good fortune to hear the novelist's own rendering of his works at the popular "readings." Not his genius been directed into musical channels, there is no doubt that, with proper training, his voice would have made him one of the most successful vocalists of his age. His sister Fanny was a professional singer, and she studied at the Royal Academy of Music. When she met another famous vocalist, Henry Burnett. The pair formed a close friendship which ripened into marriage, and in due course, they married, and were being professionally engaged together for a considerable time at the old Sardinia Chapel. Thus Dickens "ran in the blood," so to speak. Dickens contracted friendships with many professional musicians, and among the multitude of celebrities engaged at his house at Devonshire Place were Sir Julius Benedict, J. F. Crotch and Sims Reeves.

Perhaps it is not generally known that Dickens wrote the libretto of an opera, which was set to music by Hul-

lah. This work, entitled, "Village Coquettes," enjoyed a considerable amount of popularity, and the separate songs were much sung by the vocalists of the day.

References to music to be found in Dickens' works are many and various, but are mostly allusions of a facetious or metaphorical kind. In "Dombey and Son," Dr. Blimber, that awful man, is described as like "a clerical pianoforte, with round turned legs," while Mr. Feeder, B.A., "was a kind of human barrel-organ with a little list of tunes which he was continually working, over and over again, without any variation." Mr. Toots being desperately in love, is recommended by Mr. Feeder "to learn the guitar, or at least the flute; for women like music, when you are paying your addresses to 'em." In "Martin Chuzzlewit" Tom Pinch's chief characteristic is summed up in terms of music. "To say that Tom had no idea of playing first fiddle in any social orchestra, but was always satisfied to be set down for the hundred and fiftieth violin in the band, or thereabouts, is to express his modesty in very inadequate terms." Yet, that Dickens' understanding and was in sympathy with that delicacy and refinement of temperament and nobility of character which is naturally associated with the true musician, is abundantly demonstrated in his masterly delineation of Tom Pinch, musician and organist to boot, and one of the novelist's most beautiful, lovable characters. Poor, simple, great-hearted Tom, he is the personification of the musical genius. Sensitive, shrinking ever from the world's rough touch, yet quick to hear the cry of the less fortunate, chivalrous in defence of the weak, withal a dreamer of dreams, the meanings of which he hardly understood, his

generous nature is akin to that of the Great High Priests of Music. His whole character has about it the essence of a Mozart or a Mendelssohn, a Chopin or a Schubert, and only lacks their artistic greatness.

Dickens in "Martin Chuzzlewit" deals with the uplifting power of music with no uncertain hand, as all who have read that remarkable work will readily agree. In the last chapter, where he makes Tom pour out the music of his heart and tell his life story through the medium of an organ, he has succeeded in accomplishing a task, which, when essayed by the average novelist, brings down upon his head the scorn and ridicule of the musician, who feels that the true function and meaning of his Art has been outraged.

It is only in comparatively recent times that the musician has taken the same place in the social scheme that his literary brother has long enjoyed. Many of the musicians of olden times knew little outside of their professional work. Nevertheless, there was at least one who was no less distinguished in a literary way as in a musical one. This was Dr. Burney, a contemporary and friend of the redoubtable Dr. Samuel Johnson. On Johnson's death, Burney had serious thoughts of becoming his biographer, and thus narrowly escaped wearing the mantle which fell on Boswell's shoulders. Dr. Burney was a man of exceptional charm, and it is said that he had all the grace of the Chesterfieldian school, with none of its stiffness or lax morality. His daughter, Fanny Burney (Mme. d'Arblay), became famous as a writer of books while still in her teens. She was probably the first woman novelist, and her works *Evelina* and *Cecilia* are classics.

WHY WE HAVE NO GREAT COMPOSERS.

MR. WILLIAM SHAKESPEARE, the well-known English voice teacher, whom, it will be remembered, has had an exceedingly broad and comprehensive and general musical education, recently gave the following opinion to the representative of a Los Angeles, Cal., paper:

"I would not say there were no great American composers, except that it is true, but it is true of England also. And there are few great composers anywhere. Your McDowell had his great side. Nobody could deny that he had genius. Some of his compositions are indeed beautiful.

"The Italian composers are amateurs for the most part. They are not devoted to the art, but to the idea of pleasing the taste rather than cultivating it. Some of the great performers are the same. Joachim appreciated the truth. He was an artist. When called before the curtain after a splendid performance he would say to the audience: 'Why, I am only an interpreter.' That shows the art and the soul of the musician. Paderewski is a great player, as all the world knows, but he lacks somewhat this delicate sense. He is a wonderful performer, yet the professional gymnast does marvelous feats.

"Even ragtime has its merits. It may lead to better things. Of course, it is not written by people who do not know, and played by those who do not care, but yet it may awaken the desire—touch the chord and evoke intelligent response. The great art is to move people, not merely to astonish them. It is in the ability to make the most of the instrument.

"This country needs institutions devoted to art for the sake of art. The purely commercial element must be eliminated. America has been too busy for this

The Children's Page

Edited by JO-SHIPLEY WATSON

FOLK SONGS AND FOLK DANCES.

ONE of the greatest pleasures in the world is derived from singing and dancing. Even savages make an effort to sing, for they utter queer grunts as they dance around their war fires, beating upon queer drums or hollow logs to keep time.

Before the days of pianos people sang to the clapping of the hands or to the accompaniment of odd-looking harps, violins and guitars. Their songs were of harvest-time, of love, of battle, of hunting, or about the every-day things that happened in their lives.

Long before men knew how to write music, or to print it, songs were kept in the memory and passed from one generation to the other. Every country had its own songs and dances, and these were passed down from father to son for hundreds of years.

In our time people have become very interested in these songs and dances from different nations, and many collections have been made of music sung by the "folk" of other days.

School children have been taught to sing and to dance these melodies. On the recreation piers of New York City children of the East Side have been drilled in these dances, and not long ago "A Children's Folk Dance Festival" was given on one of these piers under the auspices of the Park and Playground Association.

The pier was gaily decorated with flags and plants. Classes from other piers, who had shown proficiency, joined in the festival, so that little Italians, Russians, Hungarians, Americans and others had this pleasure added to their lives during the summer months.

There were about one thousand who took part in the dances, all in costume, and presenting a strikingly gay appearance. The dances included an Italian tarantella, an Irish reel, an English rustic dance, Norwegian, Spanish, Swedish and other folk dances.

Bands provided the proper music, and the usual popular dances of the day were given. It was a true festival, and many came to witness it.

While New York City has shown great interest in the Municipal Music Movement, many smaller cities have felt the same impulse to re-create the folk dances of other nations and many little school children over our land are being drilled in the practice of these charming dances and songs.

THE Greens had a new piano, and Eleanor was telling Mildred and the girl across the street about it.

"What's the name of your piano?" Mildred inquired of the girl across the street.

"Steinmake," was the answer.

"The name of ours is 'Pickering,'" said Mildred.

"Well, ours just came last night," piped Eleanor, "and we haven't named it yet."—*Woman's Home Companion.*

AN APRIL DAY.

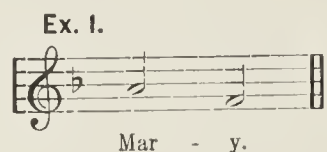
"This is April, the time of year when nature sings. Birds, trees, flowers, the water, even the little bugs in the earth feel the stir of music, and this thrill passes along into everything and we are all very sure that something pleasant is going to happen.

"So first of all I'm going to tell you how we may feel that pleasant thrill ourselves this April day.



ITALIAN FOLK DANCE IN SPRINGTIME.

"Instead of the plain prosy way we have been saving our names, let's put them to music like this:"



"Oh, that'll be fun," said Mary, clapping her little hands with joy. It was the baby class, the kindergarten children, and Miss Marsh wanted very much that they should remember this April day at her studio, because she knew that even a tiny seed of beauty planted in the memory of the littlest child will grow and grow and never be entirely forgotten; so Miss Marsh began planting seeds of music just as farmers plant seeds in springtime, and her ground was fertile and rich, and the seeds grew and grew.

"And now, Bonita," said Miss Marsh, going over to the piano. "Let's put your name into tone; what shall it be, I wonder."

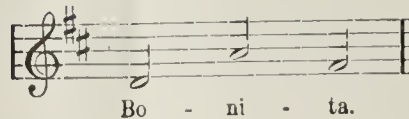
"I've got five notes to my name," lisped Bonita.

"Well, how did you know that?"

"'Cause I knows it's Bo-ni-ta, teacher says so," and the little maid folded her little hands to put an end to the question.

"You are right, Bonita, and I think it will sound very sweet in tone if we say it this way:"

Ex. 2.

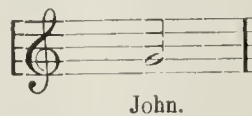


"Come, John," said Miss Marsh, bringing the bashful John from the back row. "I wonder who can tell how many tones we will have to use for John."

"One!" shouted all the class.

"Then let's have it on 'G,' like this:"

Ex. 3.



Then they went around the class finding the names and singing them.

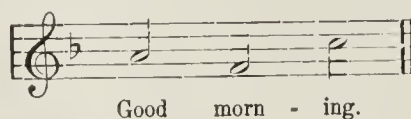
"How do you suppose we could say 'Good-morning?' Should we say it in tones that go up or in tones that go down?"

"In tones that go up," said Mary, decidedly.

"Yes, indeed, we should never say 'Good-morning' in tones that went down hill."

"How would it sound this way?"

Ex. 4.



"We must not forget the name of our month. Come, let's all play it in every octave on the piano, like this:"

Ex. 5.



"Who knows the flowers in April?"

"I do," Miriam answered. "They're crocus, violets, Johnny-jump-ups and snow-drops."

They put them into tone, just as any of you can do if you try very hard.

"Now we come to the most joyous festival of the year; who can tell?" Miss Marsh looked around the class and waited, but no one answered.

"Oh, can't anyone remember about the bunnies and eggs and lilies and music?"

"Easter!" shouted the class.

"Good, and I shall want every one of you to put that glad Easter name into tone for our next lesson, and then we will give a prize for the best tonal picture of that name.

"We must not forget the real singers of that April festival—the birds. We can listen to this choir every day; the

sopranos are the robins, very joyous! they go, like this:

Ex. 6.



until some one frightens them, and then they go up and down the scale faster than any of us can play, like this:

Ex. 7.



"Every one must have a robin in his yard, so it will be quite easy to listen to the bird's scale practice and to his song. I wonder who has a phoebe bird that sits on the piazza rail and sing this queer little refrain in German 'Phoebe ver-bliebt, Phoebe ver-bliebt (Phoebe remain, Phoebe remain!)?"

"For the woodwinds of our orchestra we must go just outside of town to some marshy place and listen for the red-winged blackbird. He sits on some swaying stalk, perhaps a cat-tail, and gives out a reedy tone like Pan's flute."

"Oh, please tell us about Pan's flute," John said, opening his big brown eyes wonderingly.

"Some other time, John; there's so much in April, and Pan really belongs to summer, when the reeds are big and ripe.

"Perhaps next time we can go out to hunt the red-winged blackbird. It's a strange thing that no two people seem to catch his words aright. Some say it's 'O-ka-lee,' others that it's 'Conk-a-ree,' or 'Kong-quer-ree,' or 'Goo-gl-ee,' or 'Gug-lug-gee,' but you will see that all agree on the vowel, so for short let's call his song 'A Study in H.' He will be gurgling it at the edge of some swampy place in April."

"Please, Miss Marsh, can't we go to the swampy place next time?"

"If it is warm enough," Miss Marsh said, as she gathered up the lesson books. "Anyway, we can try this April to find music wherever we can, for it is hidden away at the heart of every beautiful thing in nature; we shall hear it if we only listen deep enough."

FIND SEVEN AMERICAN COMPOSERS.

(A Game in Acrostics.)

THE first letter of the following plants will spell the name of an American composer. Print the words upon separate cards and distribute them as follows: To number one give Marigold, Alfalfa, Salvia, Orchard-grass, Nuts. By arranging the cards in correct order the player will get the word "Mason."

To the second give Fern, Oxalis, Oleander, Tuberose, Evergreen. To the third, Cherries, Herbs, Artichoke, Dandelion, Wormwood, Iris, Clover, Kale. To the fourth, Marigold, Azalea, Carnation, Dahlia, Orange, Wisteria, Elder, Lilies, Lilac. To the fifth, Pears, Apples, Raspberries, Kale, Elm, Rose. To the sixth, Nuts, Egg-plant, Vines, Nasturtium. To the seventh, Honeysuckle, Endive, Rosemary, Bittersweet, Egyptian-lotus, Rhododendrons, Trumpet-vine. To the eighth, Rhubarb, Onions, Gourds, Elderberry, Radishes, Sage. As favors, give American flags. After the game the leader should tell about each composer and his work, playing short pieces to illustrate points.

LITTLE PLAYERS' ALPHABET.

straight and you will play
ht.
ore you can play with the fingers
must first learn to play with the
n't" leads to No Where.
t watch the clock.
h day, a new phrase memorized.
gering counts for more than you
ie.
in all of your daily practice.
d the tied notes.
istry is good fuel to use when
ke up music study.

your local music club. It will
ou a place to play publicly.
right on trying after every

hands are like the drums in the
tra, they give character and must
wobble, but come out strong and

ronomes were invented for your
Do you own one?

ody can do your practicing for
so practice well and then stop
ling about it.

come bashfulness and nervous-
Stiffen up and say, "I can."

are every lesson as though it
for public performance.

k finger action gives vitality and
to your playing.

s must be practiced also. Have
respect for the rests; they are
for your consideration quite as
as the notes.

ose you put more mind and less
n at your practice.

e is the most important thing in
If you know what time is, then
n play, then you can sing.

ss you study Musical History,
is as empty of meaning as a
ge long dead.

accurate playing is not always
l playing.

en the distance between yourself
l cheap music.

y every new piece; play into the
sition, not over it.

can do all that others have done,
will.

pays you back in compound in-

PRACTICE PASTIME.

AMUSING GAME FOR LITTLE FOLKS.)

the class in a circle. One player
round the circle and whispers in
ne's ear an answer which he is
e to the next player who shall
him.

expressions that apply to prac-
ae; for instance, Charles whis-
number one, "With each hand
ely;" to number two, "A little
ne;" to number three, "Practice
perfect;" to number four,
" to number five, "With curved
and good tone."

comes after Charles, and asks
estion that may come to her at
ment. She asks number one,
did you come to the lesson?"
one answers, "With each hand
ely." She asks number two,
u like your teacher?" Number
s answers, "A little at a time." She
mber three, "What is the baby's

Number three answers, "Prac-
kes perfect." She asks number
low old are you?" And number
s answers, "Forte," and so on
the circle. For very little
this is extremely amusing, and
many valuable practice hints to
ss.

THE WAY TWO FAMOUS TEACHERS TAUGHT.

ANTON RUBINSTEIN.

(Born 1829: Died 1894.)

It was in the St. Petersburg Con-
servatory. Some one was playing the
Carnival of Schumann, and, as it did
not go, there was thunder in the air.
Rubinstein became more and more rest-
less and fidgety. Now and then he
would bring his hand down with a
bang in the bass, or else run his fingers
through his hair; but at last the storm
broke and he called down the furies
upon every piano student born or to
be born. Finally he smiled and sat
down to the piano and played the
Carnival to suit himself. At the last
measure he struck one tone and, turn-
ing to the miserable student, said in
triumphal scorn, while he pointed
downward to the tone that he was
holding with his other hand: "Do you
hear that tone? Well, that tone is
worth your life and more!" Then with
a wave of the hand he dismissed the
class and turned to solace himself with
a cigarette.

One of the conservatory professors
who was present at the lesson excused
the student by saying: "It is wrong
to expect so much from a boy." But
Rubinstein replied: "I expect very
little, but they come here, and because
they put their fingers down any way
on the piano think that is enough, and
that they are players, whereas the real
difficulty of piano playing lies not in
the playing of scale passages and
octaves, but in the production of a
certain quality of tone."

Rubinstein's tone was of phenomenal
timbre; he spent hours trying to imi-
tate Rubini's voice in his playing. "It
is only with labor and tears, bitter as
death," he said, "that the artist arrives
at perfection. Few understand this,
and consequently there are few artists."

FRANZ LISZT.

(Born 1811: Died 1886.)

Liszt rarely indulged in anecdotes
during the lesson, though he often said
droll and sarcastic things about people,
and the self-satisfied pupil rarely es-
caped without some cutting rebuke.
One day a certain young Englishman
came to the lesson with more arm
power than brains. He chose the A
flat Polonaise, by Chopin, and played
it in a deafening style. Liszt said
nothing for a time, then he got up and
slammed the windows with such a bang
that even the pianist jumped and
stopped his playing. "What is the
matter?" two or three of the pupils
cried. "Nothing, nothing," replied
Liszt, smiling. "I only happened to
see a sparrow out in the garden, and
I didn't want to have him frightened
away forever!"

In regard to practice, Liszt said:
"And never forget, when you have at-
tained to the heights of virtuosity and
intellectual possibilities, you have not
finished your work. For to remain at
the dizzy altitude of artistic possibility
you have to continue your daily slav-
ery, otherwise your highly trained
muscles and nerves and brain will relax
to a more normal tension."

"It is this fact which so often dis-
gusts the executive artist. I myself
have had spells of some such nausea,
and for days I have locked my piano
and given up music altogether."

When asked how much he practiced,
Liszt replied: "I never kept count of
the hours I practiced, but I am sure
that for many years it was never less
than ten hours a day."—J. S. Watson.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Music Supplies

A reliable source from which to procure promptly and economically all that the teacher requires for every purpose connected with professional work means a vast saving in time, energy and money; there are many music stores, but very few really complete stocks of music and music books—stocks from which one may select or order anything outside of the ordinary every day publications; and very often even in that respect the limited variety leaves much to be desired.

There are reasons for this condition—most music dealers are mainly interested in the sale of pianos, organs and small instruments and depend almost entirely thereon for their profits; if they carry a stock of music it is largely because such a stock is likely to attract possible customers for other merchandise, and as music selling is unprofitable the least amount possible is invested in a stock of music. If there is much displayed it consists almost exclusively of flashy titles of alleged "popular" music, bearing about the same relation to music proper as does the "Police Gazette" to "Harper's Magazine;" in fact, we would not be surprised to see the former displayed next to the latest "hit" from "dear old Broadway."

For these and for other reasons that we could cite, the earnest music teacher is often compelled to ignore the local dealer and to send elsewhere for the material required for purposes of instruction. The one all-around reliable MUSIC STORE is that of THEODORE PRESSER COMPANY, of Philadelphia, a house not interested in the sale of pianos, but one from which it is always possible to get all music supplies of a standard character—no matter where published—on terms more liberal than those quoted by any other house in a position to furnish promptly everything a music teacher needs.

The merits of the Presser Catalog are too well and too widely known to require special mention here; every teacher who reads THE ETUDE consciously or unconsciously recognizes the position of this house in the field of practical music teaching in all its branches, and every reader who is also a patron of our "Order Department" knows that we make no claims that are not borne out in actual practice.

Teachers who are not already in touch with our mail order system should get acquainted with it.

Advance of Publication Offers.

We desire to draw the particular attention of all earnest music students and musical people to these Publisher's Notes pages, and particularly to the special offers in *advance of publication* mentioned hereon. To the best of our knowledge not one of these advance offers has ever disappointed one of our patrons, many of whom have standing orders with us for every book we publish. It is one of those happy combinations of interest that is sometimes presented. Our patrons receive valu-

able and necessary musical works at the actual cost of paper and printing, and we, as the publisher of these books, have the advantage of introducing our works among a large number of interested persons promptly and at little expense.

Remember that the price of *advance of publication* offers is just about the cost of manufacture, just the paper and printing expense, and that the works are delivered the moment that they appear from the press, that the price is always so low that no one can be disappointed. One of the reasons for writing this explanation is to impress on our readers the fact that it is not possible to send the work ordered in *advance of publication* until it is published, and that it takes time after a work is announced in press for it to become a reality.

The Risen King. The Dawn of Hope. Complete Easter Services for Sunday-schools.

Our new Easter Service, The Risen King, has met with a very favorable reception, and our Service of last year, The Dawn of Hope, is still in demand. We aim to fill promptly all demands for musical material for Sunday-school work of whatever description. Those who are still in need of Easter Services, music and books may rest assured that their orders will be filled with the utmost despatch. Copies of these Services may be had in quantities at our usual liberal rates.

Easter Music and Books.

We always aim to have a number of novelties for each of the great Church Festivals. This year we have four new Easter anthems, all of which have met with much favor. In addition to these, many of last year's anthems of the old favorites have been in demand. We can supply promptly anything in the line of Easter music for churches of all sizes and attainment; also for soloists and for Sunday-schools.

We are always glad to give advice and assistance to any choir leader or organist in the making up of suitable programs for any and all occasions.

Summer Schools.

There is hardly a progressive teacher or ambitious student who nowadays rests for the whole summer. It is getting to be more and more the thing to spend part, or even all the summer, in recreation and study combined. Many schools and leading teachers have found it very much to their advantage and very pleasant work to establish a school at some mountain, country or seashore resort, and turn their summer into profit as well as pleasure.

The March number began announcements of this kind, and following our attractive form last season, we are grouping the summer school advertisements on certain pages. This issue will carry a number of these announcements, the May and June numbers more.

We draw the particular attention of

all those who contemplate having summer classes to the value of these columns as the means of publicity toward reaching those teachers who desire to brush up, to those students who desire to continue their studies with prominent teachers during the summer. We make a special price for such advertising. We desire to draw attention to the fact that the circulation grows larger and larger, and it is necessary that the issues go to press earlier and earlier, and the May issue will go to press on April 5th, so all orders should be sent to us promptly.

Editions of Theo. Presser Co. Publications Reprinted During March. As usual, we have a number of piano collections being reprinted. This is not hard to understand, because our collections are different from those of any other publisher. Every composition in every one of our books is inserted for its own merit. Usually one piece of music sells a book. Understanding the above it is not hard to understand why our collections sell to a greater extent than any other collections published.

Those reprinting during the month past were Album of Favorite Compositions, Engelmann; Album of Lyric Pieces; Musical Picture Book, Octavia Hudson. The above are all 50-cent albums. MacDowell's Six Poems After Heine is reprinting, as well as one of the popular 50-cent collections of anthems, the one entitled Anthem Devotion. The Coming of Ruth, by Noss, is also on press, as well as a number of volumes of the Presser Collection, including Schumann Op. 68 and 15 combined, and the well-known Technical Studies for the Pianoforte, by Plaidy. The Violin Method, by Tours, is also printing.

Of our later works those published for the first time during the past year we mention Musical Dictionary and Pronouncing Guide, by Redman, and a small volume which has found great favor among teachers and earnest students, Master Rules for Successful Pianoforte Practice.

Any of our works will be sent to teachers on inspection at our usual liberal professional discounts. Complete catalogues cheerfully sent for the asking.

A Long-Needed Scale-Book.

Mastering the Scales and Arpeggios, a new and

comprehensive work upon this most important branch of technical musical education, by James Francis Cooke, is now in preparation. The book is first of all a thoroughly practical scale-book comprehending all of the standard forms of scale exercises, suited for all the needs of regular daily scale practice. This said, the work starts out upon vastly more comprehensive lines and although it may be used with any system or method of music study it is in many respects entirely original in its presentation of hundreds of difficult points which continually bother the student. The preparatory section of four chapters gives the material for teaching everything the beginner should know about the keys, introducing many ideas which are the fruit of the writer's twenty years of practical experience as a teacher. In other words, this book starts to teach the scale principles in such a way that the youngest pupil may undertake it at once. The scales are given at first in one octave form. The scale fingerings come later in the volume. The chapter on velocity is unique since it gives a systematic means of developing the scales to the highest possible velocity, showing how a speed of

one thousand notes a minute and even higher may be attained through systematic work. All the minor scales are explained and there are many invaluable writing exercises in the work. One chapter is devoted to the *History of the Scale*. The Arpeggio section is adequately treated. The aim of the author has been to make the most complete and yet the most simple and direct work of its kind. Some time must naturally elapse before this work can be published as the engraving and printing will demand much painstaking work. As usual with a new work of this description we shall offer it to our readers prior to the actual date of publication at a price which just about covers the actual cost of the making of the book. This advance of publication price is 30 cents.

\$600 Prize Offer for On the 31st of Vocal Compositions. March THE ETUDE Vocal Prize Competition came to a close. There is a surprisingly large number of contestants from practically all over the civilized world. It may take some little time before a final decision is reached as to the winners, but we shall make



ANNOUNCEMENT EXTRAORDINARY

IN PRESS

NEW CONCERT WALTZ

BY

MOSZKOWSKI

THE MOST IMPORTANT PIANO PIECE EVER
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We have much pleasure in calling the attention of the musical public to the most recent composition by this eminent modern writer, which he has named:

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That this work is destined to surpass in popularity the same composer's wonderfully successful waltz in E, Op. 34, as well as his other well-known waltzes, is the opinion of competent judges. The principal theme of this piece is one of those rare melodies which seem to haunt one after even a single hearing. All the themes are of exceeding interest and the technical working out is brilliant and masterly. There is not a single superfluous note. As a whole, the work is not more difficult than the waltz in E, but it will prove more interesting to practice.

Concert players in search of a novelty or teachers in need of an advanced exhibition piece need look no further. This is a permanent addition to the classic repertoire.

We have obtained the exclusive rights to this composition for all countries.

For Introductory Purposes, we are offering copies of the new waltz at the Special Price, in advance of publication, of 40 cents, postpaid.

Theo. Presser Co., Philadelphia, Pa.

the announcement at as early a date as possible. The utmost care will be taken by the judges. All unsuccessful manuscripts will be returned as promptly as possible after the final decision has been reached. The interest aroused in this contest has been most gratifying.

A New Anthem Book.

We have in preparation a new anthem book which has not yet been named. For the time being orders will be received for simply "the new anthem book." It will be along the lines of our other popular anthem volumes which have made such phenomenal successes. Those who are acquainted with our "Model Anthems," "Anthem Repertoire," "Anthem Worship," "Anthem Devotion" and "Anthems of Prayer and Praise" will know exactly what to expect in the new volume, as it will be along similar lines. The anthems in the new book will possibly be a grade simpler than those in some of the others, and will contain more anthems without solos, so that they will be suitable for the average choir. The selections are being made from our anthem catalogue

with the greatest care, and it will contain the cream of our anthem publications for the past three years.

All those who are desirous of securing a copy of this new anthem book as a sample may do so by remitting to us 15 cents, and the book will be sent, postpaid; or two volumes will be sent for 25 cents.

Album for the Young, Op. 131.
By F. Spindler.

This volume will be continued special for current month.

This work is an old one in a dress. There are three books in the form, and in our new edition the three books will be published in one and the price of our edition will be less than one-third of the price which they could be purchased in the form. Our advance price is but 25 cents on the entire volume. This work begins with the first grade studies and passes through the second grade. The studies are all short and pleasing. The work will receive a thorough revision before it comes out. This volume contains excellent teaching material for any practical teacher. It will be published in the Presser Collection.

Remember that the work may be purchased for 20 cents, postpaid.

Operatic Album for the Pianoforte. We have been actively engaged compiling a new

work of operatic melodies. The work is about finished, and this month will no doubt be the last that it will be offered at reduced rates. It contains the most pleasing numbers that are played in parlors at the present time, and all the old forgotten opera tunes will be avoided, and will be a modern operatic album. Those melodies that have retained their hold on the public, such as Sextet from Lucia and the Quartet from Rigoletto will be retained.

The volume will be as attractive as it is possible to make it. The special price will be 20 cents, postpaid.

Vocal Studies.
By H. W. Petrie.

This volume is now undergoing revision in the

form of adding words to each exercise. This makes a decided improvement and will make the studies all the more valuable.

The advance price will continue during the present month. That price is 25 cents.

New Beginners' Method.

The New Beginners' Method progressing first

The work is about complete and are almost ready to send pages to printer. It is a work in which every piano teacher who has work with beginners should be interested. There will be nothing in the volume that ever appeared before in an instructional book. The material is all new and fresh. The work will be as close to kindergarten method as it is possible to make a pianoforte method, and every child who is three or four years old should be able to take up this work with the assistance of the teacher. Every teacher who has to do with beginners procure at least a sample of this new method. Our advance price is 20 cents.

New Parlor Album for the Pianoforte.

We have in preparation a new pianoforte album

a work for which there is always a great demand. The pieces selected for this album will be chiefly in or about the third grade. Pieces which one can play for home entertainment or recreation such as will appeal to the average

er. The pieces will all be new attractive, such as have not appeared in any previous volume. The e will be printed from especially plates, and will be gotten out in some style.

introductory purposes in ad- of publication the special price 20 cents, postpaid, if cash accom- the order. If charged, postage e additional.

ctive Piano We will continue or Studies, during the pres- 23. By ent month the Horvath. special introduc- tory price on this volume. The volume is nearly and this will probably be the onth for the special offer. It is oughly modern teaching work, ning a number of characteristic ell contrasted studies. It is the of a work the study of which sult in increased technic, as well ore comprehensive musicianship. ers and pupils alike are always lookout for a good, new study This work will prove satisfac- all particulars.

advance price will be 20 cents, id, if cash accompanies the or- f charged, postage will be addi-

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volumes now ready are "Left Teehnic," "Hands Together," es and Chords," "The Trill" and gios."

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nnant. An The preparation a by Frank of this new op- ville and eretta is now well f. Lehrer. under way, but we shall continue cial offer on the work for a me. We have made the price y low in order to afford all ho may be interested in oper- a opportunity to examine the ell in advance of preparation.

is a very bright and melodious nd should prove very effective roduced by a group of young It is especially suited for ttending preparatory schools, hools and colleges. It may be d at very reasonable expense,

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This work is now ready, and the special offer is hereby withdrawn. We feel sure that those who have availed themselves of the opportunity of securing this comprehensive little volume of traditional children's songs at an exceptionally low price will be thoroughly satisfied. We shall be pleased to send the work for examination to all who may be interested.

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We will give our subscribers an opportunity to purchase copies at a very low rate in advance of publication, and will make the advance price but 25 cents, postpaid, on the entire volume.

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SINGERS WANTED everywhere to sing that irresistible "Swing Song" and the beautiful ballad "Come Peep, Little Moon," from the "Vizier of Venus." Special during April, 15 cents the copy or both for 25 cents. P. S. Gilman, Columbia, S. C.

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THE PROFESSIONAL STANDING of some of the graduates of the Faust School of Piano Tuning of Boston, Mass., is shown by the following members of the graduating class of 1912: Miss Lorena Cannon, formerly Normal Instructor in the New England Conservatory of Music; Mr. B. T. Shaw, first trombone, Second Regiment Band, N. G. S. M., Bangor, Me.; Mr. G. F. Callaway, solo clarinet, Hood's Concert Orchestra, Richfield, Utah; Mr. R. A. Bosworth, pianist, Academy of Music, Northampton, Mass.; and Mr. W. D. Herrick, solo clarinet, Hotel Somerset Orchestra, Boston, Mass.

FOR THE FIRST TIME in many years the Ivers & Pond Piano Company's advertisement is to be found in this number of THE ETUDE inside on page 289 instead of on the back cover. Half a page is used to call at-

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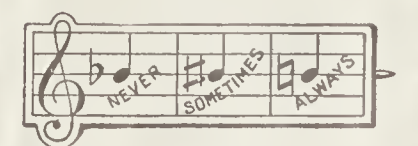


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SAN FRANCISCO aims to have a municipal
opera house at a cost of \$750,000. The prime
movers in the scheme are members of the
San Francisco Musical Association. \$100,000
have already been subscribed.

BOSTON opera has been mainly supported
by Eben D. Jordan, who has paid the deficits
for the last three years. He is now getting
tired, and has announced that he will with-
draw his support unless the box-holders and
a committee of guarantors agree to share
the expense.

FEELING that St. Louis ought not to be
musically behind other large American cities,
Adolphus Busch has offered \$50,000 toward
the erection of an opera house, provided the
remainder of the half million dollars necessary
is subscribed within the next six months.

THE Music Department of the city of Bos-
ton has provided for regular public organ
recitals. One of these, held during the month
of February at the First Church of Christ,
Scientist, drew an audience of five thousand
and five hundred people to hear Mr. Walter
E. Young play upon the fine Hook & Hastings
instrument in that church.

THE Bach choir, of Bethlehem, Pa., is
again under the direction of Dr. J. Fred
Wolfe, formerly head of the Music Department
of the University of California. The next
Festival will be held May 31 and June 1 at
Lehigh University. Bach's *B Minor Mass* will
be sung. Charles M. Schwab, the steel mag-
nate, has given \$2,500 toward the production.
Many of the singers who took part in the
previous festivals will participate in this one.

Die Signale, the Berlin Musical paper, pub-
lished by the former music critic of the New
York *Staats Zeitung*, August Spanuth, claims
that the American daily papers give far more
attention to musical criticism than the Eu-
ropean papers. This, of course, is largely due
to the fact that dimensions of American pa-
pers are usually much greater than European
journals. Naturally more space can be given
to music.

THE Lawrence Conservatory of Music, a de-
partment of Lawrence College, at Appleton,
Wisconsin, held its first Music Festival on
January 1 and February 1. A chorus of 150
adults, 500 children, the Minneapolis Sym-
phony Orchestra and several soloists took
part. The principal choral work was Grieg's
Oaf Trygvasson. The concerts were very suc-
cessful.

At the fortieth anniversary concert of the
Philadelphia Orpheus Club, held in the Aca-
demy of Music, a tablet, erected to the memory
of Michael Hurley Cross, a well-known local
musician, was unveiled. David Bispham and
John F. Braun assisted at the concert, the
chorus was augmented to 130 singers, and
forty-five members of the Philadelphia Orches-
tra played the instrumental parts.

A MEMORIAL concert was recently given in
New York on the anniversary of the birth of
Julian Edwards. Mr. Edwards was an
Englishman by birth, but lived the greater
part of his life in this country, doing much
splendid work in the aid of music. His
operas, cantatas, part songs, anthems, and
similar work have won for him a high place
in the esteem of all who have the interests
of good music at heart.

SOME musicians may have an idea that the
mandolin and the banjo are instruments which
have fallen out of fashion. This may be true
as far as the old-fashioned manner of treat-
ing them is concerned. The best teachers,
however, learned that it was possible to play
certain good music on these instruments, and
new and larger instruments of the mandolin
family have been devised. At a recent con-
cert, given in Boston by the Festival Mandolin
Orchestra, three hundred players took part.

HERE is a new value for a fiddle. A barber
in a little town in the middle west heard one
of the young men of the town playing upon
an old fiddle. Immediately the barber, who
had studied the instrument in the land of
song, garlic, olives and macaroni, proposed
that he give his shop in trade for the fiddle.
The "swap" was made. (Just here the
romance stops—just at the exciting point—
just where we are all wondering what the first
owner of the violin did to the barber's cus-
tomers.)

LORADO TAFT has been selected as the
sculptor for the bust of the late William H.
Sherwood, which is to be erected in Chicago.
If any American musician deserves a bust Mr.
Sherwood certainly did, for in addition to
the value of his services as an artist he
strived to give an impetus to all things Ameri-

can in musical education. THE ETUDE
continually received letters from him upon
point. The subscription list will be closed
June. More money is needed right now
to carry through the project, and those who
sire to see a fitting memorial for this
American musician should send their con-
tributions to Mr. Walter Spry, treasurer of
fund, 625 Fine Arts Building, Chicago.

TURNING down an opportunity to make
debut in New York at an important sym-
phony concert, because reverence for the Sa-
vian was greater than the ambition to suc-
ceed, all costs seems unusual in this day and
age. Yet Miss Cecile Ayres, the American
who has made many successful European
appearances, paid a silent compliment to
faith of her fathers by refusing to make
debut on the Lord's day. However, she
make her debut in America with the Dan-
delion Orchestra (New York Symphony) at the
Philadelphia Academy of Music on February
and was greeted with an ovation after the
difficult Grieg Concerto. Miss Ayres
pupil of Gabriellowitz, Safonoff and
noted teachers. Her playing is character-
ized by a wholesome vigor and keen artistic
intelligence. She is a daughter of the well-
educated, Dr. E. E. Ayres.

A FRENCH journal has pointed out that
that in America the prices paid to con-
ductors are soaring as high as those paid to
singers. Strinsky has been engaged by the
Philharmonic Society of New York at a
salary of \$25,000, and a similar amount was
paid to Gustav Mahler. Karl Muck has been
engaged to conduct the Boston Sympho-
ny at a salary of \$28,000, and large amount
paid to Carl Pohlig, of Philadelphia;
Erick Stock, of the Thomas Orchestra;
Kowski, of the Cincinnati Orchestra, and
other conductors. "Unfortunately," con-
sider our French contemporary, "the prospe-
ct of the players in the orchestras are not
brilliant than heretofore."

Abroad.

PADEREWSKI has retired to his home
in Switzerland to devote himself to the
composition of an opera.

FELIX WEINGARTNER has completed his
rewriting Weber's *Oberon*, so as to be
in the libretto and rescore the opera. The
version will be heard shortly in Hamburg.

A GUSTAV MAHLER FUND has been set
up in Vienna for the purpose of provid-
ing a fund for the musical education of stu-
dents with talent but without the necessary
for study. The founders of the movement
are the widow of Gustav Mahler, R.
Strauss, Ferruccio Busoni and Bruno V.

THE young British composer apparently
as much difficulty in obtaining recognition
his American cousin. A young musician
according to the London *Star*, recently a
well-known musical wit what costume
should wear at a fancy dress ball
answer he received was, "Go as an
British composer—for he is never recog-

A LONDON magistrate recently gave
sound advice to a street singer who
brought before him on a charge of be-
ing "Try to improve your singing," he said
you sing nicely and people like it, that's
right. If you sing badly, and they don't
like it, that's begging."

MRS. FANNIE BLOOMFIELD-ZEISLER
appeared before a London audience af-
ter an absence of twelve years. Her success has
been immense. No pianist has appeared in
for some time who has been accorded such
enthusiastic reception. Her success in
has been equally great, and Berlin has
failed to endorse the opinions of the
great European music centers.

ITALIAN papers are commenting on the
fact that Tullio Serafin, chief conductor
Scala Opera House, Milan, has refused
patriotic reasons to accept an engage-
ment as conductor at the Royal Opera in Vien-
na three years at a greatly increased salary.
The relations between Italy and Aus-
trian Hungary have been somewhat bitter
long time.

INTEREST in music increases every day
are now informed that land tortoises
caught the popular fever. Dr. Girtan
laments that when the town band of St.
began to play on the square near his
all his tortoises at once ran to the fence
remained motionless, with heads erect,
the end of the number.

The *Musical Antiquary*, an English
terly magazine of great historical in-
terest, contains in a recent issue an interest-
ing article on English magazines, containing

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re the early part of the nineteenth century. A glance at the pages of this journal shows one to realize that the world owes a debt to the patient scholars who dig into the past to preserve for us some relics of the art of music.

A WOMAN'S orchestra has been formed in New York under the direction of Elizabeth Sprague, a talented pupil of Max Bruch. Owing to the difficulty of obtaining ladies to play wind instruments, it has been decided to limit their public appearances to the string section of the orchestra, as there is no need for an orchestra of half men and half women in an orchestra-ridden city like New York. At the first concert, however, men were employed for the wind section.

GERMANY has been given over to gala celebrations of the two hundredth anniversary of the birthday of Frederick the Great, whose reign was for statesmanship of the highest order the foundation of the present German Empire. Frederick the Great was fond of music, and was especially addicted to playing the flute. When he was Crown Prince he became so absorbed in practicing the instrument that he neglected his other work, consequently his father forbade him ever to touch the flute again. Nevertheless he persisted under the able tutelage of one Quantz, an admirable flute player, who subsequently rose to great fame when his royal pupil ascended the throne. Frederick the Great composed many pieces for his favorite instrument.

REPORTS which have government backing are being made in France to decentralize music. Paris is at present the musical hub of France, and the other large cities are comparatively little artistic accounts. In order to combat this condition of affairs, which only result in hindering the better development of musical art, it is now considered advisable by many to let each of the larger cities have its own opera house and conservatory similar to those in Paris, to promote works at the different centers, and to broaden the musical field as much as possible. The present Minister of Education, M. Combarieu, is warmly in favor of the idea.

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MASCAGNI has followed the example of Leoncavallo and entered the London vaudeville field. It will be remembered that Leoncavallo conducted his *Pagliacci* at the London Hippodrome, for which he received a salary of \$5,000 a week. Mascagni is conducting his *Caratteria Rusticana* at the same institution, but it is said that his salary is double that of Leoncavallo. This huge stipend will doubtless console him for the fact that his new opera, *Isabeau*, which achieved an enormous success in South America, has been unfavorably received in Milan. *Isabeau* was originally to have been produced in the United States, but Mascagni proved so unmanageable, and so rapacious in his demands, that the American operatic authorities decided to get along without his marvellous new masterpiece. Mascagni made a fortune out of it in South America, where the unexpected is always happening. The opera has been ridiculed wherever else it has been produced.

NEIL FORSYTH, who is connected with the business side of Covent Garden opera, says that Covent Garden is the only large opera house, practically speaking, which is self-supporting. He complains, however, that the indifference of the British public to novelties places the Covent Garden authorities in a difficult position. Under these conditions the management can hardly be blamed for following a conservative course. "But when we are influenced by these conditions," he added, "we are reproached with commercialism in art, and when we lose our money, we are told that we should have known that we would."

A NEW work by Granville Bantock, the distinguished English composer, has been produced in Manchester. It is a setting for chorus and orchestra of selections from Swinburne's *Atlanta in Calydon*. Professor Bantock is apparently impressed with the relation of music and color, and gave special directions for the lighting of the hall during the performance. He believes that certain tonal effects are correlated with certain colors: pale blue, the clarinet violet, and so forth. Effects—the trumpet suggests scarlet, the flute Whether his ideas turned out to be successful cannot be decided until the critics have done talking about it. At all events the experiment is an interesting one.

THE question of copyright is always one of considerable interest, and the fact that 1913 will see an end to the copyright on the Wagner operas brings the matter into some prominence. The copyright laws seem to be in a somewhat chaotic state from an international point of view. The British government made a step in the right direction in attempting to secure an international uniform system. This effort has proved a failure, however, as other nations have not joined the movement. In Great Britain and in France copyright lasts for a period of 50 years after the composer's death; in Germany it lasts 30 years. Consequently Great Britain and France will be protecting German music 20 years after Germany has made it free. In the United States copyright lasts for 56 years, irrespective of the length of the composer's life.

IN consequence of the actions of the French Society of Authors, Composers and Publishers of Music, many prominent artists are eliminating the French numbers from their programs. The society exacts a fee, or royalty, on the public performance of the works of its members. This is done to ensure the composer receiving a share of the profits attached to the public performance of his works. It appears to be having a contrary effect, however. Lillian Nordica once paid a fee for the privilege of singing Debussy's *Mandoline*, but refuses to do so again. Maud Powell has removed the same composer's *Gottfried's Cakewalk* from her program, and other artists have followed suit. An American composer, Blair Fairchild, joined the society in 1902, but finds that it has injured his chances. He now desires to resign, but finds this impossible as the society holds his power of attorney, which is fixed at twenty years.

SOME patient mathematician has counted all the notes in Meyerbeer's *Huguenots*. There are 10,144 in the first act, 10,269 in the second, 13,344 in the third, 5,394 in the fourth and 3,665 in the fifth. There are also 904 other notes in a little piece written for Mme Alboni, making a grand total of 43,720. These figures serve to show something of the amount of mere writing the composer has to do in order to express his ideas in practical shape. Notes are to the composer what bricks are to the builder. How terribly ill-used the architect would feel if he had to lay his own bricks in addition to making his plans! Surely musical composition is the most laborious of arts. The painter may take his sketch-book into the fields with him and enjoy himself in Arcady with a clear conscience. The poet may, if he chooses, drink ambrosial nectar and whisper his rhapsodies into a sound-reproducing machine from a bed of violets, but the poor composer has to spend hours and hours laboriously recording his impressions on ruled paper behind closed doors.

THE great organ of the principal church at Eisenach, the birthplace of Johann Sebastian Bach, which dates back to 1697, and made illustrious by being played on by many members of the Bach family, has just been replaced by a new instrument. The case only of the old original has been preserved. The new organ has seventy-five stops and pneumatic action, and its opening was recently inaugurated by a performance of Bach's Mass in B minor.

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Q. Does it matter if music students play rag-time music during the time when they are striving to become proficient in music? (E. L. W.)

It depends on the amount played, in comparison with the better work done. Rag-time is really an imitation of negro music, the word "rag" being used to describe certain negro jollifications. It is rhythmic and syncopated, and should do no harm if played in moderation. But the student who has not fully developed his musical taste for higher things should decidedly let popular or trashy music alone during the hours of strict practice. Such a student should realize that the too-simple melodies of the popular school are only one unimportant phase of music. He should study Schubert for melody of a more expressive kind, and Grieg for variety in harmony, if he is not ready to attack Wagner at once. Then there is all of musical form to be learned, all the way from the simple song-forms of the "Lieder ohne Worte" to the sonata-allegro and other movements of the symphony. The latter will illustrate figure treatment and development by which the composer builds an artistic structure from the material of his themes. After that comes the entire realm of counterpoint, canon and fugue. The unenlightened student should certainly be too busy for much rag-time, while the enlightened student will not need much of it.

Yet, is some of its phases, rag-time is only syncopation driven to excess. The student will find some rag-time in almost all of the Russian, Scandinavian and Bohemian folk-music, and examples in the works of Dvorak, Greig or Tchaikovsky. The second variation of the Andante in Beethoven's Sonata, Op. 14, No. 2, is a specimen of rag-time as used by a great composer.

Q. Will you please tell me what it means when there is a rest above a note?—WELL-WISHER.

A. It means that two parts are united upon a single staff, and that one of these parts is at rest. You will find many examples of this mode of writing in the first measures of any fugue, where a single voice is sounding while the others are at rest.

Q. If in a piano piece the right hand is syncopated so that no note is struck on the first beat, is the first beat falling in the left hand accented with the same force that naturally falls upon the first beat of a measure?—MRS. L.

A. The note would probably receive at least as strong an accent as if it were upon the first beat, since almost every syncopated note is accented. As syncopation is generally the establishment of a temporary false rhythm, that rhythm is almost always accented to force it upon the mind.

Q. Can you give me a few terse rules for pronouncing Russian names?—P. P. Z.

A. There is no definite rule possible. But very often the accent falls on the penultimate syllable. There are, however, many exceptions. Thus Rachmaninoff is accented upon the second syllable. Most people pronounce Rimski-Korsakoff with the accent on the first syllable of each name, but a pupil of that master assures me that he also accents the penultimate syllable of the last name, Rimski-Korsakoff. The same rule holds with Polish names, as Paderewski, Moszkowski, etc.

Q. Are there traces of Scotch airs in Grieg's music? Does Puccini follow Wagner, or is he developing along new lines?

A. Grieg's music is eminently Scandinavian, chiefly Norwegian. If there is any trace of Scotch music in his work it is only the resemblance which is sometimes found in the folk-music of different nations. Puccini has not followed Wagner, except in the manner in which all the world has been influenced by him, that is in continuity of music, in dramatic libretto, and in uniting the music closely to the sense of the words.

Q. What does "bis" mean? I have seen it over the notes in a French pianoforte piece.—X. Y. Z.

A. "Bis" means twice, and "Ter" (more rarely used) means three times. In Europe one will often hear the audience shouting "Bis" after a well-executed solo, meaning the same as "encore," that is, "over again."

"Bis" is more frequently found attached to a line or two of the poetry in a song than to the music itself.

Q. Is there any special rule or way for counting five-four time?—ETUDE FRIEND.

Generally 5/4 is a combination rhythm, consisting of a 3/4 and 2/4 rhythm combined into a single measure. Sometimes one will find a dotted line in the measure to indicate this. Look at Godard's song, "The Little Daisy," as an example of this. But in Tchaikovsky's *Pathetic Symphony* my questioner will find the longest of 5/4 rhythms, and in this case each measure is a combination of 2/4 and 3/4, the other way round. The simplest counting is to give two unequal beats, one for the 2/4 and one for the 3/4. That would be the usual way for a conductor to beat the time. Sometimes, but very rarely, one may find a true 5/4 rhythm, with an accent on the first beat and the other four beats unaccented. Rubinstein's "Servian Song" is an example of this. But generally 5/4 is simply written to avoid giving 3/4 and 2/4 in constant alternation. And just as 6/8 is derived from 2/4 rhythm, 9/8 from 3/4 and 12/8 from 4/4, so there is a rarely used 15/8, which is only a derivation from 5/4. Scriabine has used this last-named rhythm.

Q. What noted composers have had children who have become famous as musicians or as great in art, science or literature?—L. F. F.

A. The most noted case is that of Bach, who had 20 children, ranging all the way from idleness to genius. Of his children four, at least, became prominent musicians. Wm. Friedemann Bach was a real genius, but went altogether to the bad and died in the gutter. Philipp Emanuel Bach had a talent of very high order, and during his lifetime was held to be even the superior of his great father. Alessandro Scarlatti had a son who was as great as himself—Domenico Scarlatti. Palestrina's sons were musical, but they died before they had fully entered upon their career. But such instances are after all the exception. There are but few instances of the children of great composers achieving greatness.

Q. Is it true that most all church chimes give the impression of being slightly out of tune? All the chimes I have ever heard have seemed out of tune to me.—H. VAN V.

A. This is because a bell gives other tones than its chief tone. We do not mean overtones, which would only affect the quality of the tone, but "by-tones," which might give the impression of a deflection from pitch to a sensitive ear. Yet if my questioner ever heard the great carillons of Antwerp or Bruges he would scarcely notice any aberration. This is because the apparatus for striking and sometimes for stopping the tone is more carefully regulated than in the ordinary chimes. In those cities there are great "carillonneurs" who play quite complex music upon the chimes or carillons.

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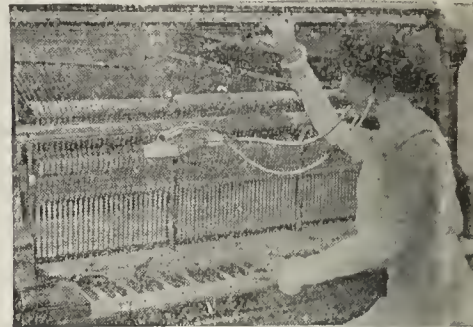
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QUESTIONS AND ANSWERS.

Continued.

Q. I am very much interested in finding out in how many ways a theme may be developed. I know that it can be inverted, contracted and made larger. What are the other ways?—J. C. S.

A. A theme may be augmented, diminished, transposed, rhythmically changed, varied, inverted (contrary motion), reversed (played backwards, as in a *Canone per voce et retro*) and simplified. With figures there would be these same methods and a few more such as expansion, contraction, rhythmic imitation, etc., besides.

Q. I have been reading your article on the turn, in your dictionary, for authority on how to play the turn in Paderewski's "Minuet." I could not decide with which to begin, the principal note or the note above. I have an edition beginning on the principal note. Why should it?

A. Your edition is quite right. The tempo is not very rapid and the note is a quarter-note. To play only four notes to it, which would be necessary if we began on the upper note of the turn (the note above the printed note), would make it sound too slow as an embellishment. There are many deviations in playing turns which depend upon the tempo of the piece and the length of the note.

Q. Are the terms *alto* and *contralto* synonymous, or is an *alto* something different from a *contralto*?—V. DE F.

A. There is at present no difference between these two terms, both meaning the lowest female voice. But there was a decided difference even a century ago. *Alto* then meant a male voice of high pitch, while *contralto* meant a female voice which sang against it. The very word "*alto*" gives us an idea of its old usage, for it means "high," and it was decidedly high in its compass, when sung by a male, but quite low when sung by a female voice. In a book of part-music of three centuries ago, I once found each part defined in a quaint verse. Here are the verses:

DESCANT. (Soprano.)

Ye little youths and maidens neat.
We want your voices, high and sweet.
Your study to the Descant bring,
The only-part that you should sing.

ALTO.

The Alto suits to nice young men,
Who can sing up and down again.
This surely is the Alto's way,
So study at it night and day.

TENOR.

In middle paths are all my arts.
I sing against the other parts.
They lean on me throughout the song,
Or all the singing would go wrong.

BASS.

My station is a lower lot.
He who to middle age hath got,
And groweth like a bear so hoarse,
Why let him sing the Bass, of course.

This may show the character of each part as once used. The tenor (derived from the word "to hold") held the melody, which was then not in the soprano. The highest part, ("Discantus," meaning "against the melody") gave a counter to the tune in the tenor part. From all the above it will be seen that the word "*contralto*" is a little more exact, for female voice, than "*alto*," although both are used.

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At dinner in a small town in Scotland it was found that every one had contributed to the evening's entertainment but a certain Dr. McDonald.

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"My voice is altogether unmusical and resembles the sound caused by the act of rubbing bricks along the panels of a door."

The company attributed this to the doctor's modesty. Good singers, he was reminded, always need a lot of pressing.

"Very well," said the doctor, "if you can stand it I will sing."

Long before he had finished his audience was uneasy. There was a painful silence as the doctor sat down, broken at length by the voice of a candid Scot at the end of the table.

"Man," he exclaimed, "your singing's no up to much, but your veracity's just awful. You're right about that brick!"—*Tit-Bits.*

SAINT-SAËNS ON GLUCK.

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It is to his ardor, no doubt, that I owe the necessary courage to make a thorough study of our ancient school, which has in it at first so little that is attractive. Speaking of the works of Gluck, some of which he had seen at the theater in his childhood, Berlioz declared that listening to them was worse than hanging; he could find nothing in this music which was not "antiquated and childish." Without disrespect to the shade of Berlioz, these works deserve more tolerant judgment. When at the cost of some effort one has penetrated into their secret recesses, one is rewarded for one's pains. There is grandeur and passion in these works, and an element of picturesqueness which is all the more delightful for being unexpected.

At the present time little is known of Gluck, in spite of the very praiseworthy representations of his works which have been given during the past few years. Nevertheless, if one delves into the obscurity which surrounds him, his genius shines forth as in the days of his greatest glory.

It is only just to render homage to Delarte, a herald who all his life proclaimed the high value of immortal works which the world does not know.

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"It was like this when Rubinstein, the dreamy-eyed, wandered here, happy and enchanted with the bells. Their music so haunted his ears that on his return to the chalet of the Grand Duchess Helene, whose honored guest he was, he wrote his famous composition, *Kammenoi Ostrow*, in which the soft chimes of the bells ring as sweetly as they do on the island.

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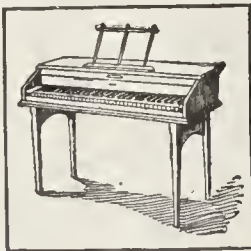
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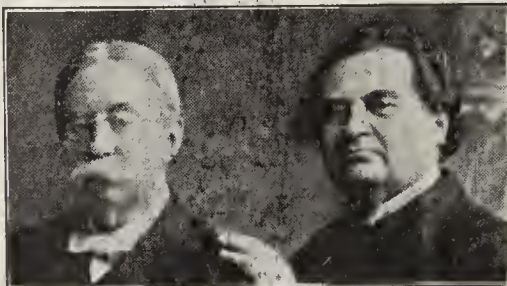
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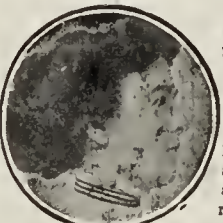
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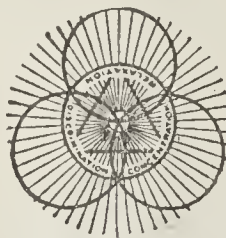
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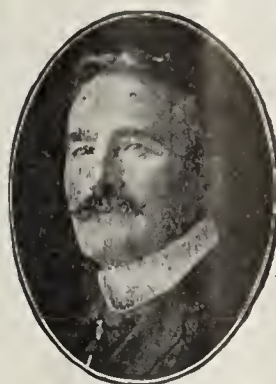


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"So! Verra weel blawn, indeed; but what's a sound, Donald, wi'out sense? You may blaw forever wi'out making a tune o't if I dinna tell ye how the queer things on the paper maun help ye."

"Ye see that big fellow wi' a round open face"—pointing to a semibreve (whole-note)—"between two lines of a bar? He moves slowly from that line to this, while ye beat ane wi' your fist an' gie a long blast."

"If ye put a leg to him ye mak twa o' him (half-note), an' he'll move twice as fast."

"If, now, ye black his face (quarter-note) he'll run four times faster than the fellow wi' the white face; and if, after blacking his face, ye'll bend his knee or tie his leg (eighth-note) he'll hop eight times faster than the white-faced chap I showed ye first."

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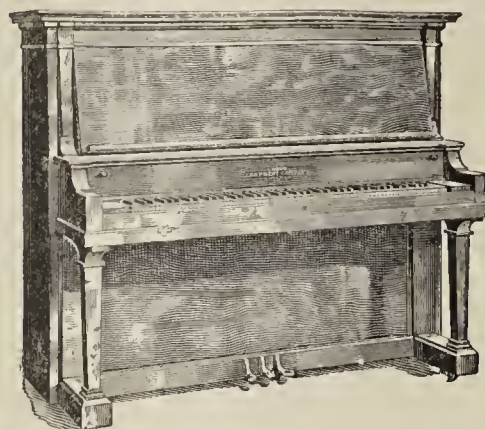
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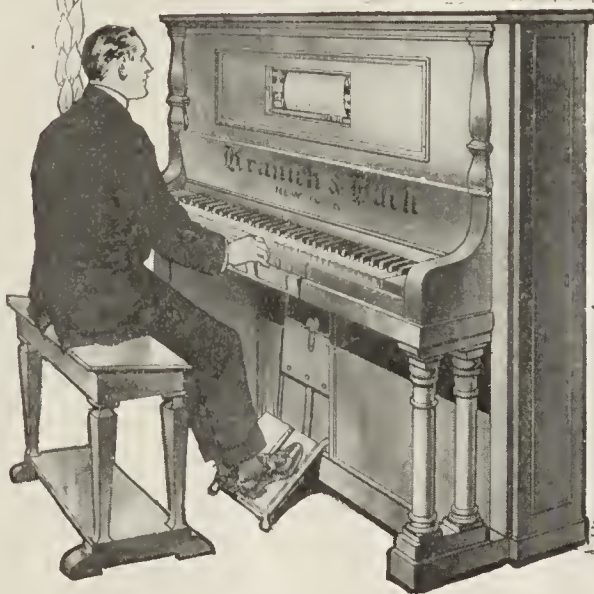
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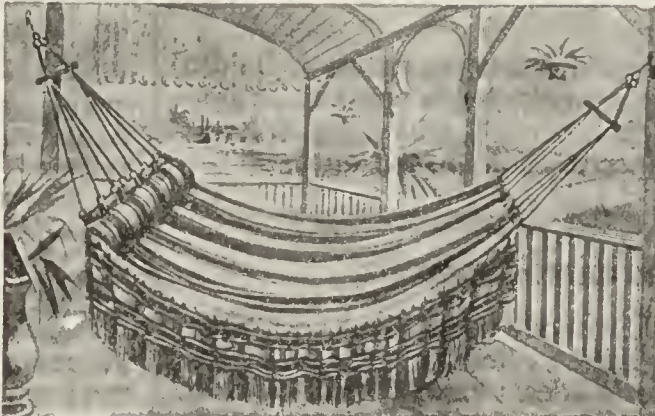
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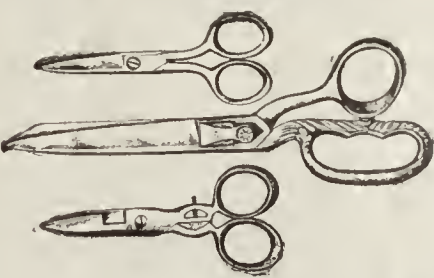
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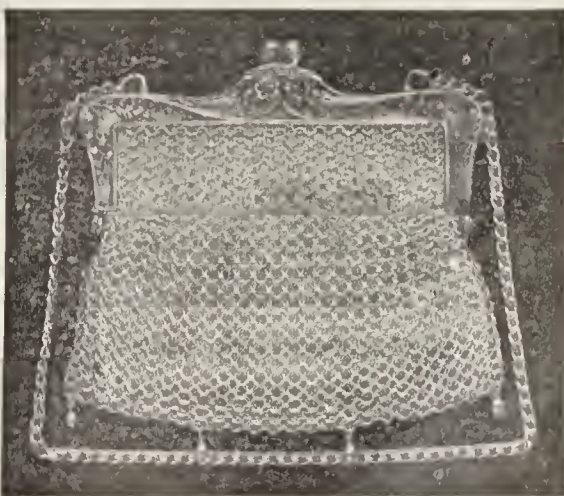
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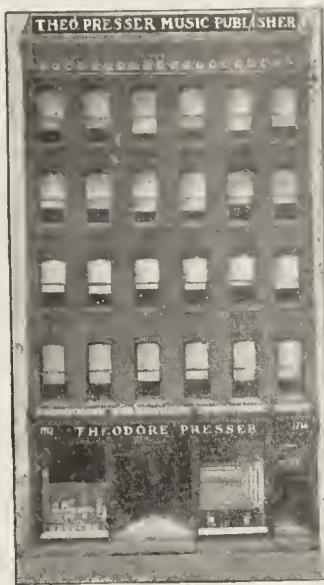
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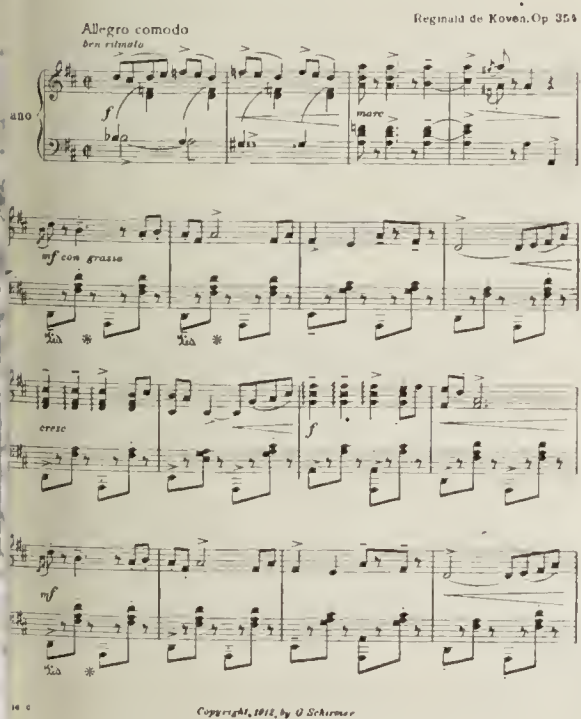
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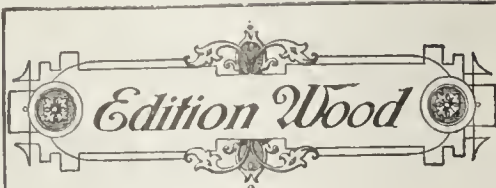
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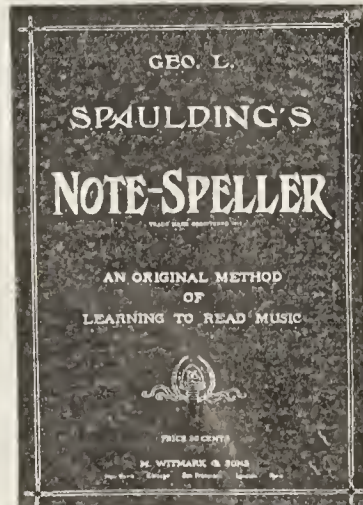
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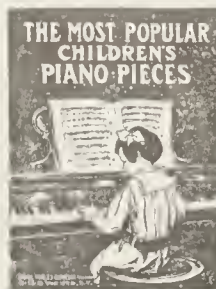
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THE ETUDE

MAY, 1912

VOL. XXX. No. 5



MAKE WAY FOR THE SKILLED!



THE difference between the artisan who makes five and six dollars a day and the laborer at one dollar a day is usually a difference of skill. Musicians are too prone to gape and wonder at the very success which with the proper industry, judgment and persistence might be their own. There is always room for skilled workers if their skill is of the kind that the world needs.

Hamilton W. Mabie has called our attention to the fact that "No one can hope for any genuine success who fails to give himself the most complete special education. The man of medium skill depends upon fortunate conditions for success; he cannot command it nor can he keep it."

Time and again you have seen able musicians pass into the legions of the unknown, forgotten, *passé* teachers simply because they have been content with their skill. The teacher who forgets the great fact that in order to keep in the vanguard of musical progress he must learn new things, do new things, think new things every day of his life will surely suffer. No matter how skillful you may be in one branch of your work you should seek to keep in touch with the best and newest thought of other music workers the world over.



DOES MUSIC CURE?



JUST a little while after Amerigo Vespucci discovered that this wonderful continent of ours was not Asia, but really a *Mundus Novus*, several thinkers in Europe were troubling their minds about the curative powers of music. In fact, as early as 1535 a Swiss doctor and philologist published a letter on "Sciatica Cured by Music." It should be remembered, however, that this man, Conrad Gessner, was simply following in the footsteps of that very David who by the magic of his harp playing refreshed the mind of Saul so that "the evil spirit departed from him."

In a very interesting article by Dr. Frederick Niecks, published in the English *Monthly Musical Record*, our attention is called to the fact that Hippocrates (460-359 B. C.), the Greek physician, known as the father of medicine, and Pythagoras (582-527 B. C.), the mathematician who devised the seven-stringed lyre, are both credited with having made cure of diseases by means of music. But the most remarkable fact which Dr. Niecks brings forth is that no less than sixteen works appeared between the years 1535 and 1807 which have to do directly with the therapeutic value of music.

We assumed that the discussion of this subject was of far more recent origin, and had associated it in our minds with the activity shown by Christian Scientists, New Thought Workers and the scientists in universities who have been devoting their time to the phenomena of hypnotism, psychology, etc. It seems somewhat astonishing to note that the whole field had been explored by other investigators, however pseudo-scientific, and that these investigators had been thoroughly convinced of the healing power of music.

Centuries of limitless endeavor on the part of the brainiest and best trained of men has done much to determine the therapeutic action of drugs. Nevertheless, the physician who would guarantee the action of a certain drug in all cases would be put down as a quack at once. With the tremendous pharmacopoeia of mineral and vegetable drugs, to say nothing of the bacteriological remedies, the modern doctor can doubtless prescribe with much more accuracy

than did, for instance, those physicians at whom Molière pointed his merciless wit. Nevertheless, all this scientific experience has not resulted in an infallible method of cure in all cases.

Knowing the often disappointing results of the ages of sincere pharmaceutical investigations, sensible people will be long in placing their faith in the ability of the physician who attempts to prescribe rhythms and harmonies for lumbago or gout, or who tells you that a Chopin *Mazurka* is a panacea for the *tic douloureux* or a Liszt *Rhapsodie* a cureall for floating kidneys.

It is very easy, however, for anyone to realize that by distracting the mind from the thought of suffering, certain kinds of nervous and mental disorders might be more readily relieved. Thus music may become a most beneficial remedial agent. The only danger is that the charlatan with an altogether empirical experience may employ this fact as a means for amputating the pocketbooks of the unwary.



THE PROFITS OF PERSEVERANCE.



WHEN Richard Wagner's autobiography appeared last year, we were very forcibly impressed by the fact that Wagner's immortal triumph as a composer was due quite as much to his wonderful perseverance as to his genius. His original mental territory was obviously very limited. There exists a little minuet written by Wagner in his early years which, under microscopic critical examination, hardly reveals the smallest germ of his subsequent greatness. Starting in this circumscribed and provincial musical domain he commenced to venture out into new and unknown lands with the bravery of an explorer. Persevering he finally touched the poles of his sphere.

Perseverance is really a kind of combination of industry and courage. The student who is confronted by difficulties and problems that seem insurmountable needs a strong will and a strong heart to keep up the journey. After all it is only a test. The strong are those who reach the goal, those who keep on, working more and more intelligently, fighting more and more valiantly. There is not a piece in your possession that you could not play if you persevered. Most of the difficulties in the way will be found to be imaginary ones. Working in the right way one may overcome almost any difficulty.

The hardest kind of perseverance is that which must be developed in the face of undisputed failures. If you will study the careers of great men you will find that failure only quickened their perseverance. The story runs that Carlyle loaned the precious manuscript of the *French Revolution* to a friend. The friend's servant mistook it for waste paper and tossed it into the hearth fire. Carlyle immediately started out to re-write the work, a task that demanded four of the best years of his life. Have you the courage, the perseverance of a Carlyle, a Wagner, an Amundsen? If you have, you possess something far more valuable than talent. The profits of perseverance are wealth, fame, victory and best of all the opportunity to be of real service to your fellow man. George Eliot, herself a remarkable example of perseverance, has left this beautiful little sermonette in verse:

Nay, never falter; no great deed is done
By falterers, who ask for certainty.
No good is certain but the steadfast mind,
The undivided will to seek the good:
'Tis that compels the elements, and wrings
A human music from the indifferent air.
The greatest gift a hero leaves his race
Is to have been a hero. Say we fail!
We feed the high tradition of the world,
And leave our spirit in our children's breasts.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

MUSIC NEAR THE ARCTIC CIRCLE.

IN a recent Society of International Music Monthly Review, Hjalmar Thuren writes on Eskimo music. This is a continuation of a previous article (mentioned in these columns), describing the work of Herr Thalbitzer and his phonograph at the East Greenland musical centre called Ammassalik. There, it seems, the Eskimo music flourishes as a native school, uncontaminated by the European musical influence that holds Western Greenland in base thralldom.

To begin with, the records have been transferred to metal cylinders. A study of these shows, first of all, that the songs are not based on our scale. In fact, as in much of our Indian music, all pitches are declared free and equal. To a European ear this seems primitive, but the records reveal unsuspected artistic power. The two investigators adopted for a standard the hundredth part of a semitone. The tunes were then transferred to our staff, but with each note goes a figure to show by how many hundredths it is flat or sharp of our scale-tone. This system proved that the music was not based on loose inaccuracy of pitch, but that each singer, having chosen his own intervals, would use them with absolute correctness as the true expression of his style. This argues a high degree of ability. Our scale, therefore, exerts no particular appeal to Ammassalik; in fact, European tenors seem only to arouse laughter.

The Eskimos show much taste in music and poetry, both of which play a large part in their lives. The infant, swinging in a bag on its mother's back, hears at first the simplest of lullabies—one long note merging into another. More complex songs come later. When the child has learned to talk, he is taught fables, about the birds, beasts, and fishes of the North. Salmon, whale, mink or raven play a part fully as interesting as the stories of European spirits or "Reinecke, the Fox." There are also nature songs in praise of the moonlight, etc.

The chief instrument seems to be the drum, a flat, wooden frame, with a skin stretched over it. This is struck (or rubbed) on the frame and not in the middle. Like the Indians again the Eskimos have a keen sense of rhythm. They will keep up a well-marked recurring figure on the drum while singing in a wholly different rhythm. Now and then they will skilfully let the two rhythms blend for a few seconds only to keep them independent until the next point of union. As Europe had a counterpoint of melodies, so here we find a counterpoint of rhythms.

Music is more than an amusement with the Eskimos. The Angakok, the Medicine-Man who can commune with spirits, makes some use of it, though he is more given to groans and wild cries. The ring of spectators and the darkened room in which he operates suggest a meeting of more civilized spiritualists. There are songs to ward off various evils, with slight, but definite, pitch-changes for different words.

More interesting, however, is what may be termed the legal use of music. When an Eskimo has been ill-treated or injured by another, he does not knife his enemy in the back, or fill him full of buckshot, as is done in civilized vendettas. Nor has he any such doubtful institutions as law courts, with their writs of error and reversals on appeal. He simply challenges his enemy to a musical duel. On this momentous occasion, before a large audience, he indulges in a musical accusation, singing his case publicly instead of pleading it. He employs all sorts of invective, true, half-true or wholly false. The accused man may not respond until the complainant has finished, but then he may reply in kind. The musical duel may extend over many different meetings and sometimes friends on both sides join the fray. But eventually one or the other weakens and is held in contempt ever after. Public opinion and a guilty conscience have much to do with this weakening.

The women, too, have their musical duels, often dealing with very slight issues. Such an affair, for instance, was brought about by the visit of a certain

Sarak to a neighboring lady, who labored under the title of Pigisartok. Sarak afterwards voiced her feelings thus, of course, in song:

"Visiting Pigisartok,
I hoped to have an excellent dog-soup.
Now I am sadly enlightened.
Visiting Pigisartok,
In the soup the meat was tough, and I noted
That Pigisartok had no man in the house.
Visiting Pigisartok,
After the soup I felt something sticking in my
throat."

The dame with the name countered as follows:

"Sarak lies. Ah, this Sarak! When she married people gave her a man's clothes, nicely painted, so that her child should sometime be able to go whaling.

"But she has no child! She has none! In spite of her marriage, in spite of her painted clothes!"

NEW CHORAL WORK.

In the Monthly Journal, Herbert Thompson writes of Bantock's recently performed work, *Atalanta in Calydon*, and speaks of it as practically a new form—at any rate, a new departure. It is called by the composer a "Choral Symphony for unaccompanied voices, in four movements." It has little to do with the swift-footed heroine of mythology, for the text consists merely of four choric odes taken from Swinburne's tragedy on the subject. First comes the song, beginning with the line,

"When the hounds of Spring are on Winter's traces,"

which is filled with rare descriptive beauty. The second poem deals with the making of man and the mixture of good and evil, joy and sorrow. The third is a short excerpt praising the purity and innocence of love. Last comes an ode of protest against the gods, full of defiance and revolt, and much like the book of Job in some places. The composer has suggested certain effects of lighting to enhance the impression of the work. For the first movement, green lights are advised, to give the atmosphere of spring. The second movement demands a dim, misty gray. White, turning to rosy pink, is the third scheme, while the fourth movement is given with red lights, evidently as danger signals. No doubt the block system will be used, and semaphores will operate after the chorus reaches certain points.

The first movement has the themes, development, recapitulation, and coda of the sonata form. It is for male voices alone, which makes it the least varied part of the work. The second part, for mixed voices, is the slow movement. Part three is a brief scherzo for female voices, while the finale brings back the full chorus. The style is original, and the technical demands suited to the excellence of the great English festival choruses. Twenty parts are found in the score, but usually not more than eight are used together. The second and fourth movements have six-part and eight-part double choruses. The first part has four trio groups of tenors, baritones and basses, while the scherzo brings similar treatment of sopranos, mezzos and altos. The work shows contrasted masses of tone, rather than intricate polyphony, and the voices are grouped like instruments in a score. The many different combinations and antiphonal contrasts give the work much variety and subtlety of color, while the themes are original and striking, especially in the impressive finale; so that the work, if not absolutely a new form, is certainly a *tour de force* in an old field of composition.

D'Albert was properly polished off in last month's opera article, but his new comic opera, *Die Verschenkte Frau* had its first performance recently and deserves mention. The plot introduces twin sisters, Beatrice, wife of the jealous Italian innkeeper, Antonio, and Felicia, who ran away from her father, Luigi, to marry the traveling comedian, Zaconietto. When the troupe returns to Felicia's native city she learns from another sister, Teresa, that Beatrice has left home with the monk, Fra Angelico, to pray at St. Anne's chapel for the improvement of her husband's temper. Felicia then dons a dress of Beatrice and lets Antonio mistake her for his wife. When he shows temper she returns his abuse with interest. At last she is caught flirting with Zaconietto, to whom Antonio now insists on presenting her wholly. Afterwards he feels his loss, so that when the real Beatrice returns he receives her penitently. Felicia at last gets her father's blessing, and Teresa marries a member of the troupe.

The music shows d'Albert's richly colored orchestration, fine detail strokes, beautiful effect rhythm and harmony, and masterly handling of logue; but there is too much that is operetta rather than opera. The good points are the music of the ever-hungry and thirsty monk, the rhythmic trance of the comedians, Felicia's defiance of Antonio, the song to St. Anne, the child's song which Felicia moves her father, and the "for finale. The last is a gondolier's dance, of which example is found in *Le Donne Curiose*, by Wolf rari. D'Albert is now at work on a new opera, based on Guimera's drama, *The Daughter of the Ocean*.

Other new operas include Van Den Elzen's *Rhena*, a story of Italian intrigue; Durand's *Charlemagne*, very successful at Marseilles; *Der Paria*, a one-act affair by Albert Gortler, was highly praised at Aix. *The Children of Don*, by Joseph Holbrooke (first part of the Trilogy, *The Cauldron of Annwna*), will be produced by Hammerstein, who is now a copious source of European news. *L'Aigle*, by Jean Nougues, includes scenes giving the rise, climax, fall and death of a poleon.

For orchestra, Stanford's seventh symphony is highly praised, and the same is true of *Tausen*, by Richard Wetz. Ravel has published the *Daphnis and Chloe*, and some of his *Chamber Duets* are now worked up into another ballet, *Mère L'Oye*. Bruneau's *Bacchantes* is in this too, so that in Paris, at least, the ballet stands on an excellent footing.

THE GOLDEN MEAN IN PRICES.

BY CHARLES E. WATT.

IN America there has grown up a shoddy aristocracy in the music teaching profession, which continues to exist even in the face of numberless hard knocks given by the unappreciative and business-like public.

A few great teachers there are who, not only giving a wide publicity through personal appearance, concert and splendid pedagogical ability, but because of unusual training and favorable environment, can ask, and do receive, what might be termed a "fancy price" for their lessons.

One woman in America fills a few afternoons each available week with "classes" of piano pupils in which each pupil pays ten dollars for the afternoon, and the total of six to ten pupils in the month nets her sixty to one hundred dollars for the day's work. She is worth every cent of it, for her personality is so rare, her experience has been exceptional, and her knowledge so limitless that a pupil be but "ready" for her, she can impart an immense amount of instruction in one single lesson.

While this great artist may assume such an attitude as regards price, and while a few others approach the same fee, yet, it must be remembered that the vast majority of teachers are not worth anything like this amount. To assume too great a worth is pure affectation. To ask more than a reasonable price for lessons is the worst possible business policy, and can come from no other motive than the assumption of a worth which does not exist.

Suppose you are a graduate from several schools. Suppose you have had fine teachers, and also you have been exceptionally fortunate in the choice of the repertoire of high grade pieces you have acquired. Is not all of this merely what you should have had a good teacher in any first-class locality now and if you are strictly honest with yourself, do not entitle you to an excessive price for your lessons? Is it not true that you have assumed this importance merely because you want to emphasize your personal belief that you are "as good" as the very best? And if such be your contention, can you prove it? And if not, don't you realize that the public will inevitably strip off your pretense and either leave you what you are really worth, or else let you severely alone?

No one would for a moment think it wise to attempt to compete with the very low prices which prevail in some parts. No one who has the musical welfare of the country at heart wants to bring down good prices to become standard. Even allowing all this, there must still be some into consideration the over-estimation of their importance which has injured many who in years have adopted the policy of asking as "as anybody."

Musical Taste in Modern Times

By the Distinguished French Master

CLAUDE DEBUSSY.

THE sense for the mysterious is gradually disappearing in these days in consequence of the irresistible desire to prove everything, to explain everything; yet there is something which will always remain mysterious—and that is Taste. Be understood that here "taste" is used only in its application to music—a subject already difficult enough, for the question of taste enters into close contact with innumerable feelings and nuances in things which are one with, and inseparable from, the word "Taste." In most cases the question is clouded with the usual assurance that "about taste I color it is impossible to argue." This argument is just as vain as when someone pounds his fist on the table in support of his pet view.

Lucrèce, the first who unrolled the papyrus on which a Greek writer had copied the treatise of Euripides, from which he learnt "the manifoldness of things, and the usefulness of thinking," said: "I would rather have taste than genius." A beautiful African enchantress, who still found him to possess much genius, gave him a love-draught (according to the legend told by Father Hieronymus), having swallowed this draught, the poet forgot all the Greek words which were on the papyrus. He became demented, and experienced for the first time the taste of love; and, as he had drunk poison, he also experienced the sensations of death. Probably by a man who dared to go into similar adventures could teach us the value of the word "Taste," if he had not previously paid with his life for the candor of his opinion.

BEETHOVEN AND MOZART.

Beethoven is another of those men whose genius is in absolute certainty, and yet he had not taste. To make this assertion is, of course, to expose oneself to the anathema of all his devotees. But it is possible not to observe that Beethoven, in pursuit of a faultless form, was often led to neglect the contents. In his works it may frequently be seen how the intense gradation of a period ends in a noisy dissolution into a soothing banality. It is not the intention here to diminish the fame of Beethoven. In such cases it is only a malicious trick of the fairy "Good Taste," who had not been invited to the christening. However, where Mozart is concerned, this same fairy—these rare ladies are alleged to be capricious—never failed to make her appearance. Mozart never falls into the error in which we here reproach Beethoven for, in relation to his wonderful gifts, he has the precious instinct of choice in his thoughts.

Many will find that the whole matter is of little importance. Perhaps they will go so far as to use the word Byzantinism, which comes so readily to the lips of who does not want to understand what is in question. We are not of that opinion. Genius can hardly do without taste, but it may be permitted to deplore the fact when it is lacking. Anyway, it is easy to place the genius of taste which was peculiar to Mozart in opposition to the sinister genius without taste of Beethoven, since it is possible to satisfy one's insatiable desire for classification just through this peculiarity which is existent

in Mozart and which is non-existent in Beethoven. How else would discussion be possible?

THE INFALLIBLE BACH.

Let us give a moment to the work of Johann Sebastian Bach—this charitable god, to whom all musicians should offer a prayer before they sit down to their work in order that he may save them from "sin" and guard them from mediocrity—that colossal work which we do not thoroughly know yet, and in which can be found all music, from a capricious rhapsody to those wonderful religious effusions which have never been surpassed. It will be in vain to look for an error in taste in Bach, either in the *Preludes*, where the surest fantasy plays without effort with the rules of the strict setting, or in the *Passions*, the beauty of which has the austere quality of a majestic forest.



CLAUDE DEBUSSY.

Shakespeare's *Portia* speaks somewhere of the music which each person has within him. "Woe to him," she says, "who hears it not." Because Bach listened continually to this inner music he became the greatest among the great, and retained that position in spite of the gnawing work of centuries. Others have gone without any one knowing why they really came, because they did not observe this rule, because they did not hear their inner music; but only listened to that which was dictated by the fashions of the day. This is a delicate point which we touch here, but we shall illuminate it further, without fear.

PREJUDICE AGAINST BARBARIC MUSIC.

There were—there are still, in spite of all the destruction which civilization has wrought, peoples and tribes who have learned music, no one knows

how. They know no conservatories, no music professors, no composers. We may be sure that we should never admit that their music is charming and musical. A rather ugly European feeling prevents us from appreciating it. We treat this art as bizarre or barbaric. That saves us the trouble of understanding it, and we preserve our prejudices for our own music.

Notwithstanding, the Japanese music observes a counterpoint which is found again in similar manner in the masses of Palestrina and Orlando Lasso.

. . . . The Anamese present a sort of embryo of lyric drama after a tetralogical formula with the most elementary means. There it is enough to have a small clarinet and a tom-tom, in order to guide the sensations, to depict the situation. . . . It is not necessary to have a specially furnished playhouse nor a hidden orchestra. Only one instinctive desire for art seeks for means—to satisfy itself; and here there is no sign of bad taste!

Is it possible that the members of the musical profession ruin the civilized countries, and that the complaint is sent to the wrong address when it accuses the public of loving only light or even bad music?

MORE MUSICAL FREEDOM NEEDED.

Accurately speaking, there is neither light nor heavy music. Every music has to find its right for existence in itself, whether it borrows its rhythm from a waltz or a symphony. It is the specialists who arbitrarily declare certain kinds of music as more musical than others.

Nevertheless, it will always be true that a waltz even in a *café chantant*—may contain more true music than a symphony with official stamp and seal. The cause of the public's bad taste can be found much more readily. First of all, it should not be said that the cause lies in a greater or lesser education of the people. A people is not educated. It is conquered by force. It is made to bow down to beauty as the wind makes the stalks in the field bow down to earth. It may at times revolt and grumble on its way home—the success has been attained in spite of it.

BEAUTY AND MYSTERY ONE.

No. That which entertains bad taste is mediocrity—is that music which falsely adopts the name of great music, and the life of which is supported with all the blast of trumpets of *réclame*. How can it be expected of a people that good taste should find its way among the booths of this fair, where each one is crying his own wares and praises his bridge-playing or his five-legged rabbit? The noise drives people mad. They do not know whither they go nor what they hear. They even believe that they are amusing themselves. How are these people to guess that so near to these noises of the fair the pure springs of melodic music rush forth under the great trees of the forest? Must not the help of the mysterious Taste be welcomed as a philanthropist, as a saviour for the preservation of future beauty?

And if a definite stand is to be taken, and an opinion voiced, so that it does not seem as if one were simply juggling with subtly-colored words, then this can be said: The beauty of a work of art cannot exist without mystery. That is, it cannot be

accurately ascertained in a work of art "how it is done." . . . Let us preserve this particular charm to music, at any cost. By the very nature of its art, music is more sensitive to this than any other form of art, for everything in it is mystery. We know nothing about its beginning. Learned *savants* claim that man sung before he spoke—that song existed before speech. This opinion seems too poetic—altogether too contrary to the barbarism of primitive ages. Let us rather accept the theory that it was the warbling of the birds which first gave man the thought of music.

MUSIC AND MYSTERY.

When the god Pan listened to the wind among the reeds, and bound together the seven pipes of his flute, he first imitated the long drawn-out, melancholy note of the toad complaining in the moonlight. It is most probable that not until much later did he vie with the songs of the birds. Even for the Olympic god the lyre was difficult to master.

As is seen, music has the right and even the duty to preserve something of mystery. . . . Do not let us try to rob her of it; on the contrary, let us strengthen it with the divine piety of "Taste." It is the only natural barrier which can protect art as well from the barbarians with their coarse fists as from the civilized with their learned spectacles.

May Taste remain the protector of sacred Mystery!

CONQUERING THE STIFF WRIST.

BY ERNST VON MUSSELMAN.

A MENACE to tasteful musical expression, a detriment to the fulfillment of advanced execution, the constricted muscular action of the wrist can, and does, absorb a very large per cent. of the technical evils in piano playing. The harsh, strident tones, the irregular tonal quality, the uncertain control, an undue fatigue—all these common faults may rest their cause largely upon improper wrist action, though often the reason is assigned to a weak finger and its defective action. The wrist, and its proper action, is so vitally important that its special exercises are as essential as the daily routine of scales, and with proper attention to this feature, many difficulties might be avoided.

No one is exempt from the need of carefulness, especially when one is striving for pianistic honors, and a little watchfulness has saved many a prospect. Often in reaching for added brilliancy, the able technician may feel a touch of muscular constraint, but such a condition is immediately passed off owing to his careful attention to such matters. However, it is not always so with the ambitious youngster. Often reaching out and entirely beyond his ability, the latter may attack something that would tax a colossal technic, with the result that a sufficient strain is made in order to meet the demands, and all else is forgotten. The result is a rigidity that is demoralizing, a tonality that is brutal, a technic that is bound within itself by the iron tension of constriction—and but very little, to be commended, is left.

When such conditions come to the teacher's attention, whether they be from natural causes or are acquired, the first important step is in the securing of normal muscular control, and not until then will a progress be noteworthy. This elasticity can only be secured by sets of exercises tending toward maintaining a pliability of the wrist, together with the alertness necessary to keep that idea in the mind. Very little, if any, actual playing should be indulged until a reasonable elasticity is reached, and even then the numbers should be well guarded so as to come well within technical scope.

In the matter of exercises for this condition of the wrists, and even the hands, it has been our personal and favorite method to employ, primarily, the two-finger exercises as advocated by the late Dr. Mason, carrying them through the intervals of seconds, thirds, fourths, fifths and octaves. Interspersed, one might well remember various hand-culture movements. Following the successful accomplishment of these exercises, the scales come next with every variety of finger stroke and touch, and generally when the course is entirely finished, one is happy to see the complete reconstruction of wrist action, as well as the long-looked-for betterment in tonality.

THE PASSING OF W. S. B. MATHEWS.

It has been the painful duty of THE ETUDE during the last five years to record the deaths of many eminent musicians. In this time America has suffered several serious losses. Dr. William Mason, Dudley Buck, B. J. Lang, Edward MacDowell and others have started upon the long voyage which Macaulay reminds us "cometh soon or late to every man upon this earth."

It is given to few men to go their way hand in hand with the grim brother of sleep, with a fuller knowledge of work accomplished than W. S. B. Mathews. Truly it may be said in the words of Kingsley that he strove to "Do great things, not dream them all day long, and so make life, death and that vast forever one grand sweet song."

William Smythe Babcock Mathews was born at London, New Hampshire, May 8, 1837. He commenced music study at the age of ten and when thirteen years old played as an organist in the local church. Later he studied music in Lowell and in Boston, Massachusetts, so that when he was fifteen he was appointed teacher in the Appleton Academy at Mount Vernon, New Hampshire. In 1857 he was appointed Professor of Music at the Wesleyan Female



THE LATE W. S. B. MATHEWS.

College at Macon, Georgia. This work was interrupted during the Civil War. It was his custom to relate how he was kept in the South with a musical library consisting of Bach's Fugues and Beethoven's Sonatas. Determined not to waste his time he set out to master the better part of these works through self-study, and benefited enormously by doing so. After the war he devoted his energies to writing and teaching, and had many successful pupils, most of whom became teachers.

In 1867 he settled in Chicago, becoming organist of the Centenary Methodist Episcopal Church, where he remained for over a quarter of a century. Mr. Mathews was an excellent organist. He will be best remembered as a writer and as a journalist. In 1859 he became a contributor to that remarkably excellent publication known as Dwight's Journal of Music, which unfortunately went out of existence with the passing of its master spirit, John Sullivan Dwight. Mr. Mathews contributed to this paper under the pseudonym of *Der Freyschütz*. In 1869 Mr. Mathews became editor of the musical magazine entitled the *Musical Independent*. Two years later the great fire of Chicago swept this publication out of existence, although it was revived for a short time by Robert Goldbeck.

In 1877 Mr. Mathews became the music critic of the *Chicago Times*, and thereafter served upon the *Record-Herald* and the *News* in the same city. In 1891 he founded the excellent musical magazine entitled "Music" (now unfortunately discontinued), he

was also the foremost contributor. As long ago as 1885 Mr. Mathews became associated with THE ETUDE as a contributor, and for over fifteen years edited the department known as *Letters to Teachers*. As a writer Mr. Mathews is widely known through his books, *How to Understand Music*, *Music: Ideals and Methods*, *Dictionary of Music*, *The Man and His Music*, *Studies in Phrasing*, *One Hundred Years of Music in America*, *The Great in Music*, *Popular History of Music*, *Outlines of Musical Form* and numerous other smaller works, to say nothing of the editing of innumerable other musical works.

THE PERSONALITY OF THE MAN.

Mr. Mathews had the power of continuous prolonged application upon great tasks. Through his natural gifts for making technical subjects interesting and even fascinating he did an unmeasured amount of good in musical educational work, which the American public should be very grateful to him for. He was a most facile writer and could produce articles under disturbing conditions with very great rapidity. He was never conscious of his remarkable talents in this connection, and never estimated an important part he played in moulding musical taste, particularly in the West. He made a most interesting companion, as he was widely read and had a very original manner of expressing his thoughts. He was generous to a fault, and devoted hours of extra time to the work of his pupils without requiring adequate recompense. He was associated with many able teachers at different times, and did much to promote the publicity of such masters as Gosset, Dr. William Mason, Theodore Thomas and others. He was a peculiarly American figure in national musical history. Self-taught to a great extent, it came his way to create and invent technical means and new modes of expression, which have given him the foremost rank in the field he chose to do. He will always be remembered as one of the most distinctive and beneficial forces in the development of musical art in this country.

Mr. Mathews died on April 1 at his residence in Denver, Colorado, after a trip from Dallas, Texas. He is survived by a widow, two daughters and two sons, one of whom is a professor in the University of Chicago.

KEYBOARD REFLECTIONS.

BY C. W. FULLWOOD.

THE scales in sixths and tenths are not only necessary technical practice, but they are also useful as a means of ear-training, the blending of tones, is tuneful and a hint as to chord building.

There is an individuality in tempo as well as in expression. Have you heard two players alternating playing the same composition? The tempo is correct in both instances, and yet there was a difference in the treatment of the presto, moderate and ritard passages.

Be yourself as a musician, not a copyist of a virtuoso's methods and manners.

In dealing with the beginner, put yourself in his place. Remember your stumblings and gropings at the beginning of music study.

Minds differ. Some will assimilate a quart of instruction, while others can only take care of a pint at a time. Do not measure all pupils' mental capacity by an arbitrary method.

Make the pupil's work as if it were play. Give the scales and other trite instruction in story form. You will enjoy it as well as the child.

Teacher, get the habit of cheerfulness. It smooths and accelerates the pupil's progress. Children and women the music teacher needs to be an optimist.

Many men have ideas, but the man worth anything is he who can put his ideas into concrete form for general use.

Nothing is unimportant that concerns or affects your work as a teacher. Be careful of the little things. The men and women who do things right are those who follow up an idea from its inception to the practical working of that idea.



Important Points Frequently Neglected in the Study of Pianoforte Works

By A. J. GOODRICH

EDITOR'S NOTE.—A. J. Goodrich, the well-known American educator, who has been engaged in teaching in London for some time, is one of the best present-day exponents of the musician who has attained success with little instruction. Except for a few lessons from his father Goodrich is self-taught. He is the author of many valuable books on the theory and interpretation of music.

PRELIMINARY OBSERVATIONS.

BEFORE attempting to perform a new etude or solo it is advisable to go away from the piano and examine the work carefully. In this way many details will be observed that would escape the attention at first or second performance. Berlioz and other masters acquired most of their musical understanding in this way. Note all the outward signs, clefs, unusual signature, tonality, etc. Then the leading motive: What are its main features? Does it ascend or descend? Is it a scale, a chord or a mixed type? Also observe if the repetitions of the motive are literal, transposed, or in free sequence or other.

FINGERING.

Before attempting even a slow performance of a piece, determine upon a logical method of fingering, and indicate this with a pencil, scales and arpeggios, form the basis of correct fingering, the main object of which is to facilitate easy execution. A skilled pianist can run the scale of F \sharp , beginning with the thumb, instead of the index finger, but this unusual procedure is not recommended to the inexperienced. The general aim should be to keep the hands in a favorable, easy position, so that the keys to be touched will be as much as possible *under the fingers*. For instance, the figure 1 is difficult of execution according to (a), whereas the fingering at (b) renders the passage easy.



In the second group (a) the hand is out of position, and this necessitates an awkward arm-movement. The fingering at (b) removes this difficulty by keeping the hand in a natural position. Another point to be borne in mind is, that the thumbs extend slightly beyond the knuckle joints. Thus, when the fingers are projected they are apparently longer than the thumb. For this reason the scale of B, is much easier than the scale of C, because the former conforms to this discrepancy between thumb and fingers, the latter being extended over the black keys, while the thumb will fall naturally upon B and E. This is illustrated in the following from an interesting piano duo by J. B. Lenoir:



SEPARATE PARTS.

As a general rule the parts should be studied and practiced separately. If the l. h. part contains a simple chord accompaniment the pupil should be able to supply this from his knowledge of harmony. If one is able to memorize a piece in a short time. In such morceaux as the Presto by Pescetti (most excellent study) the l. h. part has a harmonic outline in form of a counter-subject. Hence the part should be made quite prominent and very

legato. As this Presto is necessarily to be played rapidly it is important that the fingering be carefully observed in the toccata by Paradisi (the favorite one in A); the l. h. repeats nearly all sections after the r. h. This form of inversion is characteristic of the toccata, and therefore the l. h. part will require an equal amount of care and practice. This should be done separately, otherwise the usual imperfections and inequalities of touch will pass unnoticed. An exception to this mode of separate practice for each hand occurs in the solfeggio by Ph. Em. Bach. Here both hands are employed in executing figurations which might be performed by one hand alone. Hence it were better to practice the study as written, tho' slowly at first, and with as much uniformity of touch and equality of tone as possible.

TOUCH.

The three selections last mentioned (toccata, presto and solfeggio) are mostly in the legato style. Even as material for technical drill they are quite equal to mechanical exercises, while for rhythm, phrasing and cultivation of taste, they are superior, because all are essentially musical. All the tones within a slur are to be connected. At the close of the presto the slurred staccato note below may be thus represented:



The 16th rests indicate slight disconnections, and this style serves to articulate the melodic outline in the bass part. In such instances the player must have a care not to use the short staccato touch. But where the movement is fast the terminations of slurred groups may be played short, especially where punctuation seems to be required. It is not well, however, to follow an arbitrary rule in this matter because it must, in many cases, be applied with great discrimination. See Theory of Interpretation, Chapters III, IV, V, VI.

HARMONIC DESIGN.

Where rapid scale figuration occurs it is not always easy for the student to separate the harmonic from the melodic design. Passing notes, appoggiature, gruppetti and other unrelated notes must be temporarily eliminated from the passage in order to see the related or harmonic notes. This presupposes that the student has a practical, keyboard understanding of all the principal chord formations. If a passage be founded on a given tonic chord, for example, G, then all notes, excepting G, B and D, are to be eliminated from the harmonic deductions. Passing notes are most common, and these are easily distinguished since they occur unaccented, and do not belong to the prevailing harmony. But suspensions and appoggiature, direct and inverted *anschlag* notes, gruppetti, etc., are more obscure in certain passages. Many strange combinations are easily explained according to the theory of related and unrelated tones. For example, the following *anschlag* sequence from the 2d subject in Beethoven's F minor Sonata, Op. 2 1:



The small notes (not to be played) show more plainly the relationship between melody and harmony. If the 8th rests were omitted we would have the regular form of *anschlag*:

Ex. 5.



Each harmonic note is therefore preceded by two unrelated notes. This necessitates a slight accent upon the last 8th note in each group of Ex. 3, because these are essential tones.

RHYTHM.

This is a comprehensive term in music criticism. It refers, (1) to the actual value or arrangement of notes in a measure; (2) to the uniformity of movement; (3) to rhythmic groups, either large or small, usually indicated by a connecting slur. This general definition should be understood, though frequently a specific application is indicated, as when one refers to the castanet rhythm of the bolero. This is merely the arrangement of notes rhythmically marked by the castanets, thus:

Ex. 6.



If these be played allegro we will have the movement as well as the rhythm of the popular Spanish dance. In the Presto by Pescetti the subdivisions are mostly four-measure rhythms. (See the slurs in Presser Edition.) All the tones within these rhythmic groups are to be connected (legato), and the beginning of each group or rhythm is to be distinctly marked. This is true of all rhythmic groups—whether small or large. In pieces of this character the object of slurs and rhythmic accents is to define the outlines of the music structure. In other words, to make the composer's meaning clear. These considerations are somewhat independent of dynamic tone quality. Whether the passage be forte or piano, the rhythmic accents are equally essential. Observe in this connection that the first rhythm of this Presto is marked *f*; the second one, *p*. Play the latter as though it were assigned to different instruments and of a softer quality. This is for the sake of contrast, if for no other reason. When a piece like this has been mastered technically, the young pianist should place himself or herself in the light of a reader who by proper enunciation, necessary accents on important words, punctuation and inflection of the voice endeavors to present the poetic thoughts and suggestions so intelligently that every auditor will receive the benefit of the poet's message and comprehend all its ideas and phases. Nearly all music of the harpsichord epoch (Frescobaldi, Scarlatti, Haendel, J. S. and P. E. Bach, Purcell, Paradisi, Pescetti, Couperin and Galuppi) is to be performed in rather strict tempo, with very slight accelerandos, and an occasional poco ritardando at the final cadences. The emotional element does not enter prominently into thematic music, and hence all attempts at tempo rubato are morbid and inconsistent in this contrapuntal style. The nuances come from touch and tone quality, not from hurrying or retarding the movement. Even this little Presto by Pescetti requires painstaking care, while excluding everything in the nature of sentimentality.

THE DAMPER PEDAL.

Before attempting to use the damper pedal every piano student should pause to inquire: What is the action of this pedal, and what can it do that cannot be done by the fingers? Very little of the old classic music requires the aid of the damper pedal. This is especially true where scale passages predominate. Since the dampers, when raised by pressing down the pedal, leave all the strings free to vibrate indefinitely, it is plain that every tone in a scale will be heard in simultaneous vibration. Let the student play a scale in the base or low treble compass with the pedal pressed and held down and listen to the effect. He will then realize how the listener is sometimes disturbed by such jargon. All these sonant matters must be referred to the auricular faculties. Experienced artists frequently play scale passages

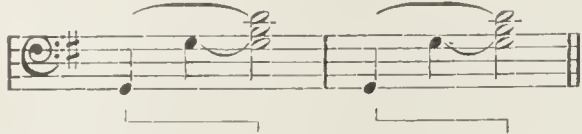
with the dampers raised, but they change the pedal often, and their good taste naturally saves them from the danger of perpetrating musical offenses. Such examples as this

Ex. 7.



require the pedal, because the l. h. must play the G. staccato in order to be in position for the chords above. This (without the pedal) would cause the low tone to sound so short and abrupt that even an ordinary listener would notice the defect. So with the following:

Ex. 8.



It would be very difficult to play this satisfactorily without the pedal.

Arpeggio and broken chords nearly always require the damper pedal in order to represent the chord as a harmonic unit. The prevailing methods of notation are deficient in this respect, since a chord written as at (a) is usually intended to be heard as at (b):

Ex. 9. (a)

(b)

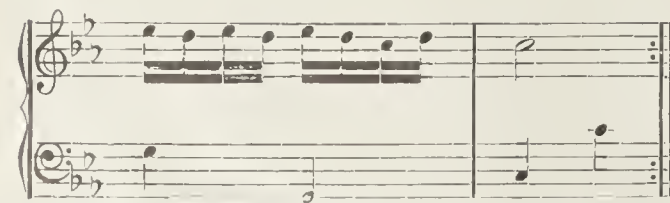


By means of the pedal the effect at (b) may easily be produced. Even by the l. h. alone. The Pescetti Presto and pieces in that style do not require any pedal; but if more sonority is required by means of raised dampers, then have a care to *change the pedal with every changing harmony*. Having pressed down the pedal at the commencement of the first measure, release it exactly at the beginning of the second measure and then press it down immediately after the first note has been sounded. It is presumed that the student is familiar with this form of syncopated pedal manipulation. If not, it will require separate practice in exercise form. Otherwise the correct manipulation of the damper pedal will prove difficult and confusing. The pedal may be used similarly in Paradisi's toccata; but the first two-part Invention by J. S. Bach and the Solfeggio by P. E. Bach would better be played without pedal, except in the broken chord passages. The two-part Invention XIII (one of the best) admits of pedal treatment because it is composed mostly of chord figures. At the close, however, scale figures are introduced, and here one must be very careful as to the pedal—if it be used. One measure has four changes of harmony, and this would require as many changes of the pedal.

MUSICAL FORM.

The Presto by Pescetti is a single form of two extended periods, each repeated. If the second period be repeated (from measure 24) the termination or the stretto ought to be omitted the first time. Otherwise the form is unequal. Besides, a termination of stretto cannot, with good effect, be played twice. Hence the repetition should occur after the first trilled cadence, measure 31 of the second period. In this case omit the three following notes, which belong to the termination (sometimes called coda), thus:

Ex. 10.



In the repetition, play as written to the final close. If preferred, one may repeat from measure 45 of the second period, leaving the stretto (last 5½ measures) for the last ending. This stretto is final and should not be heard more than once. Nothing can come after this. It is the end. A more noticeable error of form occurs in the *Grandmother's Minuet*

by Grieg. In all recent editions the coda is included in the repetition. This is a palpable error, and I am positive that Grieg never marked the repetition of the second period. Even that, however, would not make it right. Recurring to the Presto, the student is advised particularly to notice the repetitions of phrases. Since the second phrase is similar to the first, an octave lower, it is sufficient to learn one. Then the other can be played from memory. Afterward include the dynamic distinctions, measures 1 to 4, *forte*; 5 to 8, *piano*. In the second period the same eight measures are transposed to the relative major. Knowing this, the eight measures in E-flat ought to be played without reference to the notes. This is excellent mental discipline. But as the same relationships between major and minor are observed in these instances, the task is really a simple one if the student has learned how to apply musical theory in actual practice. All thematic and polyphonic music of the harpsichord epoch requires intelligible phrasing, clearly defined rhythm and generally strict movement. The student is here referred to Chapters XIX and XXX in the Theory of Interpretation for a fuller explanation of the Thematic style and Epochs in music.

MASTERS WHO HAVE TRIUMPHED BY SELF-HELP.

BY CAROL SHERMAN.

[In the October issue of THE ETUDE, which was devoted to "Self-Help Progress and Uplift," the stories of the lives of several composers who were obliged to fight their own way were told. The following is the conclusion of this series.]

SIR EDWARD ELGAR'S MIRACLE.

Probably the most remarkable of all examples of self-help in all musical history is that of Sir Edward Elgar. His father was a violinist and organist but was so busily engaged in a prosperous music selling business which he founded that he could give only very little attention to his son's instruction. The boy seemed to absorb music from all of his musical surroundings. He led a small orchestra in his home town and attended all concerts and choral meetings. When twenty years old he went to London and studied violin for six months. These were the last and almost the only regular lessons he ever had. For over five years he held the post of bandmaster in a county lunatic asylum—the band being composed of the inmates. This was a case of good fortune rather than bad, for he was obliged to explain each instrument with the greatest possible detail. This gave him a knowledge of the instruments, which has served him ever since. He held several other positions, and in 1885 went to London with the hope of becoming successful in the great metropolis. He could not hold his ground, however, and was obliged to return to the provinces. For a number of years he lived at Malvern, teaching and conducting—working and waiting. Finally one of his compositions was shown to a great London critic with the note that it was the work of an English composer who had never studied on the continent. "Ah, then he is a graduate of Oxford or Cambridge," said the critic. "No," replied his informer. "Then he is a graduate of the Royal Academy or the Royal College." "He has never studied in either institution," was the reply. "Then," said the critic, "he is a miracle." After the production of *King Olaf* in 1896 Elgar's road was easy.

THE PIANO CLERK WHO BECAME A VIRTUOSO.

John Field (1782-1837), greatest of Irish pianists and originator of the *Nocturne*, was the son of musical parents who in turn had been the children of musical parents. In his youth he was forced to practice by his grandfather, until he actually ran away from home. When the love for music came in later years he was without means to carry on his education, so he became an apprentice to Clementi, who at that time was engaged in selling pianos in London. Clementi gave him regular lessons in exchange for his services as a clerk in his piano warehouses. Clementi, it is rumored, did not treat his apprentice any too well, for the youth was kept in seclusion and dressed in clothes he had long outgrown. When a purchaser came into the sales-rooms Field was marched out like a piece of machinery and made to show off dozens of different instruments. This period of privation lasted many years, but Field grew to like it, and in later life attributed much of his success to things he had learned as a piano salesman.

CARL GOLDMARK'S STRUGGLE.

Carl Goldmark came into the world in May, 1845, at Keszthely, Hungary, as the son of a poor Jew cantor in the local synagogue. His father was poor to pay for the boy's musical education but was wise enough to realize that the child had marvelous musical gifts which should be developed, trying in every possible way the boy was finally provided with the rudiments of a musical education through the goodness of the local schoolmaster, 1861 he was sent to Vienna for further study. This interrupted by the Revolution of 1848, when the boy was thrown upon his own resources, and great advancement in the musical world was largely the result of persistent self-study. For a time he played in a theatre orchestra and gave pianoforte lessons for a ridiculously low price. This, however, sufficed to support him, and by dint of unending industry and perseverance his star of fame led onward to great success.

A SELF-TAUGHT OPERA COMPOSER.

Heinrich Marschner (1795-1861), whose operas and music are so nationalistic in their character, he is comparatively little known outside of Germany, was, like Adolph Jensen, entirely self-taught in his early youth. It was not until he became a law student in Leipzig that he undertook the serious study of music. Even then he had but a comparatively few lessons. He gained his operatic experience by becoming joint capellmeister of an Italian opera company with C. M. Weber. His operas frequently performed in Germany.

A SELF-TAUGHT THEORIST.

Although the late Ebenzer Prout studied the piano under Charles Salaman for a short time, he was chiefly self-taught in those branches in which he became especially famous. As an organist, piano teacher, and editor he was exceptionally successful, but his greatest work in life was to be in connection with musical theory. He became a Professor of Harmony at the Royal Academy of Music and later Professor of Music at Dublin University. His books upon theory have a very wide sale.

RAFF'S HARD WON SUCCESS.

Joseph Joachim Raff, owing to reduced means, unable to secure a teacher. However he persisted in piano, violin and composition until Mendelssohn attracted by his compositions. This, however, opened the door to innumerable hardships which would have discouraged most men. Raff, however, continued to follow his ideal although he was compelled to support himself by means of writing "pot-boilers." In later life his worth was recognized and he received a very lucrative post as a teacher in Frankfurt am Main. In all he published nearly two hundred and fifty compositions. His instruction in composition was so good that the biographical dictionaries make no mention of his teacher.

WAGNER'S SLIGHT MUSICAL TRAINING.

As a boy Richard Wagner showed no aptitude for music. His great love was the Drama, and in order to supply music for his dramatic ideas he took a few lessons from Gottlieb Müller and studied Logg's "Thoroughbass" largely by himself. Later he studied composition with Theodor Weinlig—the course occupying a little less than six months. In fact it may be said that Wagner had but about six months in the way of direct musical instruction. Wagner said of Weinlig: "Weinlig had no special method, but he was common-headed and practical. Indeed you can not teach composition, you may show how music gradually came to be what it is, and thus guide a young man's judgment but this is historical criticism and can not directly result in practice. All you can do is to point some way, give an example, some particular piece, set a task in a direction and correct the pupil's work."

Those who have traveled abroad know how inconvenient it is to have a passport. Gottschalk was always getting himself into difficulties owing to negligence of these important papers. On one occasion, when on a pedestrian tour through the Vosges mountains, he entered a small town, and on account of his failure to produce a passport was taken to the police station. While there he noticed one of the police reading a paper in which his last passport was announced. By this means he established his identity, and was finally invited home to break the ice by the mayor of the city, who was charmed with the distinguished guest.



From Beethoven to Wagner

Third and Last Article in the Extremely Interesting
Series upon

The Ten Most Important Epochs in Musical History

By PROF. HERMANN RITTER

Of the Royal Conservatory at Würzburg

THE PERSONIFICATION OF THE BEST IN MUSIC.

And now to Beethoven! There is hardly an educated person who in reading or hearing a work of Beethoven is not involuntarily reminded of the highest conception of music—reminded that it is the powerfully affecting language of the deepest human emotions. And, truly, the name of Beethoven has become the personification of the highest and noblest ideals of music.

With Beethoven, the history of his life and the development of his compositions go side by side, and are especially interesting to us. In him we come in contact with an exceptional character, who requires us to consider not only the purely human, but the deeply religious, the political and the moral aspects of existence. The two chief chapters in the life of this great musician and great man are:

From 1770 to 1800. This period covers the time of youth and preparation, which was influenced by the manner of Haydn and Mozart.

From 1801 to 1827. In this period Beethoven's creations became wholly original. His greatness reaches its climax in his instrumental music. For Beethoven's music did not exist merely because of the sensuous quality of its sounds; it was, on the contrary, an ethical creation. As proof of his attitude we have his own statement: "Music is a higher revelation than all of philosophy and philosophy."

The epochs or periods into which Beethoven's compositions fall are:

The period in Bonn and Vienna, till 1800 or 1802 (the youthful Beethoven).

The period from 1800 (1802) to 1814 (the middle period).

The time from 1814 till his death (the later Beethoven).

Beethoven is already a child of the nineteenth century whose impassioned spirit makes itself felt in his creations. So his style is deeply emotional as compared with Haydn and Mozart. Beethoven demands of music that its style and idea shall correspond (expressions shall be characterized). Quite in contrast to the manner of Haydn and Mozart, the music of Beethoven expresses the personal, the individual feelings. It is the utterance of the feeling of personal freedom. As with Haydn and Mozart, so also with Beethoven, the manner of the folk-song was the basis of his music. Part of these three heroes of music-history grew out of the deep longing to give expression to something which could not be said in words. Music was for them not the slave of the lower pleasures, but a liberating power, the comfort of mankind. And yet, in these days of the division of labor, the man comes out from his one-sided business pursuits, the influence of music, feels himself once more a whole and complete man; through her the oppressed throw off his burden, and herein consists her liberating power.

THE SONG AND FRANZ SCHUBERT.

The Song and Its Classic Master, Franz Schubert. The culminating period of the German folk-song, which flourished from the fourteenth century to the beginning of the eighteenth, was followed by the development of the art-song and the chorus (art-song for the people). The song developed especially in the German nation. It was a particular growth of German folk life, and is found in such comprehensive and manifold forms in no other nation.

After Bach, Gluck, Haydn, Mozart and Beethoven made the first beginnings of the art-song came Franz Schubert (1797-1828).

And this is really due his important position in music

history. His songs can be counted by hundreds, and they group themselves in four divisions, which include every style of song.

Group 1. Those songs which are closely related to the folk-song in imitating its form and simple expression; the form is as in the folk-song in strophes or stanzas. Examples are *Sylvia*, *Haiden Röslein* and the *Wiegenlied*.

Group 2. Songs with extended forms, the so-called ternary song-form.

Group 3. Those songs which take their musical form from the form of the poem. These songs show a wealth of resources. The piano accompaniment is important in rhythm and harmony.

Interesting melodic forms and characteristic modulations distinguish these songs. Examples are: "Ach! um deine feuchten Schwingen," several of the Miller's songs, songs from the "Winterreise," the songs from "Fraulein vom See," and the great "Waldesnacht."

Group 4. The ballades and kindred songs. In this group belong, for instance: *The Erlkönig*, *Die Burgschaft*, *Gretchen am Spinnrad*, *Der Wanderer*, *Der Zwerg*, *Gruppe aus den Tartarus*, *Die junge Nonne* and *Das Meer*.

Group 5. Those songs of Schubert's in which the so-called instrumental melody does not dominate, but rather musical speech—musical declamation, founded on the prosody of the words of the text. Examples are: *Orest auf Tauris*, *Der entsühnte Orest*, *Freiwilliges Versinken*, *Der Doppelgänger* and *Grenzen der Menschheit*.

As has been said, in Schubert's songs are comprised all forms of the song (*Lied*), from the simplest, the folk-song, to the lyric recitative—musical speech.

THE MUSICAL ROMANTICISTS.

8. *The Musical Romanticists*. (Schubert, Spohr, Weber, Marschner, Mendelssohn-Bartholdy, Schumann and Brahms (nineteenth century).)

The songs of Schubert have already been recognized as marking an important epoch in the history of music. But in this next division we must consider Schubert yet again, with reference to his works in general. With Franz Schubert begins the series of great composers of the nineteenth century, whom we designate as "Romanticists." In their compositions the peculiar tendencies to each, the individual, the personal, come more and more into the foreground, while the productions of the classicists of the eighteenth century chiefly sink the personal into the general and conventional. The struggle against the conventional, the stamp of the personal quality, is the distinguishing mark of the musical compositions of the period which opens with the nineteenth century. We observe in the creations of the tone-poets, Schubert, Spohr, Weber, Marschner, Mendelssohn, Schumann and Brahms, an entirely new emotional content, which grows out of a new fundamental tendency of thought, and this had been termed "Romanticism."

Romanticism appears at the end of the eighteenth century, and in the course of the nineteenth as a tendency of human thought. In its influence there grew up a school of poets, of which the representative names are the two Schlegels, Ludwig Tieck, Wackenroder, Novalis, Schenkendorf, Matthison, Arhim von Arnim and Clemens Brentano. In painting, for example, Moritz von Schwind, is a true romanticist, and the friendship of Schubert for this artist is to be traced to the similarity of their ideals.

It was a peculiar characteristic of human thought that it should return to that period from which the romantic idea first sprang—the time of the crusades, of chivalry, through which a new world—a world of miracles—was opened to the western countries of the Orient. Here suddenly was an unlimited field offered

to the range of the imagination. The abstract, the immaterial, the indeterminate, became the subjects to be represented in the arts of the romanticists. The Christian miracles had no small share in preparing the mind of the people to receive the ideas of the romanticists. The murmuring of the brook, the rustling of the forest, the rolling of the thunder, became "romantic" through the new conception of their origin. To music a wide field for new expression was thus opened. New forms, new ideas in color and dynamics came from the composers of this romantic period. Compare, for example, simply the dynamics and instrumentation (coloring) of a composition by Haydn, Mozart or Beethoven with those of a work by Weber or Mendelssohn.

That the spirit which ruled the romantic poets influenced also the composers of this period is shown by the composers from Schubert to Brahms. Even Liszt and Wagner must also be reckoned as belonging to this period, in that they derived much of their material from romantic sources. (Schubert, the opera *Alfonso und Estrella* and *Fierrabras*; Spohr, the operas *Der Berggeist*, *Die Kreuzfahrer*, *Zemire und Azor* and *Jessonda*. With Weber romanticism appears in his three chief works, *Freischütz*, *Euryanthe* and *Oberon*. In *Freischütz* we see romanticism in the guise of the people (folk-lore); in *Euryanthe* we see it in the guise of the poetry of the middle ages, which tells of chivalry and knight-errantry (tales of chivalry), and in *Oberon* as the pure play of the imagination set free from all restraints of earth. Marschner, the operas *Der Vampyr*, *Templer und Judin*, *Hans Heiling* and others. Mendelssohn, the cantata *Walpurgisnacht*, music for the *Midsummer Night's Dream*. Schumann, *The Pilgrimage of the Rose*, *Paradise and the Peri*, the opera *Genoveva*. Brahms, the cantatas *Rinaldo* and *Fingal*. Liszt, *Die heilige Elisabeth*. Wagner, *Tannhauser*, *Lohengrin*, *Tristan and Isolde* and *Parsifal*.

PROGRAM MUSIC.

9. *The Development of Program Music as an End in Itself*. (Special types, Berlioz and Liszt.)

Hector Berlioz (born 1803, died 1869), like Liszt, is important in the history of music, because he broke the bonds of formal expression wherever the expression required such freedom. Berlioz, like Liszt, and Beethoven, in his latest period brought music to a height of expressiveness in depicting a situation which had never before been known. Words joined with music in the symphony, as in Beethoven's Ninth, and the "Symphonic Ode," arose. Berlioz is to be considered the founder of modern orchestral technique. To realize that with him a new principle of musical style has come into existence, one needs only to examine the *Symphony Fantastique*, the symphony with viola obligato; *Harold in Italy*, *Romeo and Juliet*, *The Damnation of Faust*, and to read the programs of the *Fantastique* and the *Harold* symphonies.

Franz Liszt (born 1811, died 1886), the friend and contemporary of Berlioz, built further on this new principle of musical style in his symphonic poems, as well as in his two great symphonies with chorus, the *Faust Symphony* and the *Dante Symphony*. If we inquire what is the difference between the symphony as it developed from Haydn to Beethoven, and the symphonic poem created by Liszt, the answer is: The symphony is a composition in several movements, based on general types of emotional life; the symphonic poem is composed in one continuous movement; it receives its form from a poetical idea which is set forth in a program. The symphonic poem, therefore, has not grown out of a pre-established form, but it is the direct product of poetic thought. The symphonic poems of Liszt, which have been a great inspiration to modern musical life and have found many imitators are: 1. *Ce qu'on entend sur la montagne* (Bergsymphonie); 2. *Tasso* (Lamento e trionfo); 3. *Les Preludes*; 4. *Orpheus*; 5. *Prometheus*; 6. *Mazeppa*; 7. *Festklänge*; 8. *Héroïde Funèbre*; 9. *Hungaria*; 10. *Hamlet*; 11. *Hunnenschlacht*; 12. *Die Ideale*.

RICHARD WAGNER.

10. *The Creator of the National Music Drama*, Richard Wagner (1813-1883).

The culmination of the last great period of music history is marked by Richard Wagner and his influence on the development of music. Wagner is the creator of the drama as a product of the combined arts. His music dramas have only the externals—the materials, in common with the previous operas. The musical innovations which we find in them are—new harmonic devices, new effects of instrumentation, musical declamation, and the *Leit motif*. In general, the antique drama was Wagner's model of form, while as poet

his material from the German myths and the German legends of the middle ages. Musically, he was influenced by the compositions of loftiest inspiration, from Palestrina to Beethoven. The essentially human was the idea which Wagner sought in the material of his music dramas—the eternal struggle of light with darkness, the contest of freedom, of love and of faith, with the evil powers of the world. From *The Flying Dutchman* to *Parsifal* through all the operas runs as a leading idea the theme of redemption. Wagner devoted his art to the themes of the highest moral ideals of humanity and because it is a source of the highest edification it may be regarded as the sister of religion. Therefore Wagner's stage is no theatre in the ordinary sense but a temple. From the union of poet, musician and thinker (philosopher) arose Wagner's art work for which he took possession of all man's powers. Song is the speech of his characters who are not individual limited separate beings in the historical sense but types of nature and of humanity as these were embodied in the German myth. It would carry us beyond the limits of this sketch to trace the ethical and ideal content of Wagner's music drama. According to him the realization of the incompleteness of life and of a loveless world led to a visitation which pointed the way to those high moral ideals which the master expresses in his music dramas. From the *Flying Dutchman* to *Parsifal* they depict all-pitying love in its unselfishness and deep sympathy. Love in all its forms is according to Wagner the one effectual power for the redemption of man and this view gives to his art a widely human significance. Wagner's compositions comprise: *Rienzi*, *Der Fliegende Holländer*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, *Der Ring des Nibelungen* and *Parsifal*.

THE LAND OF SONG

We have come to the end of our journey through the centuries. We have seen that music, especially the art of song arose from Italy. In Italy took place the evolution from the universal to the individual form of expression in song—music combined with words. Song was quite distinct from absolute music. The province of vocal music comprised the following forms: the melodrama, the song in its many modifications, the mass (for church use), the oratorio, the opera, and the music drama. Word and tone were each the complement of the other, and mutually assisted toward more definite expression—the word as the bearer of thought, and tone as the direct utterance of emotion. As the word gives to thought a certain definite expression, so tone supplies the general mood. And so vocal music has acquired an especial significance in opera and music drama, as well as in song and oratorio. We have learned that Florence and Naples were the two cities which gave rise to the opera, the drama with the addition of music. Polyphony, which in the church music of the Netherlands had become a ruling influence in Italy, met a counter influence in Florence—monody and recitative; in Naples, the aria—the melodic style, which gave an extraordinary impetus to individual, personal expression. It was a strong influence which the opera, originating in Italy, exerted on France, Germany and other countries of musical importance. The art of singing first began to flourish in the opera of Italy, fostered by the climatic influences in this land of beautiful voices. In Germany, less rich in natural voices, instrumental music developed to its highest technical perfection.

The Italians, as a rule, sacrificed truth of expression in the opera to sensuous beauty of tone and virtuosity. These tendencies were, as we saw, reformed by Gluck. From Gluck, through Mozart and Weber, down to Wagner, opera made such tremendous advance that in Wagner's time it had lost all its distinctively Italian characteristics. We have seen Germany receive her inheritance after the decline of music in Italy—an inheritance which she used in her own ways. At the very beginning of the great German movement stand the masters Bach, Handel and Gluck; Bach as master of the lyric form, Handel of the epic, Gluck of the dramatic. In their works are the germs of all the music of great significance which has been written since, whether absolute music or vocal, whether in Germany or in other countries. Their great successors, Haydn, Mozart and Beethoven, developed the fundamental characteristics of instrumental music, and Schubert, Mendelssohn and Schumann perfected the art-song, in which no people is so rich as the German nation. For besides the symphonies of Beethoven, the symphonic poems of Liszt and the music dramas of Wagner, it is the art-song which, through Schubert, marks an epoch in the development of music at the

beginning of the nineteenth century. If, in Italian opera, music was degraded and made only the servant of language; in the German song, she has become a true comrade. In the songs of the great German masters we can perceive how great a capacity for expression Music has acquired in the course of nearly two thousand centuries of growth. How much has she been able to intensify, to make truly impressive, the language of poetry! It is probable that in Wagner's works the union of language and music has reached its highest possibility. No wonder, then, if this master is, of all composers of our time, the one most beloved of the people. But all of us, as we stand, rapt and wondering before this last giant of our art, desire to heed and to honor all the many other outpourings of art, especially all honest and sincere music. Let us not be narrow-minded; let us belong to no party, but to Art. So shall we share in the blessings of this great kingdom, which, like a vast garden, contains a wealth of flowers and fruit for him who comes in need!

THE MENTAL EFFECT OF TONES.

An appreciation of the mental effects of certain tones when played together is the first requisite in music study, apart from technical skill upon an instrument. A real understanding of music is impossible unless some notion of tone relationship goes with it. Each of the seven tones of the scale has its own particular characteristics when considered in relation to the rest. It will be found that if the first, third and fifth of the scale are played together—C, E and G, for instance, in the scale of C—the effect is one of strength. Any other notes combined with the C would sound weaker, if not actually discordant.

The realm of music divides itself up into two parts—consonance and dissonance—in other words, harmony and discord. A consonance is a combination of two or more notes which sounds perfectly satisfactory in itself. Thirds and sixths are consonant, and when played together produce a "sweet" effect, as you may have discovered in playing the scales in sixths and thirds. Perfect fifths are also consonant and sound "strong." A scale of fifths would by no means be satisfactory, as you may readily discover by playing the scale of C with the left hand, at the same time playing the scale of G with the right. Perfect fourths are also consonant, but are said to be "negative" in effect.

A dissonance is a combination of two or more notes which under all ordinary circumstances demand to be followed by a consonance before the ear is satisfied with them. Thus F natural and B natural sounded together produce an unpleasant effect. If, however, B and F are followed by C and E the unpleasant effect is entirely removed. Dissonances include all seconds and sevenths, and all augmented or diminished intervals. It must not be supposed that dissonance is necessarily objectionable. On the contrary dissonance helps to make music beautiful.

Music made up entirely of consonance would be unbearable. It would sound very pretty at first, but would get terribly sickly after a while. Wagner's later operas are, in a sense, made up of discords throughout. In *Tristan und Isolde*, for instance, the ear never gets any rest all through the prelude, in fact all through the opera, he "keeps you guessing" as to what is coming next, so that your interest is kept alive all the time. It is only at the end of the acts that the music comes to a satisfactory close. It was this that upset the critics so much. They were not accustomed to music which did not come to a comfortable resting place at the end of every eight bars or so. *Tristan und Isolde* starts right off with a discordant passage. The passage keeps recurring all through the opera and represents the longing and yearning of the lovers in a way that could not otherwise be done. Here is the passage:



Notice the terrible discord at *, and observe that even at the end of the passage the D keeps up its discordant effect. Notice also the yearning effect of the treble part as it rises by semitones from G sharp. Notice also how the alto leaps from A to F natural, then falls by semitones to D natural.

Bright Ideas in a Nutshell

*Saving
Time in an
Emergency.*

ONE DAY ONE OF MY PUPILS the misfortune to break her arm. was a bright little girl and did not to give up her work. Consequently sent to a music house and got a list left-hand pieces and gave these to Then I had her play the melody parts some interesting duets, I playing the accompaniment. By the time her arm out of the sling her left hand had vanced wonderfully. In fact it had of independence that none of my pupils had. This did not leave her still remains as a kind of reward for suffering she went through. It taught me the necessity for more thorough hand work.

ELIZABETH C. COB

*A Pupil
Didn't like
Technic.*

I ONCE HAD A BOY PUPIL mostly always announced as he came "Oh, dear, I wish I didn't have to technical exercise." Knowing that I found the seat of his trouble I could his prejudice to enthusiasm, I waited opportunity. It came one day when found him at my door repairing skates. Then I knew he had a taste the mechanical. The next time he I took him to my old grandfather's and showed him how the wheels round and had been going round for years. Then I told him of the immense importance of machinery in modern world, leading eventually to mechanics of music. He never forgot lesson.

MISS I

*Mind's
Eye
Pictures.*

ONCE I WAS HAVING VERY GREAT DIFFICULTY in memorizing a certain passage that my teacher had given to It seemed as though I would never get My teacher told me that it was due lack of concentration. That didn't me much. My father had just given a camera and told me how the image the picture became fixed on the Then it came to me, "Why not let eye be the lens and photograph music in my head?" I tried this by looking at the music and then shutting eyes and seeing a measure or so with eyes shut. I told this to my teacher he said that I ought to let my ear lens also and play the music and hear it after I had played it. The works out simply great. I don't have bit of trouble remembering now.

PUPIL IN FOURTH GRADE

*Talking
Too Much.*

FOR A NUMBER OF YEARS I taught privately with considerable success. I received a fine position in a girls' school in the middle West. After I had been there a week or so the President was a motherly old lady of sixty-called me to her office and said, "I think that you talk altogether too much at your lessons. At the last I attended last week you mentioned experiences as a student in Europe less than four times and made several other references which surely took student's mind away from the work." First I was indignant at the rebuke, then I realized that the President was right and resolved to stop. I made strict rule to make the whole lesson music and nothing but music, with the result that my pupils really did advance at a surprising rate.

J. DE

The Psychology of Blunders

By MARY G. MARTIN

FROM the beginning of history nothing has been so disputed than the fact that offenses are bound to come. It is also true that there is "Woe to him whom the offense cometh." We may make special application of that scriptural saying to our professional work as teachers, for who does not all the face of some sensitive child; quivering under the impatient correction of an irascible teacher—who knows just enough to detect the fact error, but not enough to point out its causes or means leading to correction.

It is a question whether we have a claim to the respect of teacher before we have made a reasonably careful study of the ills likely to hinder our pupil's progress as well as of his normal course of development. The physician finds pathology as needful as physiology and as interesting, but our sensitive ears do not endure the presence of discord, and we sometimes blame the patients whom we should try to cure. So many serious defects are wholly preventable, so many egregious blunders may be the result of one slight misapprehension that it is almost criminal carelessness on the part of the teacher not to place his own mature powers of thought and analysis completely at the service of the struggling beginner. The pupil does not enter your studio to be blamed for not curing himself, but to receive the benefit of whatever knowledge and skill you may have to possess.

Many teachers of piano, while having a good understanding of the subject matter of their work, have so vague a conception of the art of instruction and so vast an ignorance of psychology that they could not be tolerated for a month in a well-managed public school. It is small wonder that a discriminating student sometimes holds the piano teacher somewhat in contempt, as he contrasts more manual dexterity with clear thought and logical argument.

Far be it from me to make the charge that the great majority of musicians are narrow and ill-equipped, but it is undeniable that too many teachers such as I have described are still in the profession. Still, no matter how thoughtful and conscientious a training, I suspect that we all have our moments of discouragement when we ask, almost in despair, why our pupils falter and hesitate, work without notes and rhythm, and, after hours of practice, make the same old blunders in the same way.

A COMPLEX TASK.

It seems to me that one of the most serious difficulties lies in the apparent complexity of the pupil's task. He sees his teacher's facile and brilliant execution and is dazzled by it. Thus the countryman, on a great city for the first time, sees only confusion and feels only bewilderment. Little by little he discovers that all things are moving with system and regularity. He becomes familiar with locations, customs and usages, when he discovers at length that the thing has grown simpler and easier in the midst of invention than it could be on the prairie or in the forest.

To render the maze less intricate, to direct the wandering eye toward some one clearly defined object, is the first duty of the teacher. To make one simple statement clearly and to see that one simple thing is done accurately is enough at first. As more is added connect it with the simple thing already known or done. No matter how far he may progress, if the training has been sound and substantial, eventually he travels should be on solid ground. No matter how difficult the passage, some one slight thing is the key to the situation. It may be a turn of the wrist; it may be the shifting of a finger; it may be the perception of a harmonic change. Your pupil cannot see it. If you can, you may save him hours of baffling effect. If you cannot, you have no business to take his money.

With one class of pupils the defect seems to be mental. These are usually the children whose progress in reading is slow, who have little memory of form or position. The defect may be purely

physical and require only the oculist; it may be physico-mental and disappear with the adenoid which caused it; while on the other hand it may be chiefly moral—the outgrowth of sheer laziness—or wholly mental, a heritage from ancestors too weary for thought. In all such cases give much practice in writing notes and naming them aloud. Let them count the A's or B's in a given score to see if their result agrees with your own; occasionally name notes for them, warning in advance that you will at times make intentional mistakes for them to correct; in short, insist upon their seeing the score as Agassiz's students saw the fish—both as a whole and with cognizance of every detail.

In another class the ear is at fault. Pupils may be rapid and correct readers, and yet, in extreme cases, so little sensitive to sound as to strike F with the left hand and F \sharp with the right—all with the most complete unconcern, provided that they do not literally see their mistake. Under such conditions, train the ear, first of all, to recognize the difference between harmony and discord. In doing this I customarily use at the beginning the harshest dissonances in contrast with the most unmistakable harmonies; later, with this first vantage gained, try contrasts not so sharp. Follow by discrimination between major and minor chords. Drill upon the recognition of intervals—at first, the larger, proceeding to the smaller. Where there are several children in a family, the study of absolute pitch may even become a fascinating game, the successful guesser taking his place at the piano and selecting tones for the others to recognize, either blindfolded or with backs turned. The pupil lacking in rhythmic perception seems less hopeful than one in whom only the tonal perceptions are undeveloped, but the remedies lie all about him, from the rhythmic clapping of hands and tapping of pencils to the stirring beat of drums.

In some pupils, correct both of eye and ear, the result almost wholly from a faulty muscular sense—such a one will begin an arpeggio with the air of one

"Who falters, trembling, on the brink
And fears to launch a spear."

He will regard the playing of a long skip as an unskilled swimmer does a high dive, not with the courage and security necessary to success. He will bungle the passing of the thumb and strike the narrow black keys at a slippery, precarious angle. He will play waltz and nocturne with the same unvarying monotony of awkward touch. It is needless to say that what he requires is gymnastics for the hand. When you see what army discipline does for the bearing of the raw recruit you will realize that such a case is not hopeless. Train both by table and piano exercises until the simpler finger and thumb movements are done with precision and ease; later add work for wrist and arm. Require many variations of speed and force in all your technical training. Insist upon the pupil's observing the amount of hand extension required for the different intervals beginning with the smaller ones, and see that he plays them both with and without the help of the eye. Put especial time and effort on the widely separated ones. The difficulty with arpeggios is often caused by the fact that too prolonged practice of finger exercises and scales has induced a close and contracted position of the hand, making the extension needed in arpeggios an entirely new thing. Introduce arpeggios earlier and precede by the study both of simultaneous and broken chords.

Aside from these physical causes of error, there are numerous mental ones, chief among which we may reckon absence of foresight and lack of concentration. The latter must be conquered from within; the former may be approached from without. For instance, most errors in fingering are quite preventable. The hand is in a certain position convenient for the present. Presently a total change is necessary, after which the keys will lie under the fingers as naturally as before. Does the average pupil grasp the situation in advance and make one clever dexterous change of base, or does he accomplish the transition by several makeshift movements which merely render the next note accessible? It has been my experience that if you can only get him to look far enough ahead to understand the complete requirements of the new position he can usually tell you both when and how to make the change. To insist upon intelligent foresight is your particular province.

LACK OF CONCENTRATION.

Lack of concentration, I believe, is often under the student's own control, arising too often simply from a

slack twisted habit. It is the normal error which makes a boy prefer kneeling a slant on the south side of a building to walking straight through the door. Personally I have never seen a child who is willing to agitate their nerves by playing fast. His mind, although fifty times repetition of a single phrase may leave it worse than before, cannot see the need of observation and reasoning, seeing that with him the mistake was made and he is too tired to correct it. While it is doubtless true that we learn to do things by no means follows that we learn to do them correctly by repeatedly playing it incorrectly. When the machinery does not run smoothly, simply stop it, until the cause of friction is discovered and removed. It is not without bearing upon the pupil's mental attitude that he begins his practice with the idea of playing the piano rather than working at music. Even the faultily played entire piece has an attraction for him lacked by the small detached fragment, which should have his attention. Consequently we hear it over and over again—the taxing phrase always as different from its less exacting neighbors as a slum tenement is from a boulevard palace. With country children I have never failed to find an effective simile in the improvement of the highway, where sand is not spread evenly over an uneven road, but piled to fill up the mud holes.

The story goes that upon three walls of an Eastern prince's chamber was emblazoned the motto, "Be bold," but on the fourth, "Be not too bold!" Have you heard the playing which goes with surprising dash and bravura in spite of a spray of false notes apparently inseparable from the rushing of the torrent? It will be an effort to check that excess of boldness, but it will be well worth your while. A stream uncontrolled tears away its banks; controlled, it furnishes power for the industries of a city. If neither persuasion nor argument secures a slow, careful work in your absence, it is at least possible to insist upon it in your class-room.

OVER-CAUTIOUS PUPILS.

Quite different is the case of the over-cautious one, who proceeds as if fording a dangerous river on stepping-stones. His feet may secure safety, but not music. If his eyes are glued to the last note that he has played, try the simple expedient of covering with a card the measure upon which he is engaged, and note the real, even, though irritated, quickening of the pace. Give many velocity forms, beginning with the very simplest. Try mental suggestion, if necessary, but at all odds secure for him some sense of freedom and power. Play strongly rhythmic music for him. Encourage him to read aloud poems like Macaulay's "Days of Ancient Rome" and to carry their swing and sweep over into his playing. He will probably prefer an adagio to a rondo—but do not allow the adagio habit to become chronic.

Do not ask anything which he cannot easily perform, but see to it that the last vestige of hesitation disappears before the piece is dropped.

It is sometimes true that progress is retarded by the premature assignment of difficult music to an ambitious student, to his preliminary joy and subsequent grief. Of course, it means either prolonged study or inadequate playing. All depends upon individual temperament whether it result in discouragement, disgust or greatly enlarged technical and interpretative powers. If great patience and industry are present, well and good; otherwise, beware, except in the rare case where the possibility of masterful music really great appeals to the imagination of the gifted but indolent student. Such find no more effective sleeping powders than a succession of pieces entirely within their powers. It is only in the treadmill within the class room that we "keep stepping all the time and not going anywhere," to use the small boy's accurate description.

We must not forget, however, that the majority of our students do not fall in this category, and that it may be a little short of cruel to insist upon Goldstick tapestries from girls whose tastes and abilities point in the direction of tumbler dollies. What if one product does belong on dinner tables and the other on palace walls? The world has many tables and it is worth much not to have them bare of their modest adornments. That the teacher prefers to listen to a certain grade of music has very little to do with the case. That you are fond of oatmeal has no bearing upon your forcing me to eat it. There are many who come fresh and true, and it is no reason why each food should not have that which meets its taste as well as its necessities. The economical

Some domestic house-mother may set a monotony of table because luxuries are beyond her reach; the frugal Frenchwoman will accomplish wonders with a bit of meat and a handful of sweet herbs. Be content with the skillful use of the simple things within the grasp of all and there will be less complaint that Helen's playing gives no pleasure to her father and brothers.

Of blunders and their psychology there is no end. If, as some one claims, there are no two grass-blades without their individual differences, there are certainly no two human beings whom we may absolutely class together. We must deal with each individual as if he stood alone.

THE "MARRIED WOMAN" PUPIL.

BY MAGGIE WHEELER ROSS.

SOME one must teach the married woman pupil. Who is there among us brave enough to specialize on this somewhat unpromising class of students? For unquestionably if we would have the full measure of success with them, some specializing process must be adopted. In every community is found a goodly number of ambitious married women who have faced poverty and deprivation in their youth, who were the oldest members of large families, denied the privilege of music lessons, but who have married fairly well, and want to make up for lost opportunities.

The musical departments of women's clubs nearly always furnish a large band of these women: bright, intelligent and anxious to "do something." Many have come up from the ranks of the working classes. They know the world and desire to appear well, and could be induced to study for the polish and tone musical ability will give them in the community. The married women who studied in youth and "gave up music" for the frivolities of young ladyhood are not few in number, and may easily be persuaded to renew study after being settled in a home and released from the distractions of many admirers. Indeed, such women are liable to feel the monotony of too much idle time, and readily take to the idea of renewed music study. They have the further incentive of pleasing and entertaining a new-found husband, and are therefore the most satisfactory and interesting pupils among this otherwise uncertain *clientèle*.

There is no doubt that the number of married women who study music has increased greatly within the last few years. The labor-saving inventions of the household and the universal habit of buying ready-made garments have contributed towards giving the married woman a great amount of leisure. Some of the prominent clubs are offering prizes for married women only in their music departments, and many other things are tending to stimulate the interest of married women along musical lines. Mothers are awakening to the fact that they should know something about music for the sake of their children. By far the greater number of enthusiastic attendants at the symphony concerts are housekeepers, with wide-awake, sympathetic minds, hungering and thirsting for broader lines and wider spheres.

A DESIRABLE CLASS OF PUPILS.

"Married women" pupils are more ambitious than juvenile pupils. They are fully awake to the lost opportunities, and work harder and with better application and concentration. They will have more pride in presenting a well-prepared lesson, and are far more earnest in their labors. The average child takes lessons only because the parent is behind him, while the married woman studies only because she wants to, and usually regrets that she has not more time in which to practice. She goes to her instrument with zeal and enthusiasm born of desire, while in too many instances the child is driven by a parent or guardian. There is more real companionship in working with this class of pupils. You can discuss concerts and artists, compositions and musical affairs with them, and it will stimulate their work and broaden and keep alive your own interest in things musical, besides giving you the joy of musical fellowship. You can go into detail and explain more to them what you are doing at the lesson periods, and this is an especial pleasure in teaching, but something that ordinarily should be avoided when instructing the child. The maturity of mind

and thought makes it possible to give them advanced work earlier in proportion to the number of lessons taken, and therefore the interesting stage of teaching arrives sooner. The present-day married woman is usually in charge of a certain portion of the family income, so the question of remuneration is secure. They generally want more lessons and longer periods than the child pupil, so the income from them is greater, and it is also true that a parent who is considered sane and rational on other subjects will insist on cheap music lessons for her child, but will ordinarily be willing to pay a good price for her own first lessons, merely on the theory that she is grown up.

KEEPING THE INTEREST ALIVE.

The greatest obstacle to overcome in the teaching of the married woman lies in maintaining interest. She is so beset by outside attractions and inside duties it is always a fight to keep alive the desire for results. Furthermore, progress at the age of the average married woman pupil is necessarily slow. If you can encourage them to look ahead for from three to five years, instead of at the *Note*, you will be sure of holding your pupil. The average married woman who seeks musical culture can claim at least two hours a day to herself. If you can make her see this as six hundred hours each year, eliminating Sundays and holidays, and encourage her to look ahead a year for results, the battle is won.

Another great obstacle is the slow physical advancement compared to the mental comprehension. The muscles are stiff and unpliant, and the hand is not quick to obey as is the case with children. You must therefore be at all times a living well of inspiration and encouragement if you would tide them over the periods of musical despondency, which are certain to come to them with provoking regularity. You will also find them timid about appearing in public, and usually unable to acquit themselves at all creditably when they do because of this fear, but their daily training as housewives accustoms them to failures, and they quickly overcome the disappointment coincident with such appearances, and go to work again with a fresh resolve to conquer. However, you must seldom rely upon them as display pupils. Use your young talented pupils for this sort of thing, and depend upon your married women for good, steady, plodding work, with few spells of flightiness or "temperament." You must expect them to want to stop lessons when house-cleaning time comes in the spring, preserving time in the fall, the holiday season in mid-winter, and the summer vacation period. It will be up to you to keep them sufficiently interested at these times to induce them to keep on. These seasons must be anticipated, and the "quitting" avoided and forestalled by prompt action on your part, such as can be accomplished by a fresh supply of music, a series of home musicales, a few good concerts, or a side-course in musical literature and lectures. Something that will bring them to the realization that culture is more important than the ever-perishing trivialities of the work-a-day world. Help to show them that the sensible women of the world to-day are the ones who live the simple life in all directions, and who have not the time for ceaseless house-changing, and gown-fixing or hair-dressing. Teach them to make their music *first*, after the actual necessary duties attendant upon the home and family.

DIFFERENT METHODS NEEDED.

You must adopt a different method with the adult beginner than you use with the child on account of the maturity of the mind, for it is universally conceded that mind governs finger action. They need more technic to limber up stiff joints and train unruly fingers. Ordinarily they enjoy the purely technical work and do not grumble over it as does the child. If you are careful to explain the whys and wherefores of each exercise, its particular purpose and the results to be obtained by its use, letting them always understand each to be a means to a special end, you can keep them interested. It is always good judgment to let mature-minded persons know where they stand. Scales should be given very early, after a little preliminary thumb-training, for the mature mind readily grasps their construction. It is well to go genuinely into the theory of the scales, their relationship, development and construction, and even their history, for the study is thereby made far more interesting and entertaining. While work with the young child is always more or less mechanical, with the adult it can be largely

mental. Teach the scales through one octave every key, around the circle of fifths; then be again with C, progressing through two octaves adding triad chords and arpeggios, going all around the circle. Start again and take them in thirds, sixths and tenths, contrary and octaves. Then dominant and diminished seventh chords and relative minors. For finger drill for the adult who a pure beginner fine results will be had with Al Schmitt, Op. 16, Presser Ed.; teach the transposition of the keys for drill on the black keys; change of hand position, using same fingering as the white keys. For pupils who are further advanced there is nothing better than the "Pischna," Presser Ed. Later you will find splendid drill in Czerny Forty Daily Exercises, Op. 337, finally the Gradus. It is poor practice to use instruction book with the adult beginner. Work scales and technic use studies by Loeschorn, Op. 65; Heller, Op. 47, Presser Ed., and work in Czerny, Presser Ed., edited by Emil Lieb. After a few months' study introduce one or two of the Clementi sonatinas, followed by Kuhlau, working up to Mozart sonatas. Insist upon each section being thoroughly learned; adults do not do their work as does the child. Give carefully selected pieces from time to time, but you will find the adult pupil usually prefers to put time in technic and studies until able to handle pieces that are worth while, and this is really what they ought to do. However, among Bohm, Lange and Lacour good many fine finger-drill pieces can be selected which are really worth playing and studying.

TOO DIFFICULT MUSIC.

BY J. M. BALDWIN.

THE number of pupils studying music throughout the United States is increasing every year and the growing demand for study there is a corresponding increase in the number of teachers, many of whom are young and inexperienced. Teachers are capable of getting along very nicely until they get so far, and then they come to a full stop. What is the difficulty? Is the teacher at fault, or the pupil failing to do her part? The riddle is easy to read. The pupil in nearly every instance dislikes the grind of technical study, and the teacher anxious to secure a big class and to show quick results, allows the pupil to proceed without adequate technical drill until a certain level is reached. Students can do creditable work without scales and five-finger exercises, however naturally talented they may be, and however brilliant their teachers.

The writer once had a young lady call on him for instruction, who remarked: "I want to study music, but you will not give me scales and finger exercises." This is but one of thousands of cases. The young, inexperienced teacher who allows her pupil to continue lessons without scales and finger study is on the road to failure.

After study has been continued for a while, parents and friends expect the student to be able to play something. The pupil has insufficient technique and consequently when a comparatively easy piece is given to play at sight the pupil has not the ability to handle it. By continued practice she may be able to stumble through it, but it taxes the pupil's ability to the utmost extent even to attempt to play the piece.

Artistic style, smoothness of tone, a velvet touch are sought by the musician with good taste. It is of common occurrence for teachers to give pupils music that is beyond their technical ability. When the instructor gives a new piece of music at the next lesson the parents often assume that the pupil is making rapid progress and that the teacher is a genius. Select any one of the pieces studied and have the pupil play it. In nearly every case the faults become apparent at once.

Nine times out of ten the student who cannot play the scales well can play his pieces correctly and effectively. It is better to devote an entire lesson to one scale, and to master it, than to spend time trying to learn a piece, and in the end to have it only half learned.

Scales and technical studies are the foundation for future success. Without them little can be accomplished. The instructor who is seeking success in laying the foundation for future use can do better than stick to scales. The student who lacks the "grit" to practice scales continuously can accomplish little in music.

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Symposium on Position at the Keyboard

(See Virtuoso Series on Reverse of this Page)

One of the most interesting subjects for discussion in elementary musical training at the pianoforte is that of the proper position at the instrument. It is a far more important subject than most teachers will admit. Doubtless the most important thing of all is to insist upon having the pupil sit in front of the keyboard at the same place every time a practice period is commenced. Behind this is a psychological phenomenon which has always been of great interest to educators—that of automatic action developed through innumerable repetitions of separate actions.

By maintaining his position at the center of the keyboard, the pupil soon cultivates a kind of "sense of distance" so that he can find the keys quite as readily in the dark as in the light. It is often reported that Paderewski made it a practice to play through his entire program with his eyes shut prior to going on the concert stage. The development of that sense of measuring distances automatically is the basis of freedom in playing and is firmly founded upon the practice of placing the pupil at the first lesson in front of some particular piano key and then maintaining that position until the sense is developed through a vast number of exercises.

A great difference of opinion exists in the matter of the height of the seat. We have heard excellent performers who have played with the seat very high, and we have heard some fine pianists who make a practice of having the seat low. Paderewski is one of those who have the seat low. The following short paragraphs have been received from well-known and extremely successful teachers in all parts of the country. The opinions are given in alphabetical order of the names of the teachers.

These valuable suggestions are intended to go with the series of pictures upon the reverse side of this page, showing the positions at the keyboard assumed by acknowledged masters of the instrument. Other photographs will be issued in forthcoming numbers of THE ETUDE. The Gallery of Musical Celebrities, which has been running in THE ETUDE for over three years, is discontinued this month to make place for this new feature. It will, however, be resumed from time to time.

HARRIETTE BROWER.

An artist at the piano usually sits somewhat low, and far enough back from the instrument for the knees to come barely up to the case. His body inclines slightly towards the keyboard. Amateurs and beginners commit many sins in just these three points: (1) They sit too high. (2) They sit too far under the piano. (3) They rest the back against the chair or lean so far back that the arms are straightened and so thrown out of position.

When Paderewski first visited America it was at once remarked how very low his chair was. I am the fortunate possessor of one of the chairs he was in the habit of using, and can state that its height is just short of eighteen inches from floor to top of seat. (See Miss Fay's remarks upon the subject.—Editor.) This was for use at a grand piano.

The above points made practical:

CHAIR: Low enough to admit of elbows hanging a little below wrist.

POSITION OF BODY: Erect, but slightly inclined toward instrument.

ARMS: Hanging loosely from shoulder.

HANDS: Held somewhat arched at knuckles, which are the highest point.

FINGERS: Shaped and rounded at finger joints, so that the end of each finger comes squarely on its key. The fifth finger must be straighter than the others in order that the outside of hand may be elevated, and hand built up in center.

LEROY B. CAMPBELL.

The first and most important rule relative to the position at the piano is not to go to extremes in any direction; simply be natural.

The build of the individual must be considered in all cases.

The seat must be in the center and far enough removed from the keyboard to give to the arms this

angle—as opposed to this \backslash —in order that the weight of the upper arm may be utilized. The lower side of the forearm should be a trifle above the keyboard level.

The right foot should be occupied with the damper pedal, while the sole of the left foot, when not using the *una corda* pedal, should rest solidly on the floor with the toe near the heel of the right foot. This supports and lends a control to the motions of the body, which should lean somewhat forward in an easy and elastic condition.

The hands, of course, can have no fixed position, since every phase of technique requires a different adjustment, but, generally speaking, the hand should be slightly arched, the little finger side considerably so; this position is scientifically best suited to transmit the various degrees of weight to the keys. In very light passage work, when the fingers are active, the wrist should be lower and at the same time the hand should be less arched.

J. LAWRENCE ERB.

The position at the keyboard should be such that the performer may without hindrance move freely from one end of the piano to the other with either hand. Hence the body should be far enough from the keyboard that the arms may swing freely from the shoulders and hang without allowing the elbows to stick out from the body. A piano stool should not be used, unless it is so adjusted that it cannot be moved up or down. The height should be that of an ordinary chair; with a small child, maybe a very little higher. It is best to use a chair instead of stool. The wrists should be absolutely relaxed; a tight wrist interferes with the action of the long tendons which are the only means of connecting the fingers with their muscles (in the forearm). Ordinarily the knuckles should be a little higher than the rest of the hand, but not invariably. The outside of the hand should be held high enough to keep the knuckles parallel with the keyboard.

CHARLES W. LANDON.

Do not sit too close nor yet too far from the keyboard; there needs to be room for the elbows to pass easily in front of the body without having to sit so far back as to lean over towards the keys. The top of the arm from the second finger joint to inside the elbow should be level; this will make the lower point of the elbow a little lower than the key surface. If the keys are made to speak with pressure, pulling and arm weight, the fingers will naturally assume the right position and curve. Hold the hand loosely and perfectly naturally, not depressing the hand joint nor yet giving any great amount of attention to hand position, for in the early stages of study the mind needs to be occupied with more important things, and a good position will take care of itself if the tones are made as above suggested.

MME. A. PUPIN.

Regarding position at the keyboard, two things are to be considered.

First, the object one has in sitting before the keyboard. If it be a malevolent intention towards the monster facing him, with its horrid black and white teeth, and as if he would show his strength in crushing it, then it would be well to sit at a considerable distance and a pretty good height. If, however, his aim is to woo it with caresses and discover its soul, let him sit nearer and low enough to get the clinging touch described by Dr. William Mason.

Second, not many observe that some persons are longer from the waist down than others, so that the rule which would fit one would not be adapted to another.

Sit on a chair with knees under the edge of the piano, then, holding the elbows close to the body and placing the five fingers on five keys, observe that the top of the arm and hand are in the same straight line, and the elbow about on a level with the hand. Then the fullest fortissimo and the softest pianissimo may be obtained by the different finger touches, hand touches and arm touches.

AMY FAY.

(Author of the famous "Music Study in Germany.")

Since you ask my opinion as to the proper height of the piano stool and position of the body in sitting at the piano, I shall be very pleased to give it, and quote my authority on this subject. I have long been an enemy of the present high and absolutely inert stools and benches manufactured by our piano firms. I am most desirous of having them abolished.

The height of the stool should be according to the size of the player. For this reason the old-fashioned screw stool is the most practical, only nowadays they do not screw down low enough. For that reason I do not use them myself. Formerly you could screw them down as low as you pleased.

A chair is the only comfortable seat for an artist. Most artists use a chair. When one practices for hours per day it is a great rest to be able to lean against the back of the chair occasionally. This you cannot do with a stool. For myself, I prefer a chair of which the seat is seventeen inches from the ground. On mentioning this one day in a New York piano manufacturer's salesrooms I was glad to hear of the man who was waiting on me that seventeen inches is the measurement of Paderewski's chair. This confirmed my judgment. The man added, "Joseffy requires eighteen inches."

An artist should be careful to sit with a good straight back at the piano. Do not bend over, with a hunched chest. This last looks badly and is not a wholesome position. Also he should not nod his head every time he strikes a chord. Many artists are topheavy at the piano and produce a labored impression when they play. A chord sounds much more musical with relaxation of the wrist than it does with a high, stiff wrist, as the arm pressure brought to bear prolongs the ringing quality of the strings and also makes the echo elastic. Deppe enjoined sitting low; he used to say, "You may have the soul of an angel, and yet if you sit high the tone will not sound poetic."

HERVE D. WILKINS.

Various and differing ideals of piano playing are held, both by artists and by amateurs and the public.

Certain players produce their tones most skillfully and play with all requisite power as well as with control, without any exaggerated motions of the hands, arms, and especially without any contortions of the shoulders or of the body.

Artists are often very painstaking about the height of the piano chair, and, on his first American tour, Paderewski carried his piano chair with him and used it at all his concerts.

If we consult the usage of favorite artists, such as Josef Hoffmann and de Pachmann and others, we can note that they sit at the piano with the point of hanging elbow about on a level with the keys. Such an elevation is the most favorable for reaching the extremes of the keyboard for crossing of the hands, playing over the black keys, and for easy movement of the fingers.

The piano student should also sit upon the front of the chair, so that the feet may rest firmly upon the floor; he should sit erect, without any so-called support for the back. The erect pose is more animated and cultivates the muscles of the body, and thus he is one to avert fatigue.

The feet need not be continuously extended and in contact with the pedals. One or both the feet can be extended or quietly withdrawn according as either both the pedals are required to be used.

Additional Contributions

The interest taken in this Symposium has been unusual, and we have decided to continue it for another month, when contributions by Clarence L. Hamilton, John J. Hattsteadt, E. R. Kroeger and others will appear.



Some Secrets of Success in Playing in Public

BY LAURA REMICK COPP

An old adage can be slightly changed and made to serve as an excellent answer to the propounded subject—instead of quoting "Know thyself," say, "Know thy piece—and all will be well with thee."

There are so many different ways in which a piece may be known—and must be known, if one is to succeed. The first knowledge necessary when one begins to study a new piece is, how to learn it properly. This should be done by phrases, or subdivisions of phrases, if they be long ones, first for notes, then fingering, time, rhythm, phrasing, touch, pedaling and lastly dynamics. This prescribed order is important, and if carried out will give good returns.

Commit a phrase or small section to memory, learning each hand separately. Play each section at a very slow tempo and work with great concentrated effort. Slow practice and concentration are imperative for perfect technique. No detail of fingering, touch or phrasing must be overlooked from the first. Think out before you play the section exactly how you want it to be and then make it so. Every section must be played each time exactly the same way as regards the fundamentals, notes, fingering, touch, phrasing and pedaling. A careful working through the piece in this manner with concentration upon each of these details will lay an excellent foundation. Combine metronome practice with it and emphasize concentration with a capital C and I know it will give any one, thus obeying, the result he desires.

Hear the key and feel it before beginning work on a new piece. This will greatly aid in accuracy as far as so-called accidental chromatic alterations are concerned. Of course, when the key is changed from the original sufficiently to establish itself, this new key must be recognized, felt and heard before progress can be as it should be, either technically or musically.

ALWAYS STUDY FINGERING CAREFULLY.

The majority of students should spend more time studying fingering. A prescribed fingering given by good authority will not suit all hands and conditions. A concert artist once told me she spent the greater portion of a day deciding the best fingering for Chopin's *Butterfly Etude*. Memorize the fingering with the notes and invariably have but one fingering. Any other course is disastrous. This is why the fingering must be decided upon in advance. A great deal of work should be put upon a piece away from the piano, before one takes it to the piano. Taking it to the piano should mean making real one's mental image, but the image must be perfect to have a perfect reproduction. Read the composition through away from the instrument, hearing it mentally if possible.

Next, analyse the piece harmonically. This will give a feeling of security nothing else can and will lead to an interpretation that could not otherwise be given. Notice, especially, places where the same melody is used with different harmonisations each time.

In Schumann's *Wald Scenen*, for instance, measures forty-six and forty-seven of *Farewell* contain the melody notes B and C below, both half notes harmonised two different ways.

The melody contained in the first four measures of *At an Old Trysting-Place*, from MacDowell's *Woodland Sketches*, occurs near the end of the piece again, but harmonised in an entirely new and interesting way. Such analysis simplifies the composition for memorising as well as execution and lends a more subtle shade to the interpretation, as all these different harmonisations should be made apparent to the listener as possible. To a musician and especially to a theorist they are immensely interesting.

STUDY THE HARMONY OF A NEW PIECE.

Knowing a composition harmonically helps. It leads to our point, knowing a composition analytically, both as regards form and contents. Certainly if one is memorising a Bach fugue, it is much easier to learn it after finding the number of themes and tracing them through the different voices, watching their development by double and triple counterpoint or inversions, and other devices for developing themes. Besides, after this preliminary process, a fugue is much more easily played and heard and one can make others hear it more connectedly. The reason Bach is not liked better by a good many students is because it sounds to them a jumbled mass of notes and they have never been taught to analyse and understand his writings. Likewise, in learning a Sonata, a tracing of the themes and their development makes the work easier to grasp.

In a cadenza or cadenza-like passage an analysis of figures often leads one to the discovery that when one or two of them have been learned, an entire passage is learned by transposition. Repeated fingering often will accompany repeated figures. Transpositions of whole themes and sections to another key than the original is a very common device of development, not only in sonatas, but in almost any form. A recognition of this fact greatly simplifies grasping the composition at hand.

THE BRAIN'S PART.

It is not enough for the fingers, no matter how highly trained they may be, and the brain however intelligent it may be, to know a composition. Brain and fingers might both do their part perfectly, but the soul of the piece would be unrevealed and the composer's message would never reach humanity by such interpretations. The ear is as necessary as brain or fingers and more so. When one's ear is so trained that he can analyse a composition by simply hearing it played, this proves a grand acquisition to his own playing. The ear must detect the melody, no matter where it is located, whether in the outer voices and easily found or hidden among the inner voices. The beauty of the composition is greatly enhanced when the melody is properly brought out. Schumann is prone to write hidden melodies, and the interpretation of his works often depends upon one's ability in this direction. What but the ear can regulate the quality of tone with all its subtle shadings expressive of almost every emotion known to the human heart? No one, who has not a well trained ear, can produce a perfect legato, at least he would not recognise it if he did, as well as the crisp staccato, portamento and the other varieties of touch. Untiring listening to one's own playing is an artistic necessity.

STUDYING FINER POINTS.

The shading should be carefully studied through every phrase, in fact every note in the piece has its own place in the architectural plan and on the interpretative side its own dynamic force. Try a number of different ways of shading a passage, no one set way is positively right, and all the others positively wrong. Herein can one reveal his own personality, so long as good taste is evident and nothing too eccentric nor erratic is displayed, and here also is a fine opportunity to exercise and develop originality. In a very general way, I might say, the greatest dynamic importance is given to the melody no matter where it is located, the next greatest to the bass, to the counts where the accents fall, so as to keep the rhythm well-defined, and lastly to the accompaniment, whether a chord or running accompaniment. This explanation, of course, is very general and would admit of a good deal of additional explanation, varied to suit the composition at hand. It is not enough to have each

phrase perfect in itself as regards dynamics, the law of the relation of a part to the whole must be the guide. For instance, a passage may be repeated in the same key a number of times, in that case, each repetition should be varied in some way, so as to give the whole composition contrast and variety instead of monotony.

SOME PRACTICAL EXAMPLES.

In Schubert's E flat impromptu, where the opening section repeats many times, unless one is resourceful as regards dynamics, the impromptu will sound exactly like a Czerny Etude or a succession of rhythmic E flat scales, which in reality it is. But when one uses the grades of dynamic force, which are many from *pp* to *ff*, with the necessary crescendos and diminuendos, the impromptu becomes a wonderful rise and fall of beautiful legato waves of melody.

To give contrast and variety to such passages taxes any pianist's dynamical resources, but when the composer uses the same melody with different harmonisations or allows the accompaniment to remain unchanged, and varies the melody by alterations of melody notes or the use of figures, as so often occurs in Chopin, etude Op. 10, No. 12, being an example of this, the pianist is wonderfully helped, since variety does not depend entirely on him, but is contained in the material itself.

Each section must be studied separately, but with due regard to the whole in order to know the piece as a unit.

All sections must be neatly joined together and while sectional practice from the first is extremely important, still the work will be played eventually in its entirety and so it should be played occasionally, enough times so that the joinings will not be apparent in a technical way and also that the spirit and import of the composition can be caught; in other words, the thought of the music must be understood.

The inter-relation of the different sections or subjects must be made manifest in the interpretation and in as contrasting a way as possible, always tempering such contrasts to meet the needs of the general interpretation, so as to preserve unity.

Time and rhythm must be had from the start, also touch, pedaling and phrasing, the dynamic shading comes later and necessitates more of a study of the piece as a whole. The tempo can not be ascertained until the piece is heard entire. That must be felt and this stage of progression will not come to the average person until a feeling of intimacy with the piece is well established. To one who has the ability to read mentally from the printed page and hear at the first or first few readings how the composition should sound when finished, this feeling of knowing the piece as a unit will come much more readily. Some pieces have a decided musical setting, almost a program, one might say.

If the idea of the musical setting helps towards the unification of the various thoughts of the composition, then a better conception of it is gained and the interpretation materially benefited. Such a piece is Weber's *Invitation à la Valse*, also Raff's *La Filense*, and some of Chopin's nocturnes and preludes, as explained in Edward Baxter Perry's estimable book, *Descriptive Analyses of Piano Works*. The Schumann *Carnaval*, explained by the same author in a late number of THE ETUDE, is another example.

UNIFIED PLAYING.

Know the piece as a unit, both technically and musically. After that it is yours, and when the tempo is adjusted, it is ready to play. But not publicly yet—I would lay it away and forget it, then bring it forth and learn it over again, which is a small care, if the first learning has been thorough; polish it in every way, make it part of yourself. If it is a piece of high tempo, do not always play it in full tempo and never a number of times in succession. If you do, it will be ruined. Review the piece mentally away from the instrument, hear it through and think it through. This is said to have been the secret of Paganini's success—mental practice.

To test the completeness of one's plan for dynamical effects, it is suggested that a diagram be made, showing the shading, accents, etc., for each measure. Of course, these markings can be made in the music, it preferred, but a separate piece of paper oftentimes is better, showing nothing but the number of measures with the dynamics indicated for each one. In this way it makes more real and im-

ARE PRIZES HELPFUL OR INJURIOUS?

BY VIRGINIA C. CASTLEMAN.

PRIZES AN INCENTIVE.

THE general aim of all prize-giving is to incite the pupil to put forth his best efforts along the line specified. To three classes of pupils prizes are an incentive:

(1) To the slow, plodding, yet musical child who needs to have some object lesson to awaken his interest; he may not be an early winner in the race, but he can thus learn that a given amount of work well done receives its given reward, and with this realization comes the desire for achievement and the accompanying development after years of training in the music school.

(2) To the brilliant pupil prizes or medals on the average basis are a direct incentive to steady work. I use the term *brilliant* advisedly, as indicative of a certain type of pupil naturally gifted with the musical ear, the bright, responsive mind, the intensity of emotion that enter largely into the musical temperament. This combination, by its very brilliancy, is apt to dazzle the unwary into a style of playing that savors of slovenliness.

Moods of elation and depression are to be expected in the training days of this gifted one, who must be stimulated to "best effort" by various means.

(3) Prizes on the average basis may act as an incentive to the gifted music student who lacks the confidence of the more brilliant pupil, yet whose work is more conscientious and of a higher order. To him the hope of reward for systematic and earnest work brings a sense of gratification in the fact that what he has striven to accomplish receives recognition from the one whose approbation he cares most for—the teacher.

WHEN PRIZES ARE INJURIOUS.

Prize-giving loses its good effect when prizes become merely a means of display or of ill-natured bickering among the music students. This may happen when awards are too lavishly bestowed, or when the standard of scholarship is not sufficiently high to require continued effort on the part of the pupil. In some few instances circumstances, such as illness or accident, may cheat the true winner of his due, and it may even happen that deception may lead to the bestowal of false honors, some students being adepts at "bluffing;" but this is perhaps rarer in music than in other professions. For those who have not honestly striven, defeat is but the just punishment with which "to point a moral or adorn a tale;" yet even these may be aroused by the failure to obtain the prize, and may learn to strive truly should another opportunity be offered.

To avoid promiscuous and injurious prize-giving we need simply to use the general average basis, placing the standard as high as practicable in our special school. The faithful daily practice must produce good results, provided there has been systematic training from the start. The youngest or the dullest pupil will soon learn to recognize the fairness of this method, and may be led to strive for improvement month by month, feeling sure he has an equal chance with the rest if he meet the same requirements.

THE GREAT WINNERS.

We often hear it said that one must not expect appreciation for conscientious work performed; and yet there is nothing we value more than the encouragement of those whose good opinion we hold high. We love to think of the "mighty masters" of music as above all need of praise, all desire for worldly fame; and we are aware that their noblest compositions were given to the world without thought of reward or criticism; yet, strange paradox!—we love to see them in the zenith of popular applause, receiving the homage of the throng; and we know, too, that this appreciation, though oftentimes long withheld and far short of their meed, was sweet even to the ears of genius. We cannot think of Mendelssohn, the beloved son of fortune, without his *Ordre pour le mérite*; nor of Liszt without his golden stars. Beethoven, perchance, was content with an after death monument—but who knows?

THE first and dominant impression one would be apt to have on seeing Jennie Lind was one of fresh and unsophisticated girlishness—and she was girlish, and possesses a great deal of ingenuous, childlike simplicity. She was not so remarkable for good looks as for *looking good*.—Ira Gale Tompkins.

YOUNG PUPILS NEED NOTE DRILL.

BY A. M. STEEDE.

READINESS in note-reading is one of the most valuable assets the young pupil can possess. The teacher should strive to give a few minutes out of each lesson period to cultivating the ability to find notes quickly. The instantaneous recognition of the printed note and the position of the key it designates is of the very greatest importance.

In my own experience, a note-drill given about halfway through the lesson is enjoyed by the pupil and forms a most welcome change. Three ways of attaining these ends have proved practical.

First. By means of a staff alone and without any reference to the notes printed on the staff; *i. e.*, "Find the third line," "the fourth space," "the fifth line."

Second. Reverse the process; point to some particular piano key and then request the pupil to find the printed note representing the same musical sound. With very young pupils it is well to take the line and spaces separately.

Third. Point to notes on the printed page, and then let the pupil find the corresponding keys at the piano at the same time saying aloud "A, second space, treble staff;" "B, second line, bass staff;" "C, two ledger line below bass staff;" "G, first space above the treble staff." The teacher will always find it advantageous to have the pupil name the octave in which the note comes, *i. e.*, "One lined C," "Great G," two line F," etc.

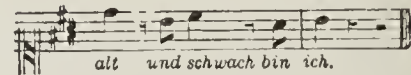
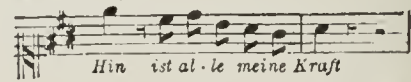
Do not let the pupil think too long. Immediate recognition is imperative. A great deal of the work at the keyboard demands a kind of double intelligence. It is as though we were asked to write with both hands at once, with each hand writing a different word. There is a Japanese vaudeville performer who does this publicly, much to the amazement of the parents of many children who are accomplishing a feat quite as remarkable at the keyboard. For this reason I ask my pupils to "Find two Fs," "Find a G with the right hand and C with the left," and so on, so that the mind comes to govern each hand independently although both act at the same time.

In order that I may know just exactly what progress each pupil is making I usually ask each pupil ten such questions at each lesson and mark their answers in my note-book. By comparing these records it is usually possible to note a gratifying progress. This matter of quick note-reading is far too important to be passed without systematic and accurate pedagogic control.

HAYDN'S NOVEL VISITING CARD.

WHEN Haydn was very old he felt that his strength was waning rapidly. One of his last works was a vocal quartet called *Der Greis* (The aged man). He had many visitors and made a few visits himself. His numerous friends were continually calling after him or writing to him for information regarding his health. In order to let them know of his feelings in a picturesque manner he had the following card printed, with a quotation from "Der Greis." The translation of the German lines is, "Gone is all my strength. Old and weak am I." The clef used is the old-fashioned C clef. This makes the line that in the treble clef, or G clef, known as E have the same location as middle C.

Molto adagio.



Joseph Haydn.

Student Days with Dvořák

By HARRY PATTERSON HOPKINS

There is a certain unexplainable human interest in the daily lives of the masters. The public longs to tear away the veil which seems to hang so tenaciously before those intimate aspects of the composers as they really are. All such curiosity is morbid in type, except where it brings a closer understanding of the man which may lead to a more enlightened interpretation of his works.

Even the giant intellectual attainments toil only for the joy of work itself. They jealously guard their precious hours and the quiet of their homes. Sometimes a writer reveals incidents which detract from the general estimation of a popular idol. But, after the public wants to know the truth, and if the following will serve to give the readers of THE ETUDE a closer view of Dvořák as a man and what my purpose in writing it will have been.

Antonín Dvořák, the greatest of all Bohemian composers and one of the greatest masters of recent times, was a man with a very retiring disposition. Born at Mühlfhausen, in Bohemia, the son of a poor farmer, his whole life was one characterized by more than unusual picturesqueness. He studied at the Prague Organ School, and maintained himself by playing the violin in a small orchestra. His first important work was the cantata *The Heirs of the Holy Mountains*. In 1878 he wrote his famous *Symphonic Dances*, which were originally for pianoforte. These made him celebrated. His symphonies, cantatas, including the *Spectre's Bride*, his songs, *Stabat Mater* and other compositions have given him a permanent place among the immortal masters of music.

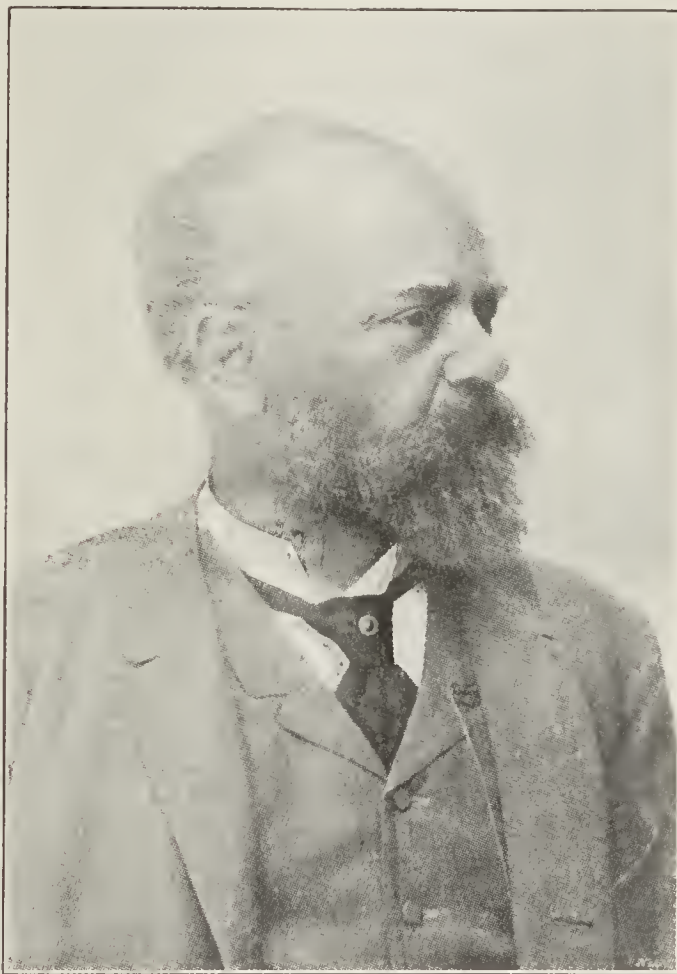
For three years Dvořák was director of the National Conservatory of Music in New York, and during this time many Americans studied at the conservatory with him. Comparatively few Americans, however, came under the master's instruction in his native Bohemia, and I had the good fortune to be one of them. Before going to Europe I first obtained permission to become a candidate for instruction. The journey from America to his Bohemian residence was only one of two weeks, but after I reached the Czech city I was obliged to wait for several long weeks amid strange surroundings and without a knowledge of the foreign tongue before I could even see the master. American students going abroad often lose a much greater amount of valuable time in a similar way. I had previously received an almost undecipherable letter directing me to remain in Prague until Dvořák could make the journey from Příbram, his country home.

During the meantime I noted something very refreshing for the American art-lover unaccustomed to see his country's musicians made public characters. Everywhere in the shop windows and in the homes the master's portrait was to be seen in silent testimony of the appreciation of his fellow countrymen. He was "The Master" with everyone I met, and he plainly the idol of the day.

A SURPRISING MEETING.

Naturally I stood very much in awe of my first meeting with Dvořák at his home. What would he be like? What would he say to me? Would he be satisfied with my American preparation? The coming visit seemed like a great opportunity, but at the same time a dreaded opportunity. One morning about nine o'clock there came a resounding knock upon my door—a knock which brought me to my feet

with a bound. A moment later I was confronted by a tall, imposing man with a fierce gleam in his eyes, and a restlessness of manner that told me at once, without the aid of his mutterings in broken English, that I was in the presence, not of a footman to give me notice, but of the great Slav himself. I was thrilled by the touch of the hand whose creations had caused me to seek its direction in my



ANTONIN DVOŘÁK.

future musical career. Of course, the unexpected meeting with so great a personality threw me quite "off my guard," and I felt very much as a child in the kindergarten might feel before the president of the board of education.

Later I found that the majority of the Bohemians have a sincere regard and respect for Americans. They see in America a land of culture, progress and immense wealth, a land of conditions little known to many of the citizens of Bohemia, some parts of which are sadly impoverished, despite the talent and industry of the natives. Dvořák soon made me his friend, and later I became his confidant in many things. He took me into his own home as though I had been a member of his family. After several interesting days I accompanied him back to his summer home and commenced my work in real earnest.

DVOŘÁK AS A TEACHER.

As there was but one piano at Vysoka, Dvořák's own instrument, it was necessary to have one shipped from Prague to Příbram, and then taken in one of the native carts from the station to Vysoka, a distance of five miles. The latter undertaking was one of difficulty, as the road was up mountain all the way and liberally strewn with rocks.

The transfer was viewed with great curiosity by numerous groups of peasants which gathered whenever the cart became stalled or the horses were given a rest.

For three months I worked at this delightful spot, orchestrating an extensive symphonic sketch, and in idle hours visiting with Dvořák nearby places of interest and many of the composer's neighborhood friends. On these long walks—for we seldom used carriage or horse—Dvořák would carry, bundled in a shawl-strap, the manuscript of whatever work he was then engaged on. Nothing could induce him to leave the precious scores at home. His mind was always filled with thoughts of robbers and fire. Even when we went for short strolls in the woods the manuscript was taken along, and never permitted to leave his hand.

Often during my lessons, which were faithfully taken each day, Dvořák would observe something in the instrumentation of my symphony that would cause him to roar with laughter.

"What is the matter?" I asked on one occasion.

"You wrote for horns, when it should have been for trumpets," he shouted sarcastically.

"Why?" I innocently asked, thinking it made little difference as to which instrument the particular melody was assigned.

"I don't know," he replied, "only it ought to be."

In time I learned through these blunt criticisms to know that each instrument possessed a character of its own. Another time I had part of the harmony written for the oboes, through which he ran his pen, giving it to the clarinets.

"It is more dramatic," he explained; and then, after a pause, "What can be more funereal than the low notes of the clarinet?"

In another part of the composition I had the full orchestra playing triple *forte*, the harmonies raging in wild disorder. After a few moments' infliction of criticism upon this boisterous score, he rather sarcastically observed, "You Americans are a noisy lot."

THE MASTER'S HOME LIFE.

Dvořák's home life was marked by a freedom and ease of living that at times almost approached the condition of no rule at all. His children were permitted to invade his studio at all times, even while the composer was at serious work. My daily lessons were usually taken with the accompaniment of grimacing boys and girls hidden behind articles of furniture, or appearing at unexpected moments in doorways out of their father's sight. Dvořák's high silk hat often played a comical part on the tousled head of some one of the younger boys.

"A rather sinister effect may be obtained by adding this low tympany roll," he was saying one day, when bang! bang! on the empty hat-box, struck by mischievous hands, sounded from the closet in the corner of the room.

"What!" snorted Dvořák, glaring in my direction as he adjusted his spectacles to get a clearer view of my face. My innocent expression saved the culprit a savage scolding at least. "The tympany is a tragic instrument," he resumed impressively, "when properly used. But who knows how to write for it? Ha! Ha," he sneered in his usual way. At this moment a wad of dampened paper flew past our faces and flattened against the wall.

DVOŘÁK'S ABSENT-MINDEDNESS.

From long years of constant application to his work, Dvořák's abstraction had grown beyond the point of noticing these little incidents of the lesson hour. Our lessons were not at all formal, as the above pleasantries will show, and were usually accompanied by coffee and a good cigar. Once a violent thunder-storm arose, and an unexpected weakness in the great composer's nature was instantly revealed. He at once became nervous, and as the storm increased displayed an agitation remarkable in a strong man. The lesson was suspended, the shutters were ordered closed, the lamps lighted, and the piano played *double forte* to drown the roll of thunder and the shriek of the wind. On the other hand, I once saw him resent with unwavering courage an insult offered to his wife. This incident happened at a dance at which Dvořák and I informally played duet waltzes on the piano for the mountaineers who lived near by. In terrible wrath he chastised a soldier with a knotted cane, and might have seriously injured him had I not interfered.

SOME MUSICAL AUTHORITIES ON INTERPRETATION.

BY LANNIE EDGAR THOMAS.

Ability to play notes correctly, and ability to present the meaning of a piece of music are two very different things. The former requires the fingers of a gymnast, and the latter the soul of an artist. When Samaroff, the great pianist, was studying with Delaborde some discussion arose regarding Chopin's G flat Impromptu. "This is one of the pieces I never teach," said Delaborde. "Put it away until you wish to study it some day. The power to be able to think the intention of a composer is God-given. You have that, I believe. A teacher can only aid in its development and in sharpening its tools. Study of the best literature and hearing of the best music well played will also aid in this. But there must be time and growth for such music as this. Put it away."

Mlle. Ruckert, a pupil of Clara Schumann, believed that mastery of technic and mental control are the only things that can be taught by a music master, and that the power to interpret is of slower growth. "Training is but the handmaid of what God can teach," she remarked. This idea has also been indorsed by Arthur Nikisch, the celebrated conductor, who believes that the relations between temperament, tradition, individuality and training are yet in their infancy. He feels keenly the responsibility of interpreting the composer's thought, and is heedful of suggestions from any thoughtful person.

The fact that technic is only a means to an end has also impressed Ravina, an admirable pianist and composer. "So long," he has said, "as the pupil's mind remains in the realm of technical resources, seeing in music only notes, bars, expression marks and difficulties to be overcome, he is unable to interpret music. Anything that will tend to reduce these things to non-existence is a blessing to art. The mind must be cultured to conceive the intention of a piece of music, and the body must be made an obedient servant."

Similar ideas have also been expressed by Falkenberg, who is distressed at the prevailing superficiality and insincerity among pupils, which is so extremely difficult to overcome. Students of interpretation "cannot see until they can see, and the power must be evolved from within, as it cannot be imposed from without. Tendencies towards originality must be carefully nourished by the teacher. At the same time, the awakening imagination must be guided, controlled and stimulated. But tradition must be known and revered. The general fitness of things must be observed, and the character and intention of the composer understood. Too much personal assertion, superficiality, the vanity and ignorance of performers, pupils and critics, should be held in abeyance."

The Russian pianist, Siloti, feels that much harm is being done to the cause of music in America by music critics whose "opinions" are based upon self-interest rather than upon art. The desire to attract attention has caused many of them to say absurd and harmful things "which are vastly more disastrous in a young country like America than in a country where national education has made artistic principles a popular possession." This artist, like many others, feels bitterly towards those critics whose ignorance and self-sufficiency has given a false trend to musical thought and development, thereby seriously interfering with art progress. "The power to 'see' thought in music," says Berthe Marx, "requires born instinct. But it also requires concentration of force, simplicity of sentiment and long training in refined schools of musical thought."

Speaking on the subject of interpretation, Theodore Dubois, the famous director of the Paris Conservatory, believes that the French school is specially "reserved" in its tendencies. "The race hates exaggeration and false effusion. The French love delicacy, warmth and dramatic intensity, but cannot endure spectacular display or dryness. They have restraint in emotion, refined accentuation, infallible finger technic, fine pedal intuition and a nicety of feeling as to unity of ensemble which are in a large degree unique with them. Nevertheless, they will not tolerate deadness, stupidity or dearth of emotion. They have modesty of conscience, fine poetic feeling and great intensity. They lack,

perhaps, the big dramatic sense of advertising art, for which God be thanked."

In speaking of the interpretation of Bach, Zeldrust has said that he "never could conceive what Bach's music should be made like knitting. Yet I am forced to think of this harmless occupation when I hear many of his admirers perform. Preludes particularly are susceptible of great emotional possibility. (It is interesting to note that Saint-Saëns has voiced similar opinions to Zeldrust in this matter.) One should study the secular cantatas and songs of Bach to realize that he was no cathedral, although many of those who play his music would make his thoughts like stone."

Stojowski and Mlle. Parent have both earnestly spoken of the "delicacy needed in steering the pupil towards a true conception without impressing him with one's own style and manner of playing. Massenet has also spoken of the same thing to a teacher of a class playing his compositions at rehearsal. "They must be left a certain freedom of personality, and yet have sufficient judicious direction to avoid anything which might be regarded as grotesque or vulgar." These words from a composer who by temperament would be most strongly impelled to impose suggestions upon others is quite a forcible reminder for teachers. Stojowski has boldly avowed that individuality could not be "trained." It must be allowed to "grow" under wise influence. "Pupils can be taught to discover the possibilities in a composition," said, "and that is a great step. The mental conception, however, must be made by the pupil himself to be of artistic value."

There is, of course, much truth in this; nevertheless, we must pay due attention to Chaminade's bitter plaint as to the changes of tempo indulged in by different players. "Few ignorances," she declares, "could be more painful to a composer than changes of tempi, which are as important to the writer's idea as the notes themselves." She further admits that she vastly prefers false notes to false tempi.

RISING ABOVE ONESELF.

BY EMERSON FOSTER.

EVERY now and then the music student comes to a realization that he has been at a stopping point in his work. Everything seems at a standstill despite his best efforts. The scales seem like tired horses at the end of a journey and refuse to go faster. In obstinate places in the pieces refuse to yield and the student commences to question his talent. Dear friend at the keyboard, if you would only realize that it is not a matter of talent nearly so much as a matter of proper control of the mind and proper direction of your energies. Think the thing out right, aim your efforts right and work with the right concentration that comes of great artistic enthusiasm and you will surely surmount the difficulties. Here are some hints which may help you on the way. Affirm these things to yourself time and time again and see how the work improves.

1. *I must rise above any tendency to carelessness.*

If the cadenza in the Chopin Nocturne has suffered from a few notes spilled under the keyboard work it until every note is as perfect as the serated edge of a perfect leaf.

2. *I must rise above slipshod fingering.*

If the fingering in the Bach prelude has been changed with every repetition realize that you should first study out the best fingering as Liszt did and then train your fingers to accept that and only that. The improvement will be marvelous.

3. *I must rise above my environment.*

If the Schumann Novelette refuses to capitulate because "the room is too noisy" or "the piano is an old tin pan" or "people don't sympathize with my aims," promptly forget all these things and spend your time concentrating your efforts upon your work and not upon your tribulations. In other words get your mental rudder and steer away from the shore of distraction.

4. *I must rise above praise.*

If the Beethoven Sonata refuses to approach a certain interpretation you have just heard a great pianist give to it, think of the many times you have been praised for your playing and have believed in the idle words of those who have sought to gain your friendship by pandering to your vanity. Judge yourself and let your critic be more severe.

On the 15th of June, at the end of the summer, I was in my winter home, I had not yet reached the Conservatory, where I could have been under the master's direction. However, I had been forced on account of my illness to stay at the Baker Sanatorium, in which I had been a patient for some time. So I was not able to be a private pupil in his home, and thus I was in a position that was undisturbed and peaceful all the year.

The intimacy of the winter months naturally brought to my notice many of Dvořák's habits and peculiarities. He was an early riser, and, as soon as dawned, would sit at the piano and compose, and the breakfast bell rang. At breakfast, and at other meals, he exhibited a voracious appetite, and also an irritability which seldom failed to materialize before he left the table. Often he yelled and slapped at the children for small offenses, and, for that matter, was rather cross most of the time. He was lacking in neither humor or wit, but found it difficult to suppress the natural irritability of the artistic mind. His wife, who was of easy going temperament, paid little heed to his petulance or rage.

DVOŘÁK'S PERSONAL TRAITS.

He drank great quantities of coffee and smoked incessantly cigars of a long, thin kind. After dinner and supper he would frequently stretch out on the sofa, light a cigar, and invite his eldest daughter and me to play classical duets on the piano. This clearly showed that the man's soul forever craved the hearing of sublime conceptions of other composers. Music had to sound in its fullest and broadest sense to satisfy his poetic nature.

He kept open house, and the national, as well as local, celebrities came and went as they pleased. There was little order observed in the home, the impulse of the moment seemed to be the only guide. There was music all the time; seldom did a day pass without a visit from some leading man or woman of the opera, or some musician of distinguished ability. Often they came in groups, and impromptu rehearsals of a very delightful nature would take place.

Dvořák himself was negligent in dress, although when on Ferdinand Strasse, where he inevitably passed those who recognized him at a glance, his hat was jauntily worn and his long ulster-like coat gave him an air of distinction that everyone would mark.

He was a great walker, and often I accompanied him on his tours of the streets. He was fond of looking in the shop windows, but seldom entered the stores to buy. It was evident to me that Dvořák found "society" irksome, to say the least, and seemed much happier and more at ease when talking to street vendors, old apple women and market people, whom he would approach in a familiar way and chat with for minutes at the time. In passing cafés, or the bands that performed in the streets, he would often hear the composer's most popular dances being played. When the tempo was not right, he would instantly fly in a rage and roundly abuse the leaders for their misinterpretation of his works.

Not only did we hear his compositions on almost every walk, but were confronted by his portraits in every important street.

"No one ever taught me much," he said one day, as he caught sight of one of these pictures in a conspicuous store. "I had no real teacher but experience."

"But your coloring is always beautiful to me," I replied. "You are now the greatest orchestrator in the world and should enjoy your reputation." To this he made no reply, but simply laughed.

And it is as a great symphonist and colorist that the famous Bohemian is to-day known throughout the world. His reputation is established for all time, and it is doubtful whether Bohemia will ever again produce his like.

As I think I have finished another entire book of things since my last letter, I mean to call it *Kryšerina*, in which you, and the thought of you, are the chief rôle. My music strikes me as a choice now with its simplicity. It seems to speak to the heart and to affect those to whom I play it. I am now in the same way. "Scherzo" is a piece of music. It is afterwards his

CALENDAR OF FAMOUS MUSICIANS FOR MAY

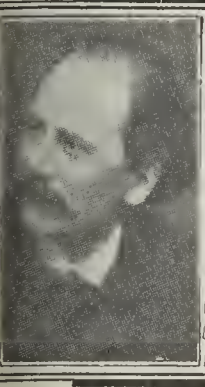


Louis M. Gottschalk

Born May 8, 1829, at New Orleans.

Died Dec. 13, 1869, at Rio de Janeiro.

Best known works are numerous individual and melodious pieces for pianoforte, including the famous *The Last Hope* and *Dying Poet*.

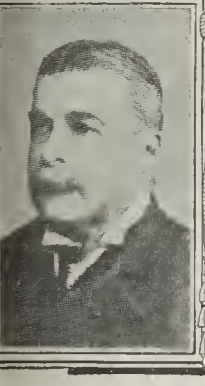


Jules Massenet

Born May 12, at St. Etienne, France.

Famous Composer and Conductor.

Massenet's best known works are his numerous operas of which *Le Cid*, *Thais*, *Manon*, *La Navarraise* and *Le Jongleur de Notre Dame* are the most famous.



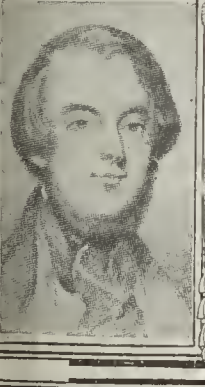
Arthur S. Sullivan

Born May 13, 1842, at London.

Died Nov. 22, 1900.

Eminent Composer.

Best known works the comic operas: *Iolanthe*, *Patience*, *Mikado* and *Pinafore*; the cantatas *The Golden Legend* and *The Prodigal Son*.



Michael W. Balfe

Born May 15, 1808, at Dublin.

Died Oct. 20, 1870.

Famous Composer

Best known works: thirty operas "the first English opera" and the extremely popular *Bohemian Girl* still frequently produced.



Richard Wagner

Born May 22, 1818 at Leipzig, Died Feb. 13, 1883, at Venice.

Immortal Composer and Dramatic Poet.

Best known works: *Tristan and Isolde*, *Nibelungen Ring*, *Die Meistersinger*, *Parsifal*, *Lohengrin*, *Tannhauser* and *The Flying Dutchman*.



Joseph Joachim Raff

Born May 27, 1822, at Lachen, Switzerland.

Famous Teacher and Composer.

Best known works: Opera *König Alfred*; Symphonies, including *An das Vaterland*. Numerous very attractive piano pieces, sometimes superficial but often important.

WHAT THE PUPIL'S PARENTS DEMAND.

BY JO-SHIPLEY WATSON.

Not so very many years ago the ordinary music lesson consisted of reading notes, usually quarters, from ten lines and eight spaces, and of hitting a few white keys around middle C, the teacher sitting alongside, passively piloting the way. To-day the music lesson is rather more complex, and its success depends upon a countless number of outside things not set down in the "Instructor," and it may be a solace for some of us to know that we do not have to take a "Summer Session" somewhere to find out what they are.

One of the first things of which the teacher should think is the patron's viewpoint. While we are sizing him up as a work-a-day nobody without the proper appreciation of "Art," he is wondering how to approach us, and these are some of the questions he asks his neighbor:

IS SHE AGREEABLE?

WHAT DOES SHE CHARGE?

IS SHE COMPETENT?

WHERE IS HER STUDIO, AND WHAT HAS SHE IN IT?

DOES SHE PLAY, OR IS SHE JUST A TEACHER?

IS SHE AGREEABLE?

Agreeable! Of course we are agreeable; that is, under certain conditions; but who could expect one to be agreeable in this place, where there is no music—nothing at all but politics and corn. We are amazed at the thought of cultivating "agreeableness" just for Jane's tiresome mother. "Agreeableness" and tact are more necessary than diplomas, methods, furniture and bric-a-brac. Poise is more to be desired than a perfect hand position.

It takes all of these and more to meet Jane's mother half way. She may not be appreciative from our standard, but if she is a willing convert to "Art" she "wants to know." She is an important factor in our life. Without her regard and support our diploma is useless. It is not enough to know music; we must know people as well, and Jane's mother is one of them.

IS SHE EXPENSIVE?

What does she charge? This is another outside thing very much inside the mind of every new patron, and a great deal depends upon the answer. Let us fix a price for our lessons and stick to it. It cheapens our work to make special terms to get started or to meet some competitor's rate. If we work well the start will come; to think or talk of the competitor is a waste of time.

Music is not merchandise in the commercial sense of offering bargains; for we give more than time—we give ourselves. We are warned that there is no sentiment in business; but we soon learn that in teaching, at least, we require large quantities of it if we come to any sort of balance. It is not necessary to cut prices or to make up lessons to hold a class; but it is necessary to have the same price for all, to collect our bills promptly and to be just with our time.

IS SHE COMPETENT?

Is she competent? Naturally, we think we are; but remember that the community takes us largely on trust. It remains for us to prove our competency by making ourselves and our work valuable. To complain of our town is folly. Towns are alike. The place matters little, if we keep busy. Busy-ness and business are one. In every town there are one or two small but well-established firms. The business of each has grown with the town. The heads of these firms are usually dependable and competent.

IS SHE WELL EQUIPPED?

Where is her studio and what has she in it? The location of the studio is important. If it is in a private house, the music room should be apart from the living rooms. The domestic side should never obtrude. A "downtown" studio is preferable even in a little town, as the studio in the private house limits the class of patrons. Our profession draws us into the social life of the town, but we accept pupils from every class of society, and talent appears more frequently among those who would never have the temerity to ring the door-bell of a private residence.

Let us have our studio where it will do the greatest good—easy of access, clean, quiet and attractive,

with a well-tuned piano or two well-tuned pianos inside. How often it happens even in a well-appointed city studio that everything is harmonious but the piano. The piano is the outward sign of our inward proficiency, if we are pianists. To have the instrument in imperfect condition is the poorest advertisement we can give ourselves.

IS SHE WELL TRAINED?

What kind of instruction does she give? Why, the very best. And we look at our endorsements, testimonials and autographed photographs and wonder how any one can doubt it. We may have all these, and play and sing, too, and still be the poorest sort of teacher. Teaching is a subtle art, and it takes the finest kind of maneuvering to work on Jane and John the things that were worked on us at the Summer Session, and the ways and means we use to impart that Summer Session Method are so varied that we wonder if any of those city teachers would recognise it as their own. The result comes at last, and we say the Summer Session Method did it; but nine times out of ten it is our own fine adjustment of material that wins. We go off and buy so many theories that are not half so good as our own home-made ideas.

The main thing in teaching is to give the pupil something to work for—let him feel that he is moving. System is the basis of all good work. We must grade our material and pass the pupil along from one grade to another. To so many pupils music is "just notes." The "kind of instruction" is always tempered by three outside things—the pupil's disposition, his ability and his willingness to follow our plan. Results come when we get away from "just notes" and begin to deal with ideas.

IS SHE ABLE TO PLAY?

Does she play or is she just a teacher? Innumerable excuses are given by teachers for their inability to play when asked. Too busy! Too nervous! or Out of practice! The teacher's repertoire is an outside thing that should be kept within hailing distance at least. Those in quest of a lasting success should never let the pieces they learned at school get from under their fingers—they are far too valuable an asset. If we are really too busy to give frequent recitals, let us give an annual one. This is the policy pursued by many busy city teachers, and it may be done by us. Make it something for the townspeople to look forward to.

Playing in public is not so much a question of nerves as a matter of thorough preparation and habit. Being "just a teacher" is not enough. When it comes to music every one is "from Missouri" and must "be shown," and it is our duty and privilege to leave no room for doubt.

"The most beautiful adventures are not those we go to seek." If at times we long to feel the pulse and throb of a big city, let us try to remember that we have advantages that our more confident city brother fails to recognise. Our field is fresh and it is our own. Our income is not great, neither is it too small to meet expenses. Our work is pleasant and there is not too much of it. The greatest outside thing is to feel that we are an important part of our community; that our studio is an educational and musical center; that we are "authorities" in our work, and that the town needs us. In the years to come the memory of the children that trooped in and out of our country studio will be more dear to us than hearing an aggregation of opera stars.

WHEN THE KING WAS WRONG.

REMENYI the famous gipsy violinist, was one of the first to recognize the genius of Brahms. On one occasion he spoke to King George III, of Hanover, of the genius of his young friend, and a concert was arranged at which both artists appeared. After the concert was over, the King took Remenyi on one side and said, "Speaking of genius, Remenyi, yes; Brahms, no." Remenyi still ventured to dissent, but the king was not to be convinced. Twenty or thirty years later, however, it happened that Remenyi again met the king, who was then blind, and an exile in Paris. After recalling old times the king said solemnly that he had a confession to make. Remenyi asked what it was, and the old monarch reminded him of the concert in Hanover, and added, "You were right; I was wrong. Brahms is a great genius."

Study Notes on Etude Music

By PRESTON WARE OREM

DANCING SHADOWS—W. G. SMITH.

Mr. Wilson G. Smith is one of the most successful of America's composers. His many admirers will welcome the new concert waltz, "Dancing Shadows."

This is an artistic inspiration, very gracefully conceived and executed. The slow introduction is original and effective, leading very naturally into the more rapid waltz tempo. The change from D flat to A for the middle section gives a striking and pleasing contrast in tonality. The whole piece will repay careful study. It will make a good recital number for an advanced player.

BIRDLING—E. GRIEG.

Grieg's "Lyric Pieces" are among the most interesting and original short piano compositions of modern times. There are in all ten volumes of these pieces, all displaying wonderful powers of invention and full of the peculiar charm of Grieg's genius. Book III, Op. 43, contains some of the most popular numbers: "Birdling," "To Springtime," and "Erotik." The two latter pieces have appeared in THE ETUDE on previous occasions. "Birdling," which will be found in this issue, is one of the best bird pieces ever written, full of suggestive twittering and fluttering. It must be played in a manner fanciful and delicate and with the utmost finish.

COMING OF SPRING—G. EGGELING.

Mr. Eggeling's portrait and a sketch of his career will be found in another column. "Coming of Spring" is his latest composition, as well as one of his best. This piece is a scherzo movement in semi-classic style. It lies in the fourth or fifth grade and will require a finished style of performance with close attention to rhythmic and dynamic details. The three themes are in marked contrast and should be treated accordingly.

NIGHT'S MAGIC SPELL—G. KANNERSTEIN.

This is a nocturne in the style of Chopin by a talented young Russian composer and pianist. In playing the melody of this piece the clinging- or super-legato touch should be employed. In the ordinary legato the tones just join and one key is depressed just as the preceding key is released, but in the clinging-legato the tones overlap a little and the release of the key is delayed slightly to bring this about. This touch is used only for the sustained melody; the ornamental passages must be taken with a light and delicate touch, somewhat crisply. The tempo rubato is allowable in this piece as the delivery should be somewhat free.

GERMAN-AMERICAN FESTIVAL MARCH—H. ENGELMANN.

This march was inspired by the great Saengerfest which will be held in Philadelphia this coming summer. It is particularly appropriate that such a march should close with the German and American national anthems. This is one of the best of festival marches suitable for all sorts of occasions. It will be published also for four hands and for eight hands.

DANSE BIZARRE—L. J. O. FONTAINE.

This is a brilliant and sonorous fourth-grade piece by a composer whose works have proven very popular with our readers. It is a fanciful dance movement partaking of the characteristics of several familiar national dances. It will require facility in octave passages and in chord work, and it must be played with considerable verve and enthusiasm. The middle section furnishes an interesting study in syncopation, reminding one of the style affected by Schumann in certain works. This piece should prove a favorite at recitals.

SCENES OF GAYETY—G. D. MARTIN.

Mr. George Dudley Martin has been represented frequently in our musical pages in times past, and his many admirers will be pleased with the new teaching piece, "Scenes of Gayety." This is an excellent specimen of its class, suitable for a good third-grade student. It is a well-written piece, bright and of popular character but without triviality. It will require clear and accurate finger work and a graceful, finished style of performance.

AT THE BROOK—A. FRANZ.

This is a characteristic third-grade piece, rather easier to play than the preceding. The first theme in this piece is to be played *non legato* (not bound, i. e., slightly detached), the second theme is broken up into short, snappy figures, while the third theme is played entirely *legato*. This affords good contrast from the musical standpoint and gives the student excellent practice in the various touches. A good recital number.

IN SOLITUDE—A. BOYSEN.

This is a melodious and graceful drawing-room piece by a young composer of promise. It will afford opportunity for the cultivation of melody playing in various registers of the pianoforte. The middle section is in the style of a duet between soprano and baritone.

GAILY TRIPPING WALTZ—E. S. HOSMER.

Mr. E. S. Hosmer is a successful American composer who is known chiefly through his anthems and songs. He possesses a melodic vein which should show to equal advantage in the line of instrumental work, and lately he has conceived the idea of writing a set of teaching pieces. The little waltz, "Gaily Tripping," is one of this set. It is easy to play, not beyond second grade, pleasingly tuneful and well harmonized throughout.

FORGET-ME-NOT—S. F. WIDENER.

This is a very pretty little flower piece, which may be played or sung. There is a considerable demand for pieces of this character. They are very useful for young pupils or for kindergarten work.

BEE-TLE'S DANCE (FOUR HANDS)—E. HOLST.

The composer, Eduard Holst, was born in Copenhagen, 1843, and died in New York, 1899. He came to this country in 1874 and had a varied career as an actor, playwright, dancing master and musician. He was a prolific composer, his works numbering over 2,000. He was especially distinguished as a writer of light and brilliant pieces, full of dash and go. Many of these pieces have had a tremendous vogue. The "Beetle's Dance" is a good example. It is not difficult to play but it has an irresistible swing which will render it enjoyable either for home playing or recital uses. This piece is also effective in its original solo form.

BY LANTERN LIGHT (VIOLIN AND PIANO)—G. N. ROCKWELL.

As a piano solo this piece was one of the winners in our recent prize competition for instrumental numbers. At the suggestion of a number of our readers it has been arranged for violin and piano. In this form it is certainly very effective, as the melody lies just right for the violin. It will make an excellent study in the singing style of delivery. As a piano piece this number has proven very successful.

SEXTET FROM "LUCIA" (PIPE ORGAN)—DONIZETTI-BROWNE.

This arrangement appears in response to many demands. The famous sextet from "Lucia" has been transcribed for almost every conceivable instrument or combination of instruments, but this is the first pipe-organ arrangement to be published. Dr. J. Lewis Browne, an experienced organist and composer, has made the transcription, and it is a good one, not difficult to play and thoroughly practical and effective. The registration given is very satisfactory, one that can be followed on a majority of organs.

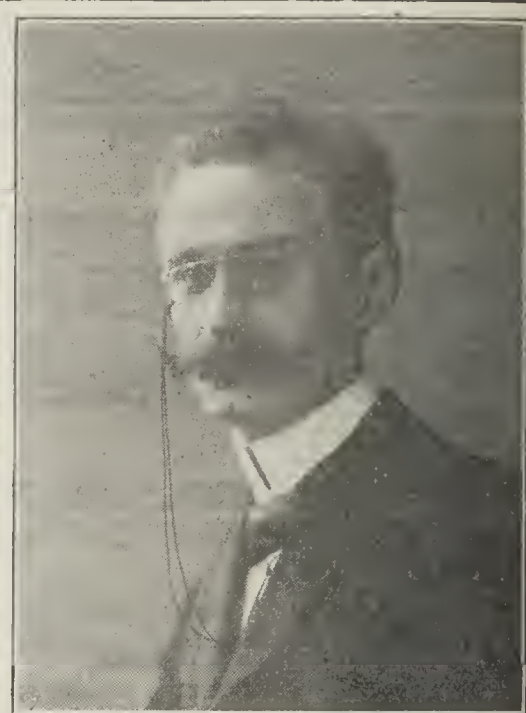
THE VOCAL NUMBERS.

Three well-contrasted songs appear in this issue, two of them by living composers. J. W. Bischoff, a famous blind musician, was born in Chicago, 1850, and died in Washington, 1909. His compositions, chiefly songs, anthems and piano pieces, number more than 150. The song "Because" is an excellent specimen of his style—melodious, refined, and above all singable. If rendered in an expressive manner, this song will prove very effective.

Platon Brouneff is a Russian composer of experience. His "May Day" is a clever, characteristic song, vigorous and full of color, with a brilliant and appropriate piano accompaniment. This would make a good recital song.

Miss E. MacLean is a talented woman composer. Her song, "Twilight," is modern and impressionistic in treatment, but very tender and expressive. It will appeal to good singers.

Well Known Composers of To-day



GEORG EGGELING.

THE subject of our sketch this month was born in Braunschweig, December 24th, 1866. His father was the Ducal Chamber Musician and the boy's education was of the best. He lost his parents when he was quite young, and after a good training in the excellent German public schools, he entered the Musical Seminary of Prof. Emil Breslauer, in Berlin. He studied piano, violin and musical theory under several noted teachers, including Kalischer, Wolf, Breslauer and Frank. For a time Herr Eggeling taught in Breslauer's Seminary. Since the death of the director, however, he has been engaged in private teaching in Berlin. He has written some excellent pianoforte studies and pieces, choral works, songs, and also a musical dictionary (published in the German language). His compositions for the piano follow the idiom of the instrument very closely, and this makes them especially desirable for students in many of the earlier grades. Among his best known pieces are "Spanish Dance," Op. 159; "To Springtime," Op. 149; "Congratulations," Op. 153. His piano studies are also very successful, one of the best books being "Interpretation and Mechanism," Op. 175.

"TO HEAR OURSELVES AS OTHERS HEAR US."

"Oh wad some power the giftie gie us to see oursel's as others see us!" So sang Robert Burns, evidently anticipating the invention of the sound reproducing machine, which has at least supplied ourselves with a means whereby we can hear ourselves as others hear us. The great French composer, Saint-Saens, was once asked to play for a friend who possessed a machine and a record was taken of his performance. "I played my *l'air Canariote*," he tells us, "and was astonished to discover two bad effects in my playing. One passage of twenty notes was over-accelerated and quite jumbled, and another place that I had intended to give a certain rhythm, the way I had written it was entirely wrong and unpleasant to the ear. As a result of this lesson I have corrected both of these defects. After this experience, it seems to me, it would be an excellent idea for teachers of singing, declamation and instrumental music to employ a sound reproducing machine so that pupils could hear their own faults. I cannot find words which will sufficiently recommend a trial of this device."

Do not think that what is hard for thee to master is impossible for man; but if a thing is possible an proper to man, deem it obtainable by thee.—*Marcus Aurelius*.

COMING OF SPRING

SCHERZO

Vivace non troppo M. M. ♩. = 84

GEORG EGGELING, Op. 157

f *p* *mf* *p* *f* *p* *mf*

f *mf* *dolce* *marc.*

accelerando *mf* *ff*

p *jubiloso il tempo e crescendo* *sf* *mf* *f* *p* *mf*

Last time only *f* *Fine*

Meno mosso *p dolce* *mf* *f*

À mon fils Conard
DANSE BIZARRE

L. J. OSCAR FONTAINE, Op. 107, No.

Allegro M. M. ♩ = 126

Allegro M. M. ♩ = 126

The score is written for piano in 2/4 time. It begins with a forte (*ff*) dynamic and features a variety of musical textures, including triplets, sixteenth-note runs, and sustained chords. The tempo is marked 'Allegro M. M.' with a quarter note equal to 126 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems, each with a grand staff (treble and bass clef). Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte), with a *cresc.* (crescendo) marking in the second system. The notation includes many accents, slurs, and fingerings, indicating a technically demanding piece.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of six systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical elements such as dynamics (cresc., ff, sf, p, ppp), articulation (accents, slurs), and performance instructions (Vivo, ritenuto, a tempo subito, D.C.). The piece features complex rhythmic patterns, including triplets and sixteenth notes, and a variety of chordal textures. The notation is written in a clear, professional style, typical of a published musical score.

EDWARD HOLMES

Secondo

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THE BEETLES' DANCE

INTRO.
Allegro moderato

Primo

EDWARD HOLST

The musical score is written for piano and violin. The piano part is in the lower staff, and the violin part is in the upper staff. The key signature is one flat (B-flat major or D minor). The time signature is 2/4. The score is divided into sections by measures of 8, 4, and 5. Dynamics include *p*, *f*, *mf*, *ff*, *cresc.*, *sfz*, and *trun*. The tempo is marked 'Allegro moderato' and 'Tempo di Galop M.M. ♩ = 132'. The score includes various musical notations such as slurs, accents, and fingerings. The piece concludes with a final chord in the piano part.

Tempo di Galop M.M. ♩ = 132

mf *f* *cresc.* *ff*

mf *f* *cresc.* *f*

mf *sfz* *marcato il canto* *cresc.*

f *mf* *f* *trun* *cresc.* *f* *mf*

f *ff* *mf*

THE ETUDE

Secondo

mf

cresc.

sfz

f

cresc.

ff

ff con fuoco

f

ff

f

cresc.

1 *2*

marc.

sfz

mf

f

cresc.

ff

THE ETUDE

337

Primo

f *cresc.* *f*

cresc. *sfz* *f*

cresc.

ff *f* *ff*

ff con fuoco *f* *ff*

f *cresc.* *marc.* *sfz*

mf *f* *mf*

cresc. *f* *sfz*

The musical score is written for piano and is titled "THE ETUDE". It is marked "Primo" at the top. The key signature has two flats (B-flat major), and the time signature is 3/4. The score consists of 16 measures. The first system (measures 1-4) features a right hand with a series of eighth notes and a left hand with a triplet of eighth notes. The second system (measures 5-8) continues the right hand melody and introduces a triplet in the left hand. The third system (measures 9-12) shows a more complex right hand melody with slurs and a left hand with eighth notes. The fourth system (measures 13-16) includes a section marked "ff con fuoco" and "f", followed by a section marked "ff" and "sfz". The score concludes with a final chord marked "sfz".

THE ETUDE

AT THE BROOK

BAGATELLE

ALBERT FRAY

Allegretto M.M. $\text{♩} = 120$

f *dim.* *mf* *piacevole non legato* *cresc.*

cresc. *f* *mf* *soave* *f* *con burla*

mf *mf* *piacevole* *cresc.*

cresc. *f* *mf* *soave* *Fine.*

mf *legato* *cresc.* *cresc.*

do *mf* *cresc.*

f *mf* *D.C.*

THE ETUDE NIGHT'S MAGIC SPELL

339

Moderato M. M. ♩ = 42

NOCTURNE

GREGORY KANNERSTEIN

mp

pp

mf

p

cresc.

Cadenza ad lib. rit.

pp

GERMAN AMERICAN FESTIVAL MARCH

H. ENGELMAN

INTRO.
Maestoso

ff marcato

fz

poco a poco cres

pp

tremolo

fz

ffz

Tempo di Marcia M.M. = 100

p

fz

Maestoso

p quieto

mf

Maestoso

fz

f

“Die Wacht am Rhein”

p cresc. mf f ff f

quieto p

dolce

Maestoso

cresc. f

Grandioso

ff

p

“Star Spangled Banner”

fz sost. f

Maestoso

ff

“Die Wacht am Rhein”

“Star Spangled Banner” tremolo

THE ETUDE

DANCING SHADOWS

MOONLIGHT SKETCHES

WILSON G. SMITH, Op. 104, N

Lento affettuoso

The first system of musical notation is in G major, 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Lento affettuoso*. The first measure is marked *pp* (pianissimo). The melody is played in the right hand, and the bass line is in the left hand. The system ends with a repeat sign.

Più moto M.M. ♩ = 69

The second system of musical notation continues the piece. It features a change in tempo to *Più moto* with a metronome marking of 69. The key signature changes to D major (two sharps). The melody is more active, with many sixteenth and thirty-second notes. The system ends with a repeat sign.

The third system of musical notation continues the piece. It features a change in tempo to *Più moto* with a metronome marking of 69. The key signature changes to D major (two sharps). The melody is more active, with many sixteenth and thirty-second notes. The system ends with a repeat sign.

The fourth system of musical notation continues the piece. It features a change in tempo to *Più moto* with a metronome marking of 69. The key signature changes to D major (two sharps). The melody is more active, with many sixteenth and thirty-second notes. The system ends with a repeat sign.

The fifth system of musical notation continues the piece. It features a change in tempo to *Più moto* with a metronome marking of 69. The key signature changes to D major (two sharps). The melody is more active, with many sixteenth and thirty-second notes. The system ends with a repeat sign.

The sixth system of musical notation continues the piece. It features a change in tempo to *Più moto* with a metronome marking of 69. The key signature changes to D major (two sharps). The melody is more active, with many sixteenth and thirty-second notes. The system ends with a repeat sign.

The seventh system of musical notation continues the piece. It features a change in tempo to *Più moto* with a metronome marking of 69. The key signature changes to D major (two sharps). The melody is more active, with many sixteenth and thirty-second notes. The system ends with a repeat sign.

THE ETUDE IN SOLITUDE

343

Andante moderato M.M. = 54

NOCTURNE

ALICE BOYSEN, Op. 2.

p dolce

mf dolce con espressivo

Ped simile

legato

f

mf

Il canto cantabile

Tempo I

pp

p

mf

Ped simile

f maestoso

Ped simile

poco a poco

rit.

morendo

ppp

THE ETUDE

SCENES OF GAYETY

RONDO CAPRICE

Moderato M. M. ♩ = 108

GEORGE DUDLEY MARTIN

The musical score is written for piano and bass. It begins with a tempo marking of Moderato and a metronome indication of 108 beats per minute. The key signature has two flats (B-flat major). The score is divided into seven systems, each containing a piano (treble) staff and a bass (bass) staff. The piece features a variety of musical textures, including arpeggiated figures, chords, and melodic lines. Dynamics range from mezzo-forte (mf) to piano (p) and forte (f). Performance instructions include 'rall.' (ritardando), 'a tempo', 'dolce', and 'rit.' (ritardando). Fingerings and slurs are indicated throughout the piece.

p *mf* *dim.* *p* *cresc.* *f* *mf* *D. C.*

FORGET-ME-NOT

VOCAL OR INSTRUMENTAL

Andantino M. M. ♩ = 96

STANLEY F. WIDENER

f Soft-ly the cry, "Pass me not by," Ech-oes from where For-get-me-nots lie. Slow-ly I'll tread
O-ver their bed Lest I should harm a lit-tle blue head. Shel-tered from breeze, Sha-ded by trees Sweet-ly they
mur-mur Their gen-tle pleas. When in my cot May-be I'll not Have need to pray you, "For-get-me-not!"

Registration:

(Sw: Vox Humana, Gt. Diap. & Tremolo
Gt: Soft Gamba 8'
Ch: Flute 8' (Sw. to Ch.)
Ped: Light 16' (Gt. to Ped.)

SEXTET FROM "LUCIA"

GAETANO DONIZETTI
(1797-1848)

Arr. by J. Lewis Brown

Larghetto M.M. ♩ = 69

MANUAL

PEDAL

The musical score is written for a three-manual organ with a pedal. It consists of six systems of staves. Each system has three staves for the manuals (labeled MANUAL and PEDAL) and one staff for the pedal. The tempo is Larghetto, marked with a metronome of 69 beats per minute. The key signature has one sharp (F#). The score includes various dynamics such as *pp*, *p*, *fp*, *sf*, and *affrett.* (accelerando). There are numerous fingerings and articulations marked throughout the piece. The score is arranged by J. Lewis Brown.

Musical score for "THE ETUDE". The score is written for guitar and piano. It features multiple staves with complex musical notation, including triplets, sixteenth notes, and dynamic markings such as *p*, *f*, *cresc.*, *ff*, and *fff*. Performance instructions include "Gt. 8 ft. (Sw. to Gt.)", "Suitable bass (Gt. to Ped.)", "Ch.", "calmato", "Sw.", "Gt. >", "rall.", "atempo", "Sw. (reeds)", "Gt. to Mixtures", "Full (reeds)", and "Gt. to Ped.". The score concludes with a double bar line.

BY LANTERN LIGHT

NOCTURNE

GEO. NOYES ROCKWELL

Cantabile M.M. ♩ = 63

Musical score for "BY LANTERN LIGHT" (Nocturne) by Geo. Noyes Rockwell. The score is written for violin and piano. It features multiple staves with musical notation, including eighth notes, sixteenth notes, and dynamic markings such as *mp*, *f*, and *dim. e rit.*. The score concludes with a double bar line.

mf *allegro*

mf *allegro*

rit. e dim.

rit. e dim.

mf *tranquillo* *rit.*

tranquillo *rit.*

calando

rall. *allegro* *rall.*

rall. *allegro* *dim. e rit.*

rall. e dim. *pp*

rall. e dim. *pp*

GAILY TRIPPING

WALTZ

Tempo di Valse M. M. $\text{♩} = 63$

E. S. HOSMER

The musical score is written for piano and features a variety of musical notations including slurs, fingerings, and dynamic markings. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into several systems, each containing a treble and bass staff. The first system begins with a piano introduction marked *mf*. The second system includes a first ending marked '1' and a second ending marked '2'. The third system begins with a forte *f* dynamic. The fourth system includes a *D.C.* marking. The fifth system is labeled 'TRIO' and begins with a piano introduction marked *mf*. The sixth system includes a *mf* dynamic. The seventh system includes a *mp* dynamic. The eighth system ends with a *D.C. al Fine* marking.

From here go back to the beginning and play to Fine; then go to Trio.
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BECAUSE

J.W. BISCHOFF

Andante

p

1. Fair - er the world seems, dar - - ling, Than
2. You came to me in the spring - time, With the

rall. *a tempo* *p*

ev - er it did be - fore. Bright - er the blush - ing morn - ing That
rob - in's ear - ly trill And your sweet voice joined the cho - - rus While my

en - ters the east - ern door Soft - er the hues of sun - - set,
list - 'ning heart stood still And since that ro - sy morn - - ing When

Ten - der - er heav'n's clear blue Grand - er the songs of o - - cean And
fair buds drank the dew I have lived in E - den's bow - er's, And

p

all be - cause of you. Be - cause, Be - cause, And
all be - cause of you. Be - cause, Be - cause, And

poco rall. *a tempo*

all be - cause of you. Be - cause, Be - - cause, And
all be - cause of you. Be - cause, Be - - cause, And

cresc.

all be - cause of you. *f colla voce*
all be - cause of you. *dolce a tempo*

cresc.

ff *dim.* *rall.* *f* *p*

For Fine only

TWILIGHT

A TEALSDALE

Moderato con espress

E. MAC LEAN

p

Dream-i - ly o'er the roofs. The cold spring rain is fall - - ing, Out in the lone - ly tree — A

p legato

bird is call - ing, call - ing. Slow - ly o'er the

earth — The shades of night are fall - ing, Slow - ly o'er the earth — The shades of night are

cresc. fall - ing, My heart like the bird in the tree — *dim. e rall.* Is call - ing, call - ing, call - ing. *pp*

MAY DAY

JOHN WOLCOT

Allegretto giocoso

PLATON BOUNC

1. The dai - si's peep from ev - 'ry field, And vi - 'lets sweet their o - dor yield,
3. Be - hold the lark in e - ther float, While rap - ture swells the li - quid throat;

pur - ple blos - som paints the thorn, And streams re - flect the blush of morn. Ah!
war - bles he with mer - ry cheer? "Let love and pleas - ure rule the year." Ah!

f last time to Coda Φ
then lads and las - ses all be gay, For this is na - ture's hol - i - day.
then lads and las - ses all be gay For this is na - ture's

DA hol - i - day. Hi - ho! Hi - ho!

p 2. Let lus - ty la - bor drop his flail, Nor wood - man's hook a tree as - sail: The

ox shall cease his neck to bow And clod - der yield to rest the plough. *D.S.*

pp D.S.

BIRDLING

VÖGLEIN

EDVARD GRIEG Op. 43, N

Allegro leggiero M.M. ♩ = 88

p

pp

f

p

ppp

poco rit

dan - do



The Teachers' Round Table

Conducted by N. J. COREY

No attention paid to letters received without full name and address.

Owing to the fact that it is frequently necessary to answer certain questions privately, we have been compelled to make a strict rule not to pay any attention any letter received without the full name and address of the sender. For this reason the letters of Constant Rider, Friend in Canada, M. T. F., Sister M., and many others recently received cannot be answered. We shall be glad to assist these friends if they will kindly comply with the above rule.

THE RIGHT KIND OF MUSIC FOR MEMORIZING.

A letter from Missouri reads as follows:

"Please write me your opinion on having pupils memorize, or play without notes. The class I have just taken know nothing at all about time, technique, etc., but have been given third and fourth grade pieces.

"I find them very careless in playing, and more so when trying without notes, but they insist on being allowed to 'play pieces without notes.'"

L. R. C.

THE matter under consideration is a grave and two-sided one, and we have long been considering expression of our views upon it. Memory, per se, is a mental operation—dependent upon attention, concentration and repetition. That is to say, the image in the mind must be recognized, segregated and wedded in order to become an inalienable possession. Argument is necessary to establish a realization of the supreme importance of this possession—a very little consideration will serve to show that crowding of impressions which must cause resultant confusion, tends to impair impressions. The child mind, a piece of white paper, should be closely guarded from this confusion, and necessary primary impressions insisted upon as mental ground work or foundation. An alphabet of thought should be clearly and practically taught and established. We are now speaking of memory, in a general sense. It is almost needless to say that there are two sorts of memory, the one dealing with facts, and the other with their modes of expression. Philosophical Treatise can be read, analyzed, and content in idea, re-embodied in the language of the reader, thoroughly imparted. A poem by Brown must, on the contrary, be transmitted *verbatim*. The first named mental operation is much higher and more important than the second, because a *verbatim* memory does not necessarily include comprehension of the idea—it merely records the vehicle of expression. It is possible to mind that are completely in the dark as to the content of what they transmit. This content passes them as light through glass, without comprehension. Such minds create the impression of brilliancy, but really belong to a lower order than those appearing to students, who intent upon the *matter* of the subject and with a halting vocabulary or delivery appear to anything but a good advantage.

"Patter" memory really results in a mentality that is as a shelf of "imitation" books which consists of gilt leathered covers. The highest form of memory is that of associated ideas, *i. e.*, one idea leading to another, or recalling to the mind all ideas in the possession, which naturally group with it, or the opposites and antitheses of these ideas. This is a grasp of subject, which generally results in a new generation. Of such a connection of ideas, ideas are easily born. The real endeavor of those whom intellectual parentage is committed, of the order of any sort, should therefore be so to lay the foundation and strengthen there the walls of mental development—that its highest form may be ultimately reached. This means, as has been said, the image of an alphabet, short and simple. All mental operations, all beginnings of any sort must, of necessity, be arbitrary. The understanding of primaries cannot and cannot come before they have been acquired and acted upon. In the readiness of this acquisition lies all the subsequent power of any individual—the value of authority on the part of the teacher and obedience on the part of the pupil, lies just here.

In Europe, parents trust the teacher entirely, and pupils accept unquestionably, precepts and directions which the parents oblige them to obey. In the United States, scholarship is lowered because of the want of this attitude. "I don't see why," on the part of the pupil, is met abroad by the proper response, "That has nothing to do with it. It is so, whether you see it or not. Do as you are told, and in time you will see why." Memory, like every other mental faculty, is capable of cultivation. The process must be a deliberate one. First, the attention must be fixed or directed; then everything else excluded, except the indicated object; then repetition insisted upon until a firm impression has been attained. In music, as in everything else, there are two sorts of memory, the memory of the ear, or a *verbatim* operation, and the memory of the idea, which implies assimilation, and is of a higher type. Upon these follows the memory of associated ideas, with its power of reproduction.

We get from these three sorts of memory: first, the clever, apparently greatly gifted but superficial musician; second, the intellectual and true interpreter; and third, the composer. The popular appeal is naturally made by the first; the popular acclaim given to the musician "who has such a wonderful memory, and never needs to use notes." Such a one may have a most limited repertoire, and absolutely no understanding of subject matter, save that derived from repeating effects impressed upon the ear by really great players. All this passes the observation of those who are impressed only by facility. The musician of wide reading and attainments, with clear and scholarly understanding of the differentiation of idea, which constitutes the individual character of the work of every great composer, and who is capable of exploiting this idea, frequently spend so much time in broadening attainment that there is no leisure for memorizing, in the vulgar sense. Such a one, the public characterizes as circumscribed by the use of notes, when he is really enabled by it to enter a much wider region. The popular attitude has created a condition of things easy to understand, but much to be regretted. The manager, looking for the immediate profit which is said to characterize all "good business," considers merely the size of audiences and the amount of box office receipts.

A POPULAR DECEPTION.

The public is appealed to along its own line and a "patter" memory, which it recognizes and acclaims is exploited for it. A superficial idea, pandered to and persisted upon, becomes a habit, and many musicians of broad attainment and genuine power, whose nervous sensibility and desire for accuracy sometimes make them dependent upon the presence of a little consulted score, are crowded off the platform by brilliant technicians with unlimited assurance, who will play you seven composers of different nationalities and ideas, any one of whom you could easily juggle for another, and of none of them have they the smallest intellectual concept or musical idea. When you leave the concert hall, you have heard Smith play; which is all the ignorant majority bought tickets for. But you have not been brought closer to the thought of Chopin, or Beethoven, or Wagner, or Strauss, which is the only thing worth while for the cultivated minority. Not the man who tells us what another man says, but what another man thinks, is what matters to us, and what educates us. We shall, if only a nation of interpreters, pass as the foam on the wave. It is only as composers that we shall become the irresistible undertow, drawing back the tides to their appointed limit, and ruling the illimitable ocean of musical thought. We shall get no National School from anything but the emergence of a winged creation of new thought from the chrysalis of recorded idea.

Those who study mental processes and analyze them, know that the so-called "inspired" speaker, or player without notes, is not in the least inspired beyond the player or speaker who uses them; neither is knowledge, in either instance, one whit greater, if as great. The speaker has gone over and over his subject mat-

ter mentally until he has practically committed it, and so has the player. A mind filled with ideas, may, through the operation of associated memory, occasionally introduce a few sentences, or a side line of thought, while speaking; this, and this alone, would create a spontaneous moment, intellectually. The advantage of not using notes is simply the creation of a double illusion of absorption in an idea, and contact with an audience. It is an intellectual mirage. No man can give us anything, who does not go away from us to get it. What is in our midst we have. And he who tells of journeys into far spaces, of communion with great thinkers, or of the consequent birth of great thoughts of his own, must renew that communion and go aside with that thought, if we are to share it, through any medium whatever.

"Magnetic" results are poor, compared with genuine intellectual accretion. What is a lightning flash, compared to a glacier? The "patter" memory is a good thing; the memory of the idea, a better; the memory of associated ideas, the best. It is of not the slightest real consequence whether notes are used or not. It only makes the additional asset of the illusion of nearness to an audience, when they are omitted, and does not prove any greater intellectual ability. To be able to meet a man on his own ground is an advantage; to meet the public on its own ground is an advantage; but it is a relatively small one when considered with reference to one's ability to help the man, or advance the aesthetic development of the audience. It is the *matter*, not the *manner*, that really counts.

THOSE WHO PLAY WITHOUT NOTES.

One word may be said concerning the speaker or the player without notes. Such an one rarely *endures* as long or as well. The nervous systems of people who *consciously* memorize are more severely strained. Unconscious memory is more or less incorrect and meaningless, bearing the same relationship to conscious memory that the intelligence of a child does to that of a man. A photograph upon the musical ear, and a portrait painted by the musical mind, are good illustrations of the two sorts of memory. The teacher who would give a pupil a memory alphabet must first emphasize the idea of a composition to a pupil and then explain the treatment of the idea by the composer. Rhythm, melody, harmony, as embodied in the piece must be separately considered and mastered. Until a certain amount of technique has been mastered no playing without notes should be permitted. It makes for inaccuracy and slovenliness, and militates against genuine musical memory. Esthetics are most difficult to teach successfully. The children influenced by them are at first under the influence of a purely sensual attraction. The ear, in music, is pleased. The desire personally to create the thing that pleases, springs up.

The child wants "to learn to play." Then comes the necessity for the conquest of mechanism. Attention has been arrested, but concentration and repetition are to be achieved. The child mind easily relaxes its hold upon an impression, and the very activity essential to proper physical development interferes with repetition. Later thinkers have come to realize this, and children are not required to begin the study of music at five, as they used to be, but at seven or eight. There is, however, one department of music which might well be begun with the alphabet blocks, namely, reading. Writing should also go hand in hand with the written word, and counting with the study of fractions. Every child should learn these elements as well as they do those of drawing, clay-modeling, coloring, etc. Actual use of an instrument can well afford to wait because the muscles will remain sufficiently plastic, and will accomplish much more in a given time when directed by the child's intelligent comprehension of instruction. All these things can be taught, and well taught in class. But from the moment of placement at an instrument, the teaching should be individual. Everything depends upon primary action, and no two pupils will have identical needs. For the want of this elementary training in reading, writing, and counting, many singers are handicapped and many who come to have original musical ideas have no means of recording them. Music is a language, and every child should be taught its elements. Moreover, it can never be a dead language, and it is a universal means of intercourse. What greater proof of its necessity in an educational curriculum?

FEELING THE TIME BEAT.

BY AUBERTINE WOODWARD MOORE.

When, however, a proper age has been reached and the child can begin technical study with an already acquired knowledge of reading, writing and counting, a tremendous impetus has been achieved. The nature and character of the instrument must be duly explained, and the idea of the mechanism of the hand as essential to the completion of that instrument, and the production of musical sound by and upon it as a form of speech which conveys ideas, can then be insisted upon. And this is just where America must learn of Europe, if she is to keep her pupils at home, where they belong. Strict discipline of the sort which reads:

"Theirs not to reason why,
Theirs but to do or die!"

is the first essential. No pupil in a foreign conservatory, or under a foreign private teacher "insists on being allowed" to do anything. They are not given pieces until they are equal to them, and, a knowledge of the score being already acquired, the primary mechanical movements do not require its use; indeed, they disturb the mental concentration necessary to good mechanism. A pupil who reveals to an intelligent teacher certain individual needs should write, under direction, exercises to remedy defects and supply those needed. No better means of cultivating memory could be devised, for such exercises would have an individual meaning and remain impressed upon the mind. Gradually, little tunes should be written by the pupil, with varying time and rhythm the eye, ear, and mind, being appealed to at the same moment. Then, the simplest compositions, taken *one at a time*, and not put aside for a new piece, however impatient the pupil, until thoroughly learned, will be useful. Such a course will almost invariably result in commitment to memory on the part of the pupil. Music teaching in America is too much like Sunday-school teaching. If the pupils are not pleased, they can leave, and the teacher is thus at a cruel disadvantage. In addition to this, the habit of thought of the country demands immediate and phenomenal results. With parents asking the impossible, and pupils questioning and dictating, what possible chance has the teacher? In Europe, authority is admitted and deferred to. Enormous deprivations are submitted to and prices paid by American parents to secure for their children abroad what they have practically defeated at home. The American teacher, with stern material conditions to meet, and general custom in array to prevent proper training, lives in a constant state of unhappy temporizing; and upon recognizing a talented pupil, has to face the possibility of passing such a pupil on to a European instructor of not one whit more ability, but established and allowed authority. To our correspondent, we would say insist upon mastering of primary principles before permitting any memorizing at all, and then follow the general instructions already given, which should prove helpful.

COMPOSERS AS CONDUCTORS.

ONLY occasionally do composers excel as conductors. It not infrequently happens that other conductors are able to discover beauties in the work of a master that the master himself has never suspected. Nickisch, Colonne, Safonof and Toscanini seem to have this gift, as does Karl Muck and some others. Schumann was known to have been a very indifferent conductor, notwithstanding the fact that he held some fine posts as a conductor. Weber was a very fine conductor. Beethoven, because of his deafness, was often so unreliable that many important errors went unnoticed. Schubert did little in conducting, but Haydn and Mozart were considered very fine. Mendelssohn was frequently in demand as a conductor, and the late Gustav Mahler was so able a conductor that his work in this branch overshadowed his work as a composer.

Two famous composers who were also conductors were not competent to play any one of the orchestral instruments well. These were Berlioz and Wagner. Berlioz was a man of great personal magnetism and a most engaging personality. Wherever he went audiences literally fell at his feet. Wagner was perhaps less magnetic, but enormously capable and always in perfect command of himself; a most important attribute of a good conductor. He is said to have had an "exquisite sense of beauty of tone nuances of tempo, and precision and proportion rhythm." His beat was very pronounced, and control over the men was both imperial and sympathetic.

THE way to keep time in music is to feel time. You may estimate the value of the notes in each measure, mark the beats by an audible count, or by stamping of the feet, and yet not keep time if you lack feeling for it. Continual counting aloud is especially calculated to dull the innate sense of rhythm.

When I was a small child this rhythmic sense had been fostered by a wise teacher, whose large experience in giving musical instruction to the blind well fitted him to cultivate the ear, the time pulse and the mental powers. From his régime I passed to another teacher, whose wont it was to beat time for his pupil with a long pencil on the piano case, at the same time counting in stentorian tones, and vigorously belaboring the floor with his foot. If the notes were few, the tempo was hastened by him; if many, retarded, to make room for them. To the present time I am grieved to hear students, in their practicing, play the easy parts fast and hard ones slow.

"If you will stop making such a noise, Herr F., I will keep time," I often said to that energetic individual. The sole effect of the remonstrance was to have the pencil descend upon my defenceless fingers instead of on the piano wood. Springing to my feet one day, in a fit of exasperation, I flung the sheet of music from which I had been playing across the piano (it was an old-fashioned square), closed the lid with a bang, and majestically exclaimed: "This is the last piano lesson I will ever take of you, Herr F."

The outraged music master (not master of music) denounced me as a graceless ingrate, and assured me that my mother would not uphold my wicked behavior. Although she rebuked me for my rudeness, my mother did not compel me to continue my lessons with Herr F., and so my native sense of fundamental rhythms remained unimpaired to form a basis for future development.

That piano lessons and piano practice so often fail to bring to fruition inborn powers is partly because pupils are permitted to scramble through difficulties beyond their technical advancement, partly because they are not led to listen and to think, and partly because of the eternal count. If the value of the notes, with their rhythmic tricks, be considered and the pulse beats counted out, before any attempt is made to play a composition, the whole being will be permeated with its rhythm. Then it would be more difficult to play out of time than to play in time. The teacher will often find it profitable to tap the time on the pupil's shoulder, but even this should be resorted to sparingly, lest the pupil become dependent on it.

TIME PRACTICE AT THE TABLE.

An excellent method of quickening the memory, as well as the sense of rhythm, is to indicate the leading motives and phrases of a composition on the table. Make the left hand serve as conductor, with steady beat, while the right marks the rhythmic figures. With practice, compositions may be recognized by this means with absolute certainty, and their pulsations never forgotten.

Rhythm, music's one model in nature, is at the very centre of life. Every activity whatsoever of body and mind is a manifestation of the rhythmic principle within us, which sends the blood coursing through our veins with a rhythmic flow, increasing or decreasing according to our emotions or conditions. From infancy up it is but natural for us to have an instinctive feeling for time.

Even the deaf enjoy music through the rhythmic sense. I have myself played on the piano for inmates of the deaf and dumb asylum, who with hands on the piano seemed to have their entire beings swayed with the pulsation of the sound waves. Naturally they preferred music with a strongly defined accent. I have played for them to dance, when a deaf and dumb girl of about fifteen stood with the left hand on the piano, while with the right and with one foot she kept time for a group of deaf and dumb dancers. They felt the throb on the floor, in the air, too, perhaps, and only from time to time glanced at the leader.

They, as in the case of the child, were moved by the physical sense of rhythm, which is sensation, that

belongs to primitive people and gives rise to instruments of percussion. It would be impossible the deaf to use this sense, as the healthy child readily may, to build up the mental sense, which is discrimination, and which leads to art rhythms, the noblest achievement of man's creative genius. The art rhythms may be very complex, but they readily be followed and felt. As the mind of man is capable of devising them, so the mind of man is capable of grasping them, if they be true to life; that is, if they neither irritate nor violently disturb the normal rhythm of body and mind.

THE PANTOMIME AND ITS MUSIC.

BY WALLACE SLOAN.

MANY times I have had my pupils ask me "Pierrot," "Columbine," "Pagliaccio" and "Harlequin" meant in various pieces named after the parts of the pantomime. They have invariably been interested in the history of the pantomime and also in the fact that the pantomime is similar in its *dramatis personae* to the carnival and the ballet in numerous instances.

Pantomime, the art of acting by gesture and facial expression is old—in fact very old. The ancients, Greeks and Romans were masters of the art of acting. As early as the first decade of the eighteenth century pantomime was known in England, but the story dissimilar to that which forms the background of this form of art.

Eventually the play came to consist of a little drama for about seven principal characters. These were an old man (*Panteloon*), his pretty daughter (*Columbine* in Italian *Colombina*), the mischievous servant of the old man (the *Clown*, known in France as *Pierrot*, Italy as *Pagliaccio*, and in Germany as *Hanswurst*), the daughter's poor but devoted lover (*Harlequin*), a rich and foolish suitor of the daughter (the *Lord* or *Lover*). The father tries to marry the daughter to the rich man but a good fairy intervenes and transforms the daughter and her poor lover into *Columbine* and *Harlequin*. An evil spirit turns the father and the mischievous servant into *Panteloon* and *Clown*. *Harlequin* is dressed in a brilliant suit covered with diamond-shaped pieces of cloth of many colors. He carries a magic wand or bat which he uses to waive aside difficulties. The moment *Harlequin* touches anyone with the magic bat he immediately becomes master of the situation. *Panteloon* is dressed as an old man with long grey whiskers. The *Clown* has the conventional garb of white so frequently seen in circuses. In modern pantomimes the female clown or *Pierrot* is seen in her pretty costume of white, dotted with black polka dots. In the end the good fairy rescues the distracted lovers, deposes the fop and denounces the wicked father as all good fairies should do.

With these few characters dozens of different entertainments and situations have been evolved. Some of the pantomimes given on the stage introduced at the Drury Lane Theatre in London become elaborate spectacles. Leoncavallo's opera *Pagliaccio* founded upon a plot in which a troupe of troupe players are shown. *Tonio* who takes the part of *pagliaccio* or clown comes before the curtain in the clown's garb and sings the prologue. The plot of the play is, however, quite different from the above. The characters are pantomime characters represented in the pieces of Schumann, Délibes, Schütt and others. Among the best known piano pieces inspired by characters of the pantomime are *The Clowns* by Horvath, *The Clowns* by Schytte, *The Clowns* by Streabog, *Clown Dance* by Engelmann, *Columbine* by R. d'Acres, *Columbine* by Alfred J. Silver, *Columbine Minuet* by Delahaye, *Harlequin* by Dewey, *Harlequin* by Poldini, *Panteloon and Mother Hubbard* by Hermann, *Pierrots* by Streabog, *Harlequin et Columbine* by Thomé, *Serenade of Harlequin* by Lack, *Clownette* by Chaminade, *Carnaval Mignon* Opus 10 by Eduard Schütt.

THE instrument known to us as Pan's Pipes, the origin has been so touchingly described by Eliot Barrett Browning, was not the invention of the wood god from whom it is named. It is not of Greek origin. It is said to have been the invention of Shun, the Emperor of China. The instrument he invented consists of sixteen bamboo tubes arranged upon a more or less carved and ornamented or pedestal. Its Chinese name is P'aihsiao.



Department for Singers

Conducted by Eminent Vocal Teachers

Editor for May

MR. D. A. CLIPPINGER

[Mr. D. A. Clippinger, the editor of our Department for this month, is recognized as one of the ablest voice teachers in the West. He was born in Ohio and was educated at the Northwestern Ohio Normal University. He studied in Europe and in America. He has written a half a dozen books on voice culture, the best known being *Systematic Voice Training*. He is also editor of the *Western Musical Herald*. He has been conductor of the Chicago Madrigal Club for many years. His specialty has always been voice teaching.—EDITOR OF THE ETUDE.]

THE ESSENTIALS OF VOICE TRAINING.

THE subject of voice culture is so clogged about with conflicting theories, opinions and conclusions that it has come to be regarded, by the outside world at least, as altogether without system or order. Method is looked upon as something invented for the purpose of furnishing an excuse for tinkering with voices, as something which may or may not bear a vital relation to the subject of singing, and as something which its inventor may forget if he choose as soon as he begins teaching.

It must be confessed that the vast agglomeration of literature on the voice tends largely to develop and perpetuate such a confusion. It justifies the remark recently made by a critic that "no one knows anything about the voice except one who is talking." Much reading is to mystify the inquirer rather than elucidate the subject.

If one would learn the history of a certain period he may consult the works of the historians, and on the fundamentals at least they are reasonably certain to agree, for history is a record of occurrence, of action, and is as definite as mathematics. But in consulting the records devoted to the voice he will find such agreement, and if he rely upon them for a working knowledge, he may be discouraged and dismayed at the prospect.

But this bewilderment and mystification is no necessary part of voice culture and enters into it where there is an overproduction of "method." It is strange that we have not discovered long since that these conflicting conclusions are largely on matters that at most have but secondary importance. Indeed it may be questioned if the singing world would not be greatly benefited by their complete elimination. It would be far better to do nothing with the voice and defer the time to teaching the pupil to sing than to lead him into the hopeless and intricate tangle of vocal mechanics which is in rigidity, self consciousness and fear, from which it sometimes takes years to free him. The vocal warfare is conducted largely to the mechanism of the instrument, a subject which concerns the singer least of all the things involved.

LABORATORY METHODS.

And be it further understood that this perpetual wrangle about mechanism did originate in the profession itself, but was foisted upon it by a class of men who as scientific investigators, that is, men who do all their work in a physical laboratory, and write books which they expect singing teachers to use. But this is true that the teachers who are

turning out singers are not giving their time to laboratory work, nor are they vitally interested in what is going on there. I do aver that my admiration for science and scientific men is unbounded, but when they attempt to bring art within the operation of a scientific formula I rebel. Garcia said that the laryngoscope was of no use to him as a teacher, that its only value to him was in verifying the conclusions he had already drawn.

The singing teacher is primarily concerned with learning to play upon the instrument rather than with its mechanical construction, two things which some find a difficulty in separating.

The uselessness of eternally harping on mechanism, and the utter folly of making it an integral part of vocal training, is seen if one will but remember that the action of the vocal cords is involuntary. They respond automatically to the thought of tone, but one cannot make their different muscles obey the will and it is well that he cannot, for if he could there is not a vocal organ in existence that would not be disorganized in a short space of time. Nature wisely safeguards those organs most closely associated with life by making them act involuntarily. For example: the heart, the vocal cords, and essentially that of breathing.

The laboratory reveals certain actions of the vocal cords in phonation. This is interesting as is the operation of any complex piece of machinery. But the scientific observer is not responsible for this action. He simply observes what is taking place. The vocal organ did the same thing before he observed it and it will continue equally well unobserved. Therefore the artistic value of this information is nil.

VOICE CULTURE NOT DIFFICULT OR MYSTERIOUS.

Voice culture is not difficult and uncertain. On the contrary it is perfectly simple. Any musician may be a successful teacher of singing if he will set himself right on two or three points. I use the word musician advisedly. Musical sense is so important in voice training that no amount of mechanical knowledge can take its place. People with little or no musicianship have been known to wrangle ceaselessly on such point as whether thyroid cartilage should tip forward on high tones. It is almost a rule that the less one knows of the art of singing the more he concerns himself with the mechanism, and it is also true that the more one is filled with the spirit of singing the less he thinks about the construction of the vocal instrument.

LAYING OUT THE WORK.

In voice training the first and most important thing is to know what demands are made upon the voice in order to meet present day requirements. What must the singer be able to do? What constitutes an artistic singer? Here is where musicianship enters. To answer these questions requires a wide knowledge of the best music of all times and countries. Having this the teacher will be able to form an accurate judgment as to what the singer must be able to do, and will lay out the work accordingly.

To measure up to the artistic standard of today certain things are expected of the singer, and they are things upon which all musicians can agree regardless of method. The public is not concerned with the name of the singer's method. It only asks him to "stand and deliver". If the product is good the method is good.

The following must be a part of every singer's equipment:

1. AN EVEN SCALE FROM TOP TO BOTTOM OF THE VOICE. NO EVIDENCE OF REGISTERS.
2. A PURE LEGATO AND SOSTENUTO.
3. A CLEAR, TELLING RESONANCE IN EVERY TONE.
4. A SYMPATHETIC QUALITY.
5. AMPLE POWER.
6. PERFECT EASE AND FREEDOM IN PRODUCTION THROUGHOUT.
7. A PERFECT SWELL. THAT IS, THE ABILITY TO GO FROM PLANISSIMO TO FULL VOICE AND RETURN ON ANY TONE IN THE COMPASS WITHOUT A BREAK AND WITHOUT

SACRIFICING THE TONE QUALITY. WHAT THE OLD ITALIANS CALLED MESSA DI VOCE.

8. THE ABILITY TO PRONOUNCE DISTINCTLY AND WITH EASE TO THE TOP OF THE VOICE.

9. SUFFICIENT FLEXIBILITY TO MEET ALL TECHNICAL DEMANDS.

10. AN EAR SENSITIVE TO THE FINEST SHADES OF INTONATION.

11. AN ARTISTIC CONCEPT OR MUSICAL TASTE OF THE HIGHEST POSSIBLE ORDER.

This is a brief outline of the work to be accomplished. This is the model which both teacher and pupil should have in mind and never lose sight of. All teaching should be positive. That is, it should have a definite aim and purpose. Merely trying to avoid what is wrong is negative teaching and never produces anything of value. Constantly holding in mind the thing one is trying to avoid is the worst possible way to get rid of it. If one goes about looking for things to avoid he can easily fill his time. Therefore keep the model in mind and forget its opposite.

In training the voice according to the model given above, the teacher, as before stated, must be clear on a few points. For example: How much of it is physical and how much is mental? What is the relative importance of physiology and psychology in the solution of the problem? Where shall physiology leave off and psychology begin? Learning to sing is, in short, the formation of certain habits. Is there such a thing as a physical habit? The problem will be easy or difficult according to the accuracy of one's judgment in estimating these relationships.

In the first place, there is no such thing as a physical habit. Habits are mental. The physical body is controlled by mental impulses, and when a mental impulse has been directed to a part of the body often enough, the impulse and the consequent physical action become practically simultaneous and the result is a habit—that which seems to act automatically—but it is the mental impulse that has become automatic. In developing those things outlined above as a necessary equipment of every singer, we shall see in every instance it is forming a habit of a certain kind and that habits are primarily habits of mind.

CONFLICTING HABITS.

It is apparent that if all habits were of the right sort there would be nothing to correct and the teacher would be without



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an occupation, but the vocal student almost invariably finds himself in possession of conflicting habits. Whenever he attempts to produce a tone he finds an opposing force in the nature of interference at the throat. With an increase of breath pressure the opposition increases. The higher he sings the worse it becomes and he soon reaches a point where the resistance is so great that he has not sufficient breath pressure to make the organ vibrate. He is against a dead wall. Right here we find the great problem in voice culture, namely, getting rid of resistance.

RESISTANCE.

In the perfectly produced tone there is no sense of resistance. There is such a balance of parts that the feeling of resistance disappears and the tone seems to sing itself. Succeed in freeing the throat from all unnecessary resistance and it will require no further attention. It is over-resistance which causes those abrupt changes of mechanism and quality called registers. Getting rid of resistance is getting rid of those troublesome things. The antidote for tension is relaxation and relaxation is an act of the will. When free from resistance the vocal organ will produce a wide variety of tone qualities which are good and useful in expressing the various feelings and sentiments. How are these tone qualities obtained?

TONE CONCEPT.

Tone quality does not originate in the vocal organ any more than it does in any other part of the anatomy. Tone quality, no less than pitch, is first a mental creation. The vocal organ is as ready to produce one quality as another. It does what the mind makes it do. Hence the necessity of a correct tone concept. To say that every one knows a good tone when he hears it, or that any one can think a good tone, is the exact opposite of the truth. Beginners almost never have it, and with most vocal students it is a problem the solution of which requires two or more years. Musical taste is involved in tone quality no less than in interpretation, therefore the development of tone concept is the process of refining one's taste until everything that is coarse, crude and unsympathetic is eliminated. Here again it will be seen that the work is done on the mentality of the student rather than on the vocal organ.

If we were to take up one by one those things which have been mentioned as essential to the trained singer—the even scale, legato, sostenuto, resonance, sympathetic quality, power, the perfect swell, intelligent delivery, sensitive ear, artistic concept—we shall find that they all are the product of mental habits. They are habits of understanding and the singer will never manifest them through his voice until they are a part of his mental equipment. In prognosticating the future of a vocal student I should consider his mental training more important than the size of his voice.

It is time to get rid of the fallacy that a good voice is all that is necessary to a musical career. The foolish attempt to be a successful singer without the basis of a good education and general culture is responsible for a large number of failures. The delusion that people sing by the grace of God and that no mental effort of their own is necessary is still harbored by many people in and out of the profession. It should be promptly destroyed.

The young man who is not afraid of work because he can go asleep beside it, who has no instinct or longing for the mental disturbance involved in the mastery of a college curriculum, fondly imagining that he can float away on the wings of song to the land of fame, glory and

riches. The awakening from this dream is often sudden and fearful.

VOICE PRODUCTION.

The singing world is in a constant turmoil on the subject of voice production. It ranges from mild disagreements to bloodless carnage in which vilification, diatribe and invective are the weapons, with an accompaniment of tears and general distress. Some one makes up his mind that the vocal machine does, or ought to, do certain things. He goes on record to that effect and then devotes the rest of his life to proving that he is right.

Many find it impossible to believe or admit that the vocal organ will do anything right if it is left alone—a belief that is the exact reverse of the truth.

There is a prodigious travail about voice placing. May we inquire what is voice placing? Voice placing is learning how to produce beautiful tone. I repeat that this is not difficult. It is the limit of ease, the definition of simplicity, if, one will but remember, first, that one must be able to hear the pure singing tone before he sings it. I refer to tone quality. The pitch is taken for granted. One must be able to create mentally a round, full, steady, rich, resonant, sympathetic tone. The ability to do this is usually the result of long experience with a reliable teacher and a vast amount of listening to the best grade of music, but it is neither difficult nor uncertain if one is working intelligently. Do not imagine, Mr. Vocal Student, that two, three or four years are necessary to train your vocal organ. That instrument is ready to produce good tone to-day, but this time is required to develop your musical taste to the point that it becomes a reliable guide.

The next step is to free the throat from all interference, from all resistance. This should be written in capitals. Resistance is responsible for a large part of the bad tone production one hears. The action of the vocal cords is involuntary. Free the organ from intrinsic and extrinsic interference and properly manage the breath and there will be no further difficulty in placing the voice. By intrinsic interference is meant interference inside of the larynx. By extrinsic interference is meant interference from outside muscles, those that control the pharynx, tongue, etc.

GENERAL SUGGESTIONS.

It must not be understood that the pupil is to be allowed to do things in a careless, indifferent way. By no means. There will be a multiplicity of detail to be looked after—mannerisms to be corrected, habits of various kinds to be changed, the formation of vowels and consonants, the details of attack and intonation, correct pronunciation of words and a study of their meanings, how, when, what, and how much to practice, etc. These and various other things must be carefully looked after by the teacher. Every detail of the student's work must be under his immediate direction, but the great fundamentals, tone concept, musical taste, and freeing the organ from resistance must at all times be kept in the immediate foreground.

LITERATURE ON THE VOICE.

But what is to be done with the vast array of books on the anatomy, physiology and mechanics of the voice? Read the best of them, of course. The vocal instrument is the most wonderful act of creation with which I am acquainted, and whatever accurate knowledge one can gain of its action will be found interesting. But one must know what to do with such knowledge. He must keep it in its proper place and not be led astray by it.

Dr. Thomas Fillebrown, in his book, *Resonance in Speaking and Singing*, states what the writer of this article has

held to for years, namely, that the process of learning to sing is "psychologic rather than physiologic," and if students and teachers will read more on the psychology of singing and less on the physiology of the vocal organs the effect on teaching cannot fail to be good.

It is interesting to note that within the past fifteen years there has been a marked tendency among the best teachers of singing, away from the purely mechanical phase of voice training. It is becoming more and more evident that the training of muscles, unless connected with the attempt to produce musical tone, is not a form of musical activity, and therefore has no necessary connection with learning to sing.

INTERPRETATION.

On the subject of interpretation there is no difference of opinion. All agree that it is a matter of musical taste, brains, understanding, hard work, wide acquaintance with what the world has accepted as the best in music, appropriating and making one's own the achievements of great artists and composers, that all of one's expression may be brought under the operation of the higher law of beauty. Volumes might be written on this subject, but the limit of this paper has been reached.

A COMMON GROUND.

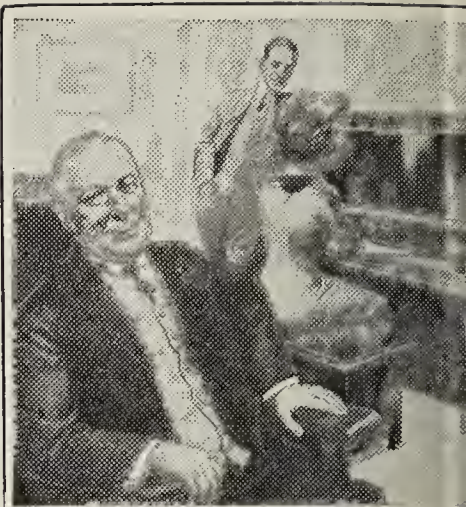
If the time ever comes when words mean the same thing to all people we shall know the millennium is at hand.

Trouble usually can be traced back to a misunderstanding. People are only half as bad as they think each other to be. Language is to blame, and its inability to express definite ideas is responsible for a great deal of rhetorical carnage. Especially is this true in music, where there is no fixed terminology, and where terms are used with an extraordinary and altogether unnecessary recklessness.

The vocal profession, in its own defense and for its own protection should evolve a terminology sufficiently exact to enable it to express its ideas without getting into trouble. Then when we have developed that self-control which enables us to suspend judgment until we really understand the situation, we shall begin to love each other.

But if we study the situation carefully we shall find that in vocal matters our disagreements are largely on non-essentials. The center of the disturbance is usually among the physical processes. We seem to have a wolfish appetite for the mechanism, an insatiable curiosity about the works.

But the scientists themselves are still in more or less of a muddle on vocal



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matters, and probably will be for some time to come. Teachers are apt to ally themselves with some scientific or non-scientific investigator, and as the scientists themselves disagree upon so many things, it forms the teachers into schools, clans, camps, etc., and we find them regarding each other with suspicion and distrust. Some time we shall be big enough to see that these things are secondary, that the vocal machinery will work as well, perhaps better, if we stop thinking about it, and that upon the really important things, the musical and artistic phases of singing, we can agree.

THE EAR.

If a writer on the voice assigns second place to vocal anatomy and says "the tone is the thing," and that "if it sounds right to the trained ear it is right," he is pretty certain to draw some one's fire and hear such expressions as "fanciful," "imaginative," "superficial," etc. Let us look into this matter. A brief inquiry may establish something.

Let us take our anatomy and learn the name, origin, and function of every muscle and cartilage used in producing a tone. We shall learn something about the cricoid, thyroid and arytenoid cartilages, and a great deal about intrinsic and extrinsic muscles. We shall go inside the larynx, and our author will tell us how the vocal cords vibrate in different lengths and thicknesses to produce the different registers; that is, if he believes registers are formed in the larynx. He may tell us about that wonderful little muscle that has the power of contracting in two directions at right angles with each other at the same time. He will tell us of the pharynx, and how it affects tone color, and of the cavities of the head, whether or not they have any effect on tone placing (it depends upon the author we are reading), of fauces and nares, nasal cavities and septums, etc., and by and by we shall understand all these things, and shall see that they are beautiful and wonderful, and very interesting.

Then we begin to apply our scientific knowledge in teaching. We know just how the vocal cords should vibrate for a chest tone in the female voice. We know the exact shape of the chink of the glottis in the middle register, and the point at which the chink changes for the head register. We know this because the scientist has explained it to us, and of course he knows. Otherwise he would not be a scientist.

We know there are one, two, three, four or more registers in the female voice, the exact number depending upon the particular scientist we are following, and we know these registers are formed in the larynx, the pharynx, or the head, whichever our author says is right.

Our pupil sings middle C. Here a new element is introduced. Is it a chest tone? Shall we consult our favorite author to find out? We may commit to memory all the scientific works in the libraries and still be no wiser on this particular point. Some one will say, "Why, of course middle C in the female voice is a chest tone." Not necessarily. A good per cent. of sopranos have no chest register and never will have one. Which is it? Again some one will say, "Every one knows a chest tone when he hears it." The assertion is untrue. There are many beginners who never heard the word used, who do not know there are such things as registers, and who have no idea, when they sing a tone, what register it is in. We know our anatomy from cover to cover but it cannot answer our first question.

CHEST TONE.

Leaving this question unanswered for the moment let us proceed. There are many varieties of chest tone. The number almost equals the proverbial fifty-seven. The mere fact that it is a chest tone is not the last word. It may be too thick. It may be too dark. It may be too white. It may be throaty. It may be breathy. It may be nasal. It may be unsympathetic and altogether unmusical. If we relied upon our scientific knowledge of the voice we should never know a single one of these things. Not being able to see the mechanism in action all our scientific knowledge is worthless to us in forming even a mechanical judgment, and a mechanical judgment is the least important of all. In the matter of this middle C, the highest judgment we are called upon to form is an artistic judgment, and an artistic judgment is as different from a mechanical judgment as black is from white. The only means by which we can form an artistic judgment of this middle C is the ear, and it must be the trained ear. The untrained ear is worthless. The trained ear means a trained mind, a mind trained in all the refinements of art and artistic expression, a mind trained to recognize all the beauty in tone qualities, combinations, progressions and forms. Only such an ear is capable of forming a judgment worth anything to the beginner.

Referring again to tone production, I should say that the tone might be scientifically correct and still not satisfy the artistic sense. For example: The tone used in ordinary conversation may be scientifically produced but artistically worthless. It is not the singing tone. The singing tone is a definite and distinct entity and is altogether unlike that used in ordinary conversation.

That the trained ear is the most important thing in vocal teaching ought not to require the support of further argument. It is only by means of the ear that we are enabled to form an opinion even as to whether or not the tone is produced according to physical laws.

The vocal organ is capable of producing an almost infinite variety of tone colors and qualities. It depends upon the taste and intelligence of the individual directing it. Developing the voice is not developing the organ, but rather the sense of right direction of it. In other words, it is learning how to play upon the vocal instrument.

FIVE REGISTERS?

BY S. CAMILLO ENGEL.

A YOUNG singer, possessor of a beautiful, almost entirely even, voice of a large range said to a friend of mine: "It is really remarkable that in spite of my good ear and in spite of my already two years' study I cannot yet discover the five different registers my teacher tells me of, and which he is trying so hard to equalize." This may sound incredible, but is absolutely true. Hence, be just as careful in the choice of your teacher as in that of your parents, if not more so. That teacher may eventually succeed in the demarcation of the five registers to that extent that that rare gift of nature, an almost entirely even voice, will show up like patchwork.

But whilst it is admitted on all sides that there are bad teachers—here I cannot resist to quote some of Louis Ehlert's words, who says: "Every individual, diverted from his own path by some bankruptcy, some personal misfortune or natural defect, casts himself, in despair, into the totally uncontrolled career of a music teacher. . . . They are joined by the incompetent musician himself as their most dangerous element. He may perhaps play the flute in a small orchestra; but aside from that, he teaches singing or piano playing." There are also bad pupils. Such, for example, who, instead of giving their undivided attention to the teacher's instruction; who, instead of trying with all their mentality to absorb what the teacher has to say, are more or less wrapped up in themselves, noticing with an incredible acuteness that they are getting nervous; that they have to keep an engagement; that the exercises are a bore and the teacher a drudge.

Small wonder that so many go from studio to studio, changing teachers but not themselves, which would be the proper thing to do, and more conducive to success.

No matter what we want to accomplish, we must work hard for it, and the mere possession of a voice or of ten fingers is no guarantee that one may become either a Sembrich or a Paderewski.

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Editor for May, R. H. WOODMAN

[Raymond Huntington Woodman was born in Brooklyn January 18, 1861. He was a pupil of his father, Dudley Bick and César Franck at Paris. He has held some very important posts as an organist. For many years he has been organist of the First Presbyterian Church of Brooklyn, New York, where his services became so famous that visiting organists and choir directors rarely come to New York without attending the church. Mr. Woodman has given numerous organ recitals in different parts of the country. He has been the musical director of the Packer Institute for nearly twenty years. His compositions for organ and voice have been especially successful. EDITOR OF THE ETUDE.]

A FEW GENERAL HINTS TO THE SELF-TEACHING STUDENT.

For the benefit of many aspiring organists who for some reason or another can not place themselves under a competent teacher I offer the following general suggestions:

First, a fairly good piano technique is indispensable before beginning the study of the organ. The new student of the organ will have quite enough to think of without watching his hands and fingers. The principal difficulty in organ technique is the movement of the feet independently of the hands—of the left hand principally. To accomplish this we must first get a good pedal touch. Care must be taken to avoid rigidity of muscle, and at first a somewhat exaggerated motion should be made in striking the pedal keys, as follows: The student should have a bench of the proper height—from 18½ to 21 inches from the top of the middle note of the pedal keyboard.

The absolute height of the bench cannot be fixed absolutely (M. Guilment to the contrary notwithstanding, he putting it at 19½ inches), but must depend largely upon the length of the player's legs. Each student can find his own most satisfactory position after a few weeks of practice.

At first try the bench with a height of about 19 inches. Sit in the middle, as far forward as is possible without losing the feeling of security, and move the bench as far back as possible and yet remain within easy reach of all the pedal keys and all the manuals.

With the toe strike a note on the pedals, at the same time raising the heel, as if about to stand on tiptoe. This exaggerated movement should be used for all slow practice of the pedals for some weeks.

Books of studies for the pedals can be found in any music store, and the exercises can be practiced according to the best judgment of the self-instructing student.

Exercises with alternate toes should predominate for some time even after the heel and toe method is begun. The heel touch is studied in the same manner as the toe touch—the toe should be raised as the heel is depressed; the ankle joint must always be limber.

Having accomplished the touch and the ability to play simple figures on adjacent notes, the student must practice finding notes in all parts of the keyboard *without* looking at his feet. First find the wide gaps between E flat and F sharp, B flat and C sharp, in all the octaves of the keyboard, and from these find other notes in the same way. Do not look at the pedals.

Assuming that the student can play with a good legato touch any ordinary hymn tune on the manuals alone, the next step is to combine the hands and feet. For this purpose scale practice with manuals and pedals in contrary motion and in thirds or sixths will be found invaluable, and trios for two manuals and pedal should receive a large share of attention.

Books of studies and trios can be had anywhere, and another convenient and practical expedient is to play the bass of a hymn tune on the pedals and the melody with the left hand. The harmony will sound pretty thin sometimes, but the principal of "pedal obligato" is being mastered. After some facility has been gained, hymn tunes and chorals can be used to great advantage by playing the soprano and alto with the right hand, the tenor part with the left hand, and the bass with the feet. Still further use can be made of a hymn tune by playing the melody only with the right hand, the alto and tenor with the left hand, and the bass with the feet.

There are certain general cautions which can be given to all students in the beginnings of their organ work:

1. Get your position in the middle of a properly adjusted bench and keep it. Do not slide on the bench, simply turn. If sliding is necessary to reach the pedals, the bench is probably too high.

2. In playing with both feet notes in close proximity to each other, keep the knees together—use ankle touch without the weight of the leg. In playing notes toward the ends of the pedal keyboard, let the knee follow the foot, turning the body as on a pivot.

3. Avoid excessive "fore-and-aft" motion of the feet. In deciding how to pedal a passage, select that method which will keep the feet as still as possible. If the phrase begins with the right foot in front of the left, try to keep it so, until that position becomes awkward or cramped.

As an illustration of this principle I quote a pedal passage—to be played *vivace*, and give two methods of footing:

Ex. 1.



At N.B. 1 it will be noticed that the left foot has to move forward and the right foot backward. At N.B. 2 the "fore-and-aft" motion is in both feet again, with the following footing:

Ex. 2.



At N.B. 3 the feet take a position and keep it until they change it once for all at N.B. 4.

Although at first glance the second pedaling seems awkward, it will be found far more convenient and permit the passage to be played with much more rapidity and ease.

4. Cultivate a precise attack and release of notes and chords. Avoid all raggedness of attack. Be rhythmic in all organ playing; even in rallentandos and accelerandos keep the "rhythmic backbone" intact.

5. When the student is able he should begin the study of the Eight Short Preludes and Fugues of Bach, and as soon as possible get into touch with some good organ teacher.

If the student is careful in his self-study to cultivate the right touch, to play with precision and accuracy and rhythm, he can *make himself ready* to continue into more ambitious fields under an experienced teacher. Without care and attention one can fall into bad habits that will have to be eradicated before advanced work can be done.

6. After a composition has been learned by careful practice of phrases and periods the student should give himself the discipline of "practicing the performance" of the piece. He should perform it *as a whole* before some friendly listeners if possible, covering up such slips and blunders as he may make, just as he would have to do if playing a performance. If after several attempts at the performance he still blunders in certain places, it will indicate the need of more detail practice.

7. Last of all, but perhaps first in importance, must be mentioned the power of concentration of thought upon the music. An organist is called upon to do what no other performer has to do—to play upon strange instruments, of different scale and tone and action. This necessitates a "clear head" and the power of thought-concentration, and the cultivation of this power cannot begin too soon.

THE ÆSTHETICS OF THE CHOIR LOFT.

THE practical side of the church organist's work has received greater attention than the theoretical or æsthetical side. Too many organists and ministers, principally in the so-called non-liturgical churches, look upon the church's music as a more or less mechanical performance easily performed and requiring no special preparation on the part of the organist. The real *raison-d'être* of church music is often forgotten. I have tried to bring this to the front in the following articles:

MUSIC IN NON-LITURGICAL SERVICES.

Music as an integral part of a church service has long received recognition from the Episcopal and Roman Catholic and Greek Churches; but it is only in comparatively recent years that the so-called non-liturgical churches have treated music as anything more than an "incident." And even to-day many non-liturgical bodies are missing one of the greatest factors for the awakening and development of religious feeling by failing to use church music as an assistant to the work of the minister in preaching the Gospel.

In the liturgical service the place and proportion of music in the service is the outcome of centuries of tradition and use. In the non-liturgical service everything is left to the individual taste and discretion of the minister. Bare—and in many cases powerless—is that service if the minister has no music in his soul. The late Rev.

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Charles Cuthbert Hall, D.D., president Union Theological Seminary, was probably the most potent influence that country has seen for the improvement of the non-liturgical service with aid of music. During his twenty-five years' pastorate of the First Presbyterian Church of Brooklyn he developed, with the choir, a service considered by many to equal in beauty and excellence the best liturgical service, and which, at the same time, preserved the dignity of what he called "voluntary." In the hope that the words may be not only organists, but ministers, that they may stimulate some to new thought on the subject, I quote from a partly forgotten lecture, given by Dr. Hall twenty-five years ago, entitled "The Place and Power of Music in the Non-Liturgical Service."

After contrasting the liturgical with the average voluntary service, Dr. Hall goes on to show how the latter can preserve the dignity of the former and still retain its characteristic freedom. He writes: "It is my belief that there are four fundamental laws which must be considered and obeyed if the system of voluntaryism is to be elevated to its highest level of power and beauty. These laws are these: The law of intention, of intelligibility, of unity, of progression. I shall speak of these in this session."

RESERVING THE SPIRITUAL SENSE.

The law of intention. By this I mean that each church service, as it approaches, is to be conceived of as a definite, distinct occasion, for which special preparation is to be made and toward which all must go forth with a clear, conscious, devout intention. There is no routine about voluntaryism. The minister must take into account every factor which can contribute to the order and completeness of the occasion; his own intellectual and spiritual preparation and another which, if overlooked, must imperil the whole service. One factor is the choir. Minister and organist must have a conscious, mutual understanding of the great end to be reached in the approaching service. When choirs are shut out from the law of intention and are allowed no preparatory insight into the purpose and theme of the service, they are placed at great disadvantage; artistic values are maltreated, and they can justly be blamed if on the Lord's day their performances shock, by their irrelevancy, the spiritual sense of worshippers.

The law of intelligibility. Custom has bound most of the non-liturgical services of America to a useless burlesque commonly called the opening piece. It is the incubus of voluntaryism because it is out of place and because it is unintelligible. Much of the best vocal music cannot be intelligible unless the words are placed before us in print. The first step in obedience to this law should be the abolition of the opening piece, permitting the service to begin with a single organ voluntary and a prayer hymn. Why? Because we are tired of having too much or too elaborate music? Not at all. In order that we may introduce the anthem in its proper place, and present it to the people in an intelligible form. The anthem is a distinct, magnificent and fully appropriate instrument of worship if it be timely and intelligible. It can be made timely by bringing it into the service. I would place it immediately before the sermon. It can be made intelligible by printing the words

and placing them in the hands of the people."

If printing of words is not expedient, the minister can read the words before the choir sings them. If, however, the choir gives due attention to enunciation, the words of almost any anthem (unless it be extremely involved in its construction) can be understood by the people.

Dr. Hall continues:

"The third fundamental law of the non-liturgical service is *the law of unity*. Within the last fortnight the writer has heard a phrase which he hoped to hear no more. Being asked to preach in a certain place, a brother minister said: 'You preach and I will take all the preliminary exercises.' It is that conception of worship which elevates the sermon into unbecoming prominence and degrades the hymn, the anthem, the lessons and the prayers, with 'preliminary exercises,' that has given to voluntaryism a reputation for crudeness and lack of dignity. I wish that in the public worship of God there were no 'preliminary exercises,' except such as should take place in the minister's study and in the choir's rehearsals. Everything in the service, from the first bar of the organ voluntary to the last word of the blessing, is full of sacred meaning and part of a sacred unity. Every word and act, by minister, choir, organist, people, should be spoken, sung and offered as part of the great melody. And no liturgical service that ever existed, Anglican, Roman, Caesarean, gives such a sublime field for unity as is offered to us in our own beloved voluntaryism, when minister and choir are coöperating.

"We have not to contend against the inflexibilities of liturgy, as life moves on, bringing to us its new experiences, visions of truth, conceptions of praise, visitations of sorrow, our services ever as new as life, and, under the law of unity, each service can be made to express the greatest and best that God's spirit has yet revealed to us. In our choice of hymns and anthems, in the spontaneous language of our prayers, we can utter, as far as human powers can utter, the perpetual intensity of life.

AVOIDING MONOTONY.

"Last of all, the fourth fundamental law of the non-liturgical service is *the law of progression*. The unity of which I have just spoken is not monotony. The law of progression saves us from monotony. Under it the people must be lifted gradually from a calm beginning to higher, lively emotion, reaching in due course the splendors of the anthem and culminating at length in the supreme outburst of the hymn after sermon. That is the climax in its proper time and place. The opening piece has been destroyed root and branch. Our service has opened calmly and sweetly with organ tones and a quiet, earnest invocation, and to me the organ tone, when uttered by a master hand, is as truly God's worship as is the prayer of invocation.

"A congregational hymn awakens the people; the prayer of general supplication follows; then in strong, intelligible tones the anthem soars heavenward. The sermon next arises like one lifting up in the midst the very cross of Christ, and, having looked upon that, if there be any spiritual emotion in the hearts of the people it must now burst impetuously forth, and its proper vehicle is the great closing hymn; after that the only greater thing can be to sink down once more in the act of prayer, and while bowed, as at Christ's

feet, to receive in the stillness His benediction, then to retire, while throughout the church only the organ speaks. I do not believe that the law of progression can be obeyed in this service without the help of an intelligent organist and a chorus choir. A precentor, however good, is but one voice, nor can four voices be adequate for the broad and vast reserve powers required. That closing hymn cannot rise to the highest level of grandeur and burst forth like a long-imprisoned torrent unless behind the awakened and uplifted congregation is massed a trained and enthusiastic chorus, they themselves backed by a broad and majestic organ tone. With such an organ, such an organist and such a chorus, with a minister coöperating with his choir, under the four fundamental laws of intention, intelligibility, unity and progression, and with the blessing of the Prince of Peace upon all, there are possibilities of power in voluntaryism never yet expressed in any liturgy."—R. Huntington Woodman.

THE PRACTICAL PROBLEM.

APPROPOS of the writer's article, *The Aesthetics of the Choir Loft*, a question is asked by a correspondent of a musical journal, "How can an organist make his music fit the minister's sermon if the minister himself does not know his own subject until forty-eight hours before he delivers the sermon?" With many choirs it is doubtless impossible to render an anthem with only one rehearsal. This difficulty can be only partially overcome until the choir has a repertoire of anthems which can be drawn upon. Meanwhile it is suggested to keep in rehearsal several anthems on general subjects which would fit almost any service. One of these could be finished in a short time, and thus leave time for preparation of an anthem especially suitable for the occasion.

However difficult it may be to carry out this principle of unity in the service, it should be striven for; and, as an ideal, always kept in view. It is only by having an ideal that we ever even approach one. And after a year or two of faithful rehearsal almost any choir will have a number of anthems which can be repeated when occasion offers.

I have asked the Rev. Charles H. Oliphant, pastor of the First Church in Methuen, Mass., to give his views on the organist as seen from the pulpit of a typical church in one of the larger towns of New England.

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THE ORGANIST FROM THE MINISTER'S VIEWPOINT.

BY THE REV. CHARLES H. OLIPHANT.

How does the church organist appear from the minister's point of view? As an accompanist of choir performances the qualifications of an organist are musical only. As such they are hardly amenable to the judgment of the minister. His estimate of such services chiefly concerns the organist in the selection of preludes, interludes and postludes, and in the playing of hymn-tunes.

If any reader of these lines has had the experience of a public speaker when introduced to an audience by a chairman who halts at pronouncing his name and is obliged to refresh his memory by spelling it out from the program, he will not need to be told that the result is a bad send-off. The speaker is reminded that his name is unfamiliar, at least to the one who especially might be supposed to know at least the name of the dish he is setting before his guests. But such embarrassment is personal and may be selfish.

How much greater the misfortune if, when having prepared himself to lead the worship and direct the thoughts of a congregation toward God, the minister enters the pulpit while the organ is "splitting the ears of the groundings" with a minuet or two-step however disguised with a churchly name—and often it is not disguised at all—as if to suggest that the people "dance before the Lord" instead of "bow down before Him." It matters little what ecclesiastical name be given to the prelude—if the organist's feeling for the occasion and its dominant motive is wanting—embarrassment will result as much more serious than the former as the claims of conscience and of God are more sacred than the sensitiveness of a speaker to his own fame or future. It is entirely within the province of the minister to insist that the first instrumental proclamation on Sunday be consonant with the august duty of preparing mind and heart for contrition, meditation, instruction and inspiration in divine and unworldly things. Reason about it as we may, it is safe, if in doubt, to give preference in the prelude to the mirror key, to stately rhythm and the quiet and meditative themes in the management of which, in improvisation, the late Dr. William Mason was such a master as a church organist.

There is space for but a word touching the playing of tunes for congregational singing. Here I would not venture to be dogmatic, for no precise formulae can be written down. Some organists, supported by a full-voiced and efficient choir, can easily carry the congregation with them by authoritative and uncompromising insistence upon a correct tempo. It is to be remembered, however, that time and rhythm are not one concept, but two. The metronome has no tears in its eyes nor tenderness in its voice. Its beats are uninfluenced by the sentiment of a hymn. It has no sympathy with human limitations. It waits for no man. Of course, tunes should be played in time and congregations taught to sing in time. But the organist should feel the *total rhythm of hymn and tune together*. In other words, he should play the hymn as well as the tune—not slowing into a doleful drag

tion of "sorrow," "death," etc., he went of provincial choirs in certain stanzas of well-known hymns—

but giving the congregation at least "the ghost of a chance" to sing if they want to, and managing to get that glorious expression of soul which, in a measure at least, can be coaxed out of them by an organist who cares for it as something higher than mere technical accuracy. The old tune "Dennis" may serve to illustrate my meaning. This tune is in three-fourth time—three quarter-notes in a measure. These notes are apparently of equal value. Notation, however, does not, and can not, express their relative value. The reader will see at once that, as adapted to the singing voice, one of these notes, the first in each measure, greatly exceeds the other two in value, and that this disparity will vary to some extent still further according to the associated words.

Such suggestions as I have made are based, of course, upon the assumed recognition by every church organist that the musical service, no less than the sermon, has an *object* as well as a *subject*, and that this object should be kept constantly in mind at both ends of the church.

WHAT IS INTERNATIONAL PITCH?

BY F. C. N.

THE difference of pitch which is found in various parts of the country to-day has been a source of much annoyance to singers, violinists and others who are more or less at the mercy of the piano. It is especially bad for wind instruments which have to be made for a certain pitch to give proper intonation. Musicians and that instruments made in high pitch with crooks, joints or slides for low pitch are more or less unsatisfactory when played in low pitch. As a matter of fact, in all the larger cities of America, international pitch is almost universal, but in the country districts and many of the small towns, English pitch is still in use. It may be of interest, however, to discover exactly what is meant by English pitch and international pitch.

According to Grove's Dictionary, the word pitch, in its general sense, "refers to the position of any sound of the musical scale of acuteness and gravity, this being determined by the corresponding vibration-number, i. e., the number of vibrations per second which will produce that sound." In other words, pitch is the number of vibrations agreed upon to produce a certain note. This would be all very well if musicians had always agreed upon the same number, but unfortunately this has not been the case.

In early days it was not possible to measure the vibrations as accurately as is done to-day, but in the time of Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Weber and partly Spohr, Mendelssohn, and Rossini, the standard was generally about 515 vibrations per second for Middle C. About the middle of the nineteenth century, however, instrument makers began to alter the pitch by increasing the vibrations, and thus producing, as they believed, an increased brilliancy of tone. If you will sing or play a piece of music half a tone higher than the key in which it is written, you will see how this comes about. The fashion of increasing the pitch grew to such an extent that the fixed standard was altered at Covent Garden Opera House London, in 1878, to 543 vibrations for C, the A below being about 455 vibrations. This pitch is now known under the name of "English" pitch, and it is also called "high" pitch and "concert" pitch. It has been very widely accepted and used in America.

The consequence has been very bad. Many of the songs of the early masters produced quite a different effect in the higher pitch and in some cases impose a needless strain on the voice. In order to combat this tendency to increase the pitch, a commission was appointed in France to investigate the matter. A number of French physicists and musicians, including Auber, Halevy, Berlioz, Meyerbeer, Rossini and Thomas, were engaged in the work, and they recommended a fixed standard: $A=435$ (C by equal temperament=517). This was confirmed by law, and it has been adopted in France generally, to the great advantage of all musical interests in that country.

This pitch was also established by the international conference held for the purpose in Vienna in 1885, and has now become known as the "international" pitch, though it is also called "French" pitch, "low" pitch, and "continental" pitch.

International pitch has been adopted almost entirely by all countries except England and the United States, and in both these countries the old "English" pitch is rapidly becoming a thing of the past. As will be seen, international pitch is still somewhat higher than that used by the early masters. The C of Beethoven was about 17 vibrations lower than the international, while in the days of Johann Sebastian Bach and Antonius Stradivarius it was lower yet, being 471, or only 13 vibrations above international B natural.

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Department for Violinists

Edited by ROBERT BRAINE

LEFT-HAND PIZZICATO.

In a previous paper on the pizzicato, pizzicato for the right hand was considered. The pizzicato for the left hand now be considered. For some occult reason left-hand pizzicato has a peculiar effect on an ordinary audience. It "sounds d," and to many concert-goers it seems *ne plus ultra* of difficulty for the violin, although its difficulty is greatly overrated. A comparatively easy composition for the violin, in which a few showy, but easily easy passages for left-hand pizzicato have been introduced, will usually receive more applause and be considered more difficult by an ordinary audience than a Bach Prelude or a Handel Sonata, although the latter may be many times more difficult.

Although left-hand pizzicato was not known before the days of Paganini, the Italian wizard of the bow developed greatly. He created unbounded wonder and applause by introducing into his compositions extended scales and runs in left-hand pizzicato. He also created a sensation by playing melodies with the bow and an accompaniment in left-hand pizzicato at the same time. There is little doubt that Paganini got many of his ideas regarding the pizzicato from his study of the guitar. We are told that from his nineteenth to his twentieth year he lived three years at the chateau of a lady of high rank in Italy, during which time he devoted much of his time to the study of the guitar, which was the lady's favorite instrument. He has left two sets of studies, of six each, his Op. 2 and 3, for violin and guitar, and also composed works for the guitar. The study of the guitar would naturally have much to do on the sensitive mind of a genius like Paganini, and no doubt gave him many ideas in developing left-hand technique for the violin, including the pizzicato.

While Paganini's wonderful feats in left-hand pizzicato, and artificial single and double harmonics, created the wildest enthusiasm among the multitude, they did not equal favor with many violinists of high rank, of which Spohr may be taken as a type. These artists considered such effects as trickery and charlatanry, and would have none of them. The prejudices gradually died away, however, and since the time of Paganini the best violinists have played his own compositions and other modern works including the left-hand pizzicato, artificial harmonics, etc. A lingering remnant of the prejudice against the left-hand pizzicato may nevertheless be found in the fact that very few of the leading concertos of the world contain any passages for left-hand pizzicato.

RARITY OF LEFT-HAND PIZZICATO.

It is astonishing what the introduction of a few passages in left-hand pizzicato will do for the popularity of a composition. Take the little fifth *Air* of Op. 89, by Dancla, on which ninety-out of a hundred juvenile violinists set their teeth for a first solo. It is not a difficult piece for the violin, but its popular style ever had so large a sale. It was composed by Dancla for one of his young pupils in the Paris

Conservatoire forty or fifty years ago, and still sells as largely to-day as when first written. This little piece owes much of its popularity to the three bars of left-hand pizzicato chords, used as an accompaniment to the dotted half notes played with the bow. This little device is effective and pleasing, but is absurdly easy, as easy in fact as anything in the composition, and these bars can be mastered by any bright pupil in a half hour's practice. When played in public by the aspiring pupil, however, it sounds difficult to his friends and to the members of the audience who do not know violin technique, and is considered a remarkable feat for a young pupil, hence its popularity. I recently heard four young violinists discussing their first appearance in public. Of the four, three had played the fifth *Air* of Dancla for their *début*.

Other easy compositions which have achieved popularity on account of passages for left-hand pizzicato are the *Koboldtanz*, the *Elfentanz*, and several studies, by Eberhardt, the *Souvenir de Wieniawski*, by Haesche, and an arrangement of the *Carnaval de Venise*, by Dancla, the *Boy Paganini*, by Mollenhauer, and many others.

BRILLIANT SHOW PIECES.

Virtuoso violinists achieve many of their greatest popular successes with compositions containing difficult passages in left-hand pizzicato. Paganini had long, supple fingers, as strong as steel, and possessed the art of playing left-hand pizzicato in its highest perfection. He introduced it in most of his concert solos which have been published for the violin. We find it in his *I Palpiti*, *Carnaval de Venise*, *Witches' Dance*, and others. Sarasate was also fond of using the left-hand pizzicato, and we find passages of it in some of his Spanish dances and especially in the *Zigeunerweisen* (gypsy dances). In the latter composition, one strain of the Allegro, a combination of bowing and left-hand pizzicato, is as brilliant as a shower of multi-colored sparks, and never fails to make a telling impression on an audience—indeed this one effective strain is largely responsible for the enormous popularity this composition has achieved.

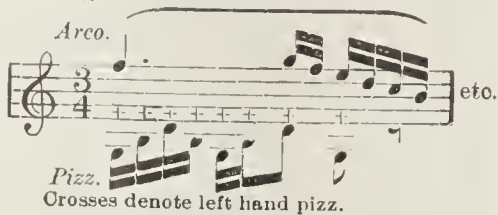
The *Ronde des Lutins*, by Bazzini, is another difficult modern piece which contains many effective passages for left-hand pizzicato. It would be difficult to name two violin compositions which are more frequently played by violinists, who have enough technique to do them justice, than the last two named. The *Witches' Dance* of Paganini is also much played, and Kubelik is using *I Palpiti*, by the same composer, a great deal in his present American tour. Every little while some music critic discovers, or thinks he discovers, that these brilliant show pieces, bristling with technical difficulties, have seen their day, and that audiences are demanding compositions which are better from a strictly artistic standpoint. Such predictions about this class of pieces have been made at frequent intervals for the last fifty years, but the big "battle horses" are used as much as ever, and as "art follows bread," it is likely they will be used indefinitely, as long as violinists can

create a furore with them with an average audience.

USES OF THE LEFT-HAND PIZZICATO.

Pizzicato with the left hand is used for passages of three different kinds; first, where there is a melody played by the bow, with an accompaniment in pizzicato for the left hand, such as follows:

Ex. 1.



Crosses denote left hand pizz.

In the above passage, taken from Paganini, the upper notes are played with the bow and the lower with the fingers of the left hand which are not in use playing the upper melody. The first note G in the lower part is picked with the third or fourth finger, the next note B is firmly stopped by the second finger and the string picked with the fourth finger, the third note D (an open string) is picked with the third or fourth finger, etc. The above is an easy example of a melody with left-hand pizzicato. At his concerts Paganini often played melodies with the bow with elaborate accompaniments for the left-hand pizzicato. Many of such compositions are only possible for a violinist with a large hand and long reach, for many exceptional fingerings and long stretches must be made to make the accompaniment possible. Occasionally double stops are played, with pizzicato accompaniment, but in this case only the simplest accompaniment can be arranged owing to the fact that more of the fingers are in use for the double stops played with the bow.

COMBINED BOWING AND PIZZICATO.

The second instance where left-hand pizzicato is used is in combination with short strokes of the bow. The following is such a passage:

Ex. 2.



Crosses denote left hand pizz.

In the above example, which is a type similar to the left-hand pizzicato passages in Sarasate's *Zigeunerweisen*, and many compositions of the modern school, the notes marked with a cross are played pizzicato with the left hand and those not so marked are struck lightly with the bow. The first note, G sharp, is struck with the bow, and the string is then picked with the second finger with which the note G sharp was stopped. This produces the note E (open string). For the third and fourth notes, A and F sharp, the third and first fingers are placed firmly on the string. The note A is struck by the bow, and the third finger picks the string, and as the first finger is in place on the string, the note F sharp is produced. In the case of the last four notes only the first one, B, is struck with the bow; the remaining notes are made to sound by picking the string with each successive finger as it is removed from the string. Before commencing these last four notes the fourth, second and first fingers must be placed firmly on the E string. A common fault in playing passages of this description is to strike too hard with the bow, or not staccato enough. The bow notes should be played with the tip of the bow, up bow usually, and must be as staccato as possible; in other words they must sound as short as the pizzicato notes themselves, otherwise the passage will sound clumsy and uneven and the effect intended will be lost.

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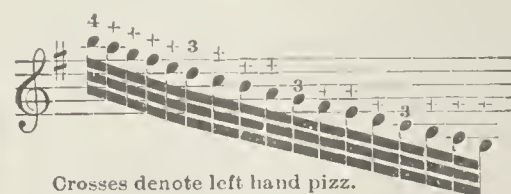
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Another example of combined bowing and left-hand pizzicato is where runs and scale passages are played, as in the following:



Crosses denote left hand pizz.

In the above all four fingers are placed firmly on the string, the first note, B, is struck lightly with the bow to get the scale started, and each finger is then removed from the string in turn, picking the string as it is removed, and causing each successive note to sound. When the note D (third finger on A string) is reached, it must be struck with the bow, and the remaining notes plucked from the string as was the case on the E string. The rest of the passage must be played in a similar manner, the bow striking the notes G on the D string and C on the G string in a similar manner, the rest of the notes being played pizzicato, as above described. It is quite difficult to make some of the notes in these scale passages sound sufficiently loud, owing to the finger which does the picking being so close to the finger stopping the note to be played. Where this distance is only half a tone one requires the strongest fingers to make much effect with the pizzicato note. The string must be pressed on the fingerboard with great force by the fingers if the notes are to be clear. A violin student with short and weak fingers will find it very difficult to master scale work in left-hand pizzicato.

A third instance of where the left-hand pizzicato is used is in the case of isolated notes or fragmentary passages where the pizzicato can be accomplished with either right or left hand, but where it contributes more to the style, or to the repose of the player, by playing it with the left hand, thus avoiding the motions necessary to get into position for playing it with the right hand. Violin soloists are fond of playing single notes or occasional chords with the left hand instead of the right, where they can be made just as effective, as they believe the effect created is more elegant and impresses the audience with their proficiency.

As any note on the violin can be played pizzicato with the left hand, by putting a finger on the note to be played and plucking the string with another finger of the same hand, it is evident that by a constant change of position, long passages or melodies, if not too rapid, can be played by the left hand alone. As there is nothing to be gained by such a method, when the right hand could do it better, it would only be employed by vaudeville trick violinists or musical fakirs. I once heard a South American violinist who was touring the United States play for an encore a familiar air entirely with the pizzicato for the left hand alone. He used only the first and third finger, the first stopping the notes and the third plucking the strings. By hobbling from position to position he succeeded in getting all the notes in, but although the applause was deafening, the violinists in the audience blushed to see him descend to such trickery, especially as his first composition had been played with a good deal of musical ability.

The left-hand pizzicato to be legitimate should be confined to passages where it is impossible to use the right hand, with the few exceptions noted above.

DIVISION OF THE BOW.

A CORRESPONDENT writes: "Last night I went to a concert where a lady, who has a fairly good reputation as a violinist and teacher, played several solos. She was a very temperamental person and expended the greater part of her temperament on the first half or three-quarters of the bow. The consequence was that she either 'fizzled out' as her bow-length shortened or took a fresh bow often, with the effect of totally destroying the musical phrase. The habit was at its worst when taking a down bow, as she would often recover with an up bow on an insignificant note, playing it quickly with the whole length of the up bow, so that it 'stuck out' with ludicrous effect."

This is a striking picture of what is so often heard in the case of a violinist who has not thoroughly mastered the art of bowing. If the lady's shortcomings were not due to stage fright—for nervousness often plays queer pranks with violin bowing—they were due to two conditions; either she had not sufficient knowledge to know what bow division to apply to each note or passage or else her tone had not been sufficiently developed to enable her to play with the proper intensity of tone in the various bow divisions used for the different passages.

Spohr said: "Bowling is the life and soul of violin playing;" another great violinist said, "The right hand is the artist, the left hand is the artisan"—two great sayings which should be kept constantly in mind.

Our correspondent has placed his finger on one of the most frequent shortcomings of violin playing, the failure to "cut our cloth according to the coat"—to adapt our bowing to the passage to be played. A violin composition may be compared to a drawing. In a drawing by a good artist every line is of the right length, thickness and shape to convey his idea, and the effect of the picture is like life itself. The bungler has this line too short, that one too long, here a shading is too dark, there too light, some of the lines too thick, others too thin. The result is that his picture is crude and distorted and bears little resemblance to what he wishes to depict. In a tone picture for the violin each tone must, in the same manner, be of the proper duration and intensity, must be shaded and colored as it should be. Then it is really an accurate tone picture, expressing what the composer had in mind when he wrote the piece. You will say that it requires a finished violinist to do all this. Indeed it does! Attention to all these details is what makes the musical artist. The student and amateur must try to approximate these effects by constant study of bowing and bow division.

PROPER DIVISION OF THE BOW.

The proper division of the bow, the amount of bow to be given to each note, and the rules as to where an up or a down bow should be taken require much study. An experienced violinist from long continued study of the best violin music knows them by instinct; the student must learn them by experience, by study with good teachers, and by the study of standard works for the violin, which have been carefully edited, bowed, phrased and fingered by eminent violinists. These include technical works, "methods," etudes, pieces, concertos, etc. Most of the "methods" and of the standard books of etudes for the violin have the bowing accurately marked, directions where up or down bow are to be used, and directions telling what division of the bow is to be used for each passage. The great trouble is that so many pupils, and I am sorry to



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y many teachers, neglect to follow these rections. Every experienced teacher of e violin knows how many pupils come him either self-taught, or from other achers, who have acquired the distressing habit of playing in one bow division ly, say the lower half, or the upper third the middle third, to the exclusion of all e other divisions of the bow.

STUDY EACH DIVISION.

The pupil should be instructed in all e bow divisions, whole bow, upper lf, lower half, upper, middle and ver third, point, frog, short staccato wings in various parts of the bow, e. As each bow division is taken up is a good plan to mark the required vision on the stick of the bow with alk, so that the pupil can plainly see and not over-run it. The first pra-e should be on the open strings, so at the pupil can watch the chalk arks, and gauge the length of the oke with perfect accuracy. Many chers speak to their pupils about actice with these various bow divisions, t do not see that it is done. A teacher ll say: "Play this study at the upper rd." The pupil practices for a week the study, but he is busy getting the tes and the time, and forgets to watch e bow division. Sometimes he plays with the upper half, sometimes with e lower third; any place suffices so t he gets the notes. At the end of e week the teacher hurriedly hears n play the study, and may or may not nplain about the upper third not hav- been used. Another study is as- ned, and, as before, the pupil suits elf about what bow division is d. The teacher who produces really d pupils sees to it that all his direc- is followed, and if a study is not perly prepared, it is re-assigned.

fter the ability to play with a cer- l bow division is mastered on the n string, fingered notes can be used h it, either studies or scales, and go- back to the open strings if the pupil s to play in the proper bow division. uch a course were followed from e beginning we would not hear so ch slovenly violin playing. eally competent violin teachers are y careful to instruct their pupils as ow much and what part of the bow to be used for the various passages he composition being studied, and ark the music in accordance with e instructions. In time the student, n the study of good works for the n, where these details are marked, through the instructions of his her, gains sufficient skill to apply e principles to other compositions h are not marked.

TONE PRODUCTION.

ften happens that the student un- ands well enough what bow divi- to use in playing a passage, but has mastered tone production well gh to make it effective. The nov- ight think, for instance, that long, bowing, at the same time produc- a full tone, was the easiest of all. he contrary, it is very difficult, pro- a sonorous vibrant tone of pure ty is produced, and takes years of ice. That is why so many eminent ers insist on their pupils practicing on long notes, counting ten, twen- more, slowly to each note. In ti's *Bowing Technic* there is an ise consisting of forty notes. The is expected to spend forty min- playing this exercise; that is, at te of a minute to each note. While ave the patience to spend a minute e note, yet the principle is of the est value.

One of the commonest faults is where most of the bow is used up on the first part of a long note, leaving little or no bow for the last part. This is due some- times to the player failing to calculate the amount of bow the note will take, and at other times through realizing that the tone he is producing is too feeble, causing him to draw the bow quicker to produce a fuller tone, and thus using up all the bow before the end of the note is reached. Such a player must build up his tone by slow practice on long notes, so that he can draw the bow slowly and yet produce a full tone, to the very end of the note or phrase.

SWEATY FINGERS.

A LONDON physician, who has for some time made a close study of the scientific cause of sweaty fingers in violinists, has written a communica- tion to the *Strad* magazine, in which he states that exposure of the hand to the X-rays is a cure for this trouble, which affects such a large number of violinists. He admits at the outset that medical science has, up to the present time, had no reliable specific to offer for the trouble. He states that the localizing of the per- spiration in the hands is caused by some fault in the nerves controlling the little sweat glands. This is cor- rected by the action of the Röntgen rays which, however, must be applied at exactly the right strength. The treatment is painless. In addition to this treatment he advises steeping the hands in hot water for five or ten min- utes, followed by immersion for a shorter period in quite cold water.

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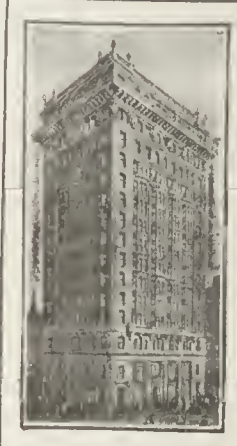
"One day on an excursion up the country I remarked to a young lady friend on her greatly improved ap- pearance. She explained that some time before she had quit using coffee and taken Postum. She had gained a number of pounds and her former pal- pitation of the heart, humming in the ears, trembling of the hands and legs and other disagreeable feelings had disappeared. She recommended me to quit coffee and take Postum and was very much surprised to find that I had already made the change.

"She said her brother had also re- ceived great benefits from leaving off coffee and taking on Postum." "There's a reason."

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The Children's Page

Edited by JO-SHIPLEY WATSON

HANDEL, GRAND OPERA IMPRESARIO.

(SCENE: U. S. A. about 1912. Music room. BEN, MARY, BESSIE and HAROLD seated at a table making musical scrap books.)

BEN (cutting out Handel's picture): I know this chap, he's the one played on a spinet in the garret and got caught by his cross old daddy!

BESSIE (with superiority): Who wouldn't know Handel! Besides, his father wasn't half so cross as Beethoven's!

MARY (pasting in Handel's birth house at Halle): Wonder what he would have been if he hadn't caught on to the tail of his father's coach that morning they went to court at Saxe-Weissenfels?

HAROLD (waving the paste brush): I say—that duke was a wise old party! Just told the father what was what and the father was actually sensible enough to let that plucky little son of his study with the mouldy old organist at Halle.

BESSIE (pointing the scissors at Harold): Mouldy—indeed! Zachau taught him organ, harpsichord, violin, voice, composition, counterpoint; and, besides, Handel copied scores and wrote motets and cantatas for his weekly lesson. You couldn't do that, Harold Brown, in ten years!

HAROLD (thrusting his hands in his pockets): I'm an American, see! That sort of work's old-fashioned—anyway, it just comes natural to geniuses.

MARY (scornfully): I guess a lazy genius wouldn't have a tomb in Westminster Abbey; and I guess people wouldn't be standing at the Hallelujah Chorus if work wasn't fashionable!

BEN: Well, it only took him twenty-four days to write *The Messiah*, anyway! And he didn't even have a musical ancestor. I wonder where music comes from?

(THE MUSE OF MUSIC enters unobserved and approaches the table): Maybe it comes from me; some believe it does. (All look around in astonishment.)

MARY (in an audible whisper): It's the Muse of Music; however did she get here!

MUSE (smiling): Oh, I'm everywhere, you know, busy as can be with all music lovers, and especially fond of the little ones like you. You were talking of Handel—how would you like an evening of Handel opera in London?

BESSIE (pushing aside the paste-pot and papers): Opera! London! Why, Handel wrote church music and he was a German.

MUSE (seating herself at the table): I see you children know one-half of Handel—the oratorio half. That's natural enough, because his operas are now as dead as ashes; I don't suppose you could imagine that stout bodied gentleman you have there in your scrap book as an agile-minded impresario like Hammerstein. Searching and selecting singers, writing operas to suit their voices, arranging stage effects, rehearsing and directing, disputing with peevish prima donnas, making names and losing them in a fortnight, regular twentieth century manager.

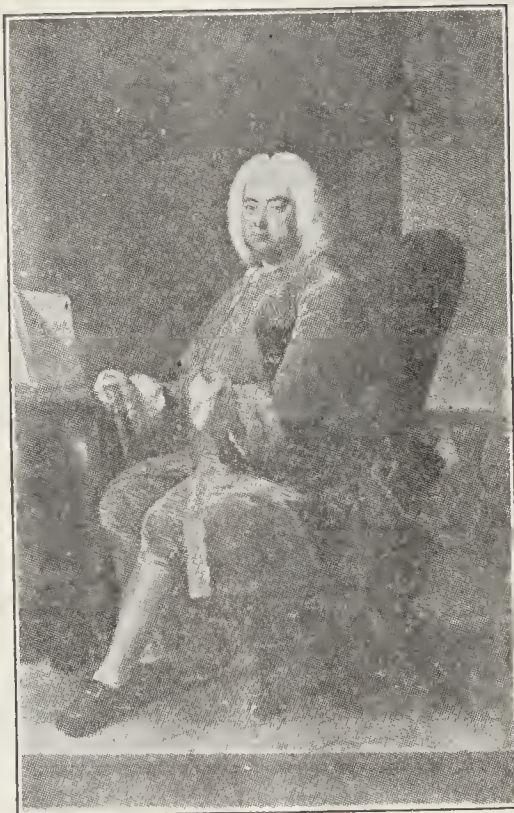
BEN (with enthusiasm): That sounds

jolly. I thought he was poor and pitiful just like the rest of those German geniuses over there.

BESSIE (leaning over the table toward THE MUSE OF MUSIC): I did, too—tell us—do. (They draw their chairs closer.)

MUSE: Try to think of the biggest thing you can—the Himalayas, the Grand Canyon, or the Yellowstone—and you will get an idea of Handel. He was an enormous man, with an enormous body, an enormous mind that held enormous ideas.

Unlike the silent Bach over in Leipsic who waited a century for a hearing, Handel lived in the rush and whirl of excite-



HANDEL IN THE DRESS HE WORE AT THE ENGLISH COURT.

ment, writing music for a fickle London public. England was his adopted country, you know; there his battles were fought and his final victory won.

MARY (eagerly): Do tell us how he did it, how he composed and everything; I just love composing.

MUSE: Handel went about composing much as a modern architect goes about building a "sky-scraper;" erected a frame and hung all the tunes he could invent or borrow about it. He did colossal things in a short time. When inspiration ceased he took his own earlier themes or stole from others; and who can blame him when he always made them sound better? When the critics accused him of stealing, he would say, "Of course! What of it? The pig doesn't know what to do with the tune, anyway!"

BESS: Sounds big and independent, doesn't it?

MUSE: It was; especially so in an age when artists lived as dependents to the rich and powerful. Handel never bowed the knee to his royal patrons, even when conducting concerts for the Prince of Wales. If the ladies of the court talked aloud, he would storm and rage, even calling names and swearing. Then the

princess would say, "Hush, hush, Handel is angry!" I have heard that he shook the singer Cazzoni until her teeth chattered, and a basso profundo was thrown through the window one day for singing off the key.

MARY (with a shudder): My, I wouldn't take lessons from him for anything!

MUSE: Many of the royal princesses did, and even others took advantage of Handel's harpsichord lessons. The Handel Suites were written for his pupils, and if we choose carefully we will find that many of the Sarabands, Gavottes, Preludes and Pavans breathe a fragrance as delicate as lavender that escapes from an old chest.

BEN: Don't suppose princesses ever had to play exercises, though?

MUSE: Yes, indeed they did; many of Handel's harpsichord pieces were written merely for training the fingers. Handel himself had a touch that was as smooth as velvet. His fingers seemed to grow to the keys; so curved and compact were they when he played that no motion and scarcely the fingers could be discovered. He practiced incessantly until the keys of his harpsichord were worn spoon shaped, and one of the noted actors of the day compared his hands to feet and his fingers to toes.

HAROLD (holding out his hands): Feet! Of all things!

MUSE: Seems funny to us, doesn't it? But maybe if we thought more of a compact hand and firm fingers we might improve our legato playing and get a better tone. Try it. Handel played the harpsichord well, but Scarlatti, the Italian, played it better. Handel's only rival on the organ was Bach, whom he never met, though they were born just a month apart and the birth towns were only a few miles distant.

MARY: Maybe they were jealous.

MUSE: Bach always wanted to meet his distinguished and much-talked-of countryman, but perhaps Handel didn't care, and his London residence made a meeting impossible in later years. Let's return to Signor Handello, the fashionable impresario and writer of Italian opera.

BESSIE: Oh, let's; I adore opera.

MUSE: When Handel arrived, London was music mad over Italian opera, and, being a shrewd man of affairs, he sat right down and in fourteen days wrote an opera and advertised it much as we do now. "RINALDO, real trees and living birds used in Act II."

It was an immense success, and melodies from it were strummed on every harpsichord. Its catchy tunes were whistled up and down the land, and even from that far off day one of them has come down to us—tunes infinitely sad and infinitely beautiful. (Goes to the piano, plays and sings *Lascia ch'io Pianga*, "Weeping Forever.")

MARY: Sounds teary and not a bit operatic.

MUSE: And would you believe Handel's *Largo* to be operatic music? It is from the opera *Serse*; the song is about "My Plane Tree." (Goes to the piano, plays and sings the *Largo*.)

HAROLD (puzzled): Seems all mixed up with church to me.

MUSE: When Handel stopped writing operas and commenced writing oratorios his music didn't change; the libretto changed, and that was all.

BEN: But what's an oratorio?

MUSE: For short, let's call it a sacred drama without action.

BESSIE: I don't know what a libretto is.

MARY: Why, you do, too. It's the book the boys shake in your face when you go to the opera-house.

MUSE (smiling): At fifty-five Handel

found himself bankrupt, singers and public alike unfaithful, and his credit clamoring at his heels; but he didn't seem one bit crushed, for he sat right down again and wrote *Saul*, one of his first oratorios. The people liked it, and as Handel was always very practical, he went about setting more and more Bible stories to music—*Samson*, *Judas Maccabaeus*, *Israel in Egypt*, *The Messiah*. So out of Handel's failure as an operatic impresario the English oratorio was born.

BEN: Wasn't he plucky, though, not to be discouraged?

MUSE (nodding an assent to Ben): I want you children to remember always that Handel, the German, created the English oratorio, and for more than a century a half English music has been keyed to it, and many believe that the progress of English music has been checked by it.

BESSIE: But why—isn't *The Messiah* awfully great?

MUSE: Yes, and after all is said, dears, if English music had to bear the stamp of a foreigner, it seems a rather fortunate thing that so mighty a work as *The Messiah* should be the choice of the people.

And here is that marconigram I have kept in my pocket all this time (Reaches into pocket and produces a paper):

"25 BROOK STREET, LONDON. 'Box reserved for you and party Amadigi Thursday. Tell children that I am in Act I is genuine, flowers real birds alive.—GEORGE HANDEL."

Shall we accept?

HAROLD: Well, I should say—yes!

MUSE (rising): Come, then, there's no time to lose. (All hurry into traveling dress and out.)

Questions to Answer.

What is an impresario?

Who is Hammerstein?

Who was Scarlatti?

What is an oratorio?

Who wrote oratorios beside Handel?

What is a Saraband? A Pavan?

Have you heard *The Messiah*?

HANDEL PROGRAM.

Harmonious Blacksmith (duet) (ETUDE, Nov., 1912)

Saraband in D Minor.

Hallelujah Chorus (piano arrangement) (ETUDE, Nov., 1912)

Largo (duet) (ETUDE, Nov., 1912)

Passacaglia in G Minor.

Gavotte in B Flat (ETUDE, Nov., 1912)

Weeping Forever (song) (ETUDE, Nov., 1912)

Prelude from Suite No. 14 (ETUDE, Nov., 1912)

Dead March (from *Saul*).

Gigue in D Minor.



"HURRY UP, DICK, OR WE'LL BE LATE THAT MUSIC LESSON."

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Right Business Previous to about twenty-five years ago some musicians seemed to take a pride in cultivating a kind of "artistic abandon" in their surroundings which they imagined something to do with their inattention. A studio littered up like a shop, ancient smoking jackets, absence of systematic accounts, a limited selection of dog-eared music and cheap furnishings designed to give their studios the quiet suggestion of refined taste were part and parcel of the old musician's stock in trade.

Indeed, all those rag-tag accessories were added as necessary to him as did his piano and his metronome. Now they are all gone, along with the leeches of doctors and the powdered perukes of the lawyers. The awful ogre of business methods has entered and the modern music studio is very much like the office of the lawyer, the dentist or the physician. Has music thereby lost some of its charm—its romance? Has something of the beauty of the art been purloined along with the picturesque of dirt and seediness. By means. The result has been more efficient musical effort, absence of waste in time and the general elevation of the profession of music teaching.

The teacher of to-day takes a pride in having his business equipment of the very best. If he can, he owns a typewriter. He avails himself of every business device which may help to save precious time at the lesson. He keeps his accounts by modern methods through the means of the various business helps which are published especially for his use. He knows that the more he has a large collection of necessary standard pieces of music and standard musical books on hand means that his pupils may go to the teacher who does keep such a stock.

From long experience he places a value upon keeping his materials for immediate reference. What would the scientific world think of a biologist who had to search for a microbe through tubes to locate a particular culture? What does the business world think of the musician who has to spend his time hunting for music which should be "at his finger's ends." There is no excuse for the old-fashioned "all in a heap" method of keeping music. The old cabinets with regular filing systems properly classified may be used very reasonably. Most careful teachers keep their music stock in neat wrappers, just as it is kept in a store. If the music is valuable it represents a money value when it is bought, and deserves careful preservation.

The musician to-day keeps his eyes open for all kinds of new music and books, and sees to it that these are added to his collection at once. His piano is tuned frequently, and he keeps his studio as neat as the doctor's office or the surgeon's operating room. These things have won him the respect of his colleagues in other professions and the admiration of the

business man who patronizes him. The right business equipment for the musician is a matter of the greatest personal importance to him.

Commencement Music.

We have already sent out an enormous number of school and college "Commencement Music" selections and a great many institutions are supplied, but we are prepared to furnish music for this occasion in great variety, and those having such matters in charge are invited to write us for an assortment from which to make up their musical programs. We have practically everything necessary—vocal music for all combinations of voices, two parts, three parts, four parts, also instrumental arrangements and combinations of great variety. Let us know what you wish to do, and we will do our best to supply suitable music.

Seasonable Needs for the Music Teacher.

We have a number of articles in our list in the "Music Teachers' Hand Book" which are useful to music teachers and professionals at this season of the year—that is, at the end of the term and just before commencement time. We refer to diplomas. We have blank diplomas selling for 15 cents and 25 cents each, according to their quality, both 21 x 16 inches in size. We have the same with a "Course of Study" engraving upon it for 50 cents. We have a Certificate of Award, 12 x 9 inches in size, with or without "Course of Study" printing, retailing at 5 cents each, and the same on larger paper for 10 cents each. The Course of Study printing is as follows: "This is to Certify that _____ has completed in a creditable manner a course in _____ Music as follows: _____." In testimony whereof, etc. Signed by the Teacher."

Blank program forms are useful. We carry two forms, each consisting of a four-page folder on thick, good quality paper, title page in two colors; one form reading "Recital by the Pupils of" and the other "Concert by the Pupils of." The two inner pages are blank, upon which is to be written or printed the program list, and the price, considering the fact that we have a small advertisement of THE ETUDE on the fourth page, is less than cost of production, 50 cents per hundred. Send for free sample.

We have a Musical Prize Card, being a card 6½ x 4½ inches in size and containing eight small steel engravings of the great masters, price 10 cents. In this same connection we have a set of Reward Cards, 14 cards, the size of a postal, each one devoted to a composer, giving portrait, birthplace, biography, facsimile manuscript and autograph on each, 50 cents for the set, including one of the prize cards.

Our readers will be interested in the fact that we are about to make arrangements with a prominent firm of jewelers so that it will be possible for us to furnish a catalogue of emblems for music classes, societies, etc. All

that we have to mention at the present time are some novelties in jewelry and a single medal design which is made in gold of a substantial weight, engraved to order for \$5.00 each, or the same in silver for \$3.00 each.

Our "Music Teachers' Hand Book," including all of the above, thoroughly explained, and a great deal more, will be sent free to any one who will ask for it.

New Music In Summer.

Many teachers continue their work all summer, and are consequently in need of new and fresh teaching pieces. Our regular monthly packages of new music are discontinued at the close of the usual teaching season, but we are prepared to send out monthly novelties on the same terms, and all teachers who wish to take advantage of this plan will be cheerfully accommodated. A postal card request to continue sending the NOVELTIES is all that is necessary. Even those who do not teach in summer should find the plan of value and assistance in selecting pieces for the next season's work. The whole scheme of MONTHLY NOVELTIES is extremely liberal, and there is no obligation to buy, the only certain expense being a nominal amount for postage.

Returning "On Sale" Music.

During the early summer months we expect the return of any part of the season's "ON SALE" music that has not been used or sold. All such returns should be wrapped securely, the sender's name and address plainly written on the outside, and then addressed and forwarded to us by the cheapest way—by mail, if weighing less than four pounds, or, if heavier, by prepaid express at PRINTED MATTER RATES (on request we supply a special prepaid express label for this purpose). Very large quantities, from distant points in particular, should be sent by freight also prepaid to destination. It is always of prime importance that the SENDER'S NAME AND ADDRESS be written or marked on the outside of all parcels or boxes; every season we temporarily lose the good will of many patrons who fail to receive credit for returned goods, but the cause is invariably the same: No name or address on the package, and hence our inability to identify; this leads to an accumulation of "No Name" credits, each representing more or less worry and trouble for all concerned. Therefore, we are constantly reminding patrons of this very necessary observance, the placing of the sender's NAME AND ADDRESS ON ALL PACKAGES of any kind sent to us. All accepted returns are promptly credited and the amounts deducted from the "ON SALE" accounts. Complete settlements of all balances are expected in June or July.

Grand Valse De Concert, Op. 88 By Maurice Moszkowski.

We announced in the last issue of this journal a new waltz by Moszkowski. This waltz will be issued by us for the first time in any country. The advertisement of this waltz appears in this issue on the page with Publisher's Notes. The work is one that will be played by a great many of the most eminent pianists of the day. It is a work that will take rank with the Second Rhapsody of Liszt and the other popular waltzes of Moszkowski. Pianists who are seeking something new, that will repay them for study, will do well to investigate this new waltz.

The "On Sale Plan" We are just as well equipped at this season as

during the winter to make up and send out the usual assortments of teaching pieces, studies, etc., and to patrons whose wants are beyond the scope of the monthly packages we will gladly send "ON SALE" packages containing sufficient material for a full summer's work or for a longer period if required.

Vocal Studies.

These vocal studies are almost ready to deliver, but we shall continue the offer during the present month. The work has been somewhat delayed on account of words being added to each study, making them of additional value. Some of the good features of this work are the following: They are written in a pleasing, melodic manner by one who understands the voice and one who has originality and invention. The accompaniments are not difficult and are kept down so that they will be within the grasp of the average vocal student. They are written for the use of the medium voice. They are in about Grade 4 or 5 in the scale of 10. All who are interested in the voice would do well to procure a copy of this work this month. Our special offer price is only 25 cents, which will no doubt expire with this issue.

New Parlor Album.

This New Parlor Album is well advanced toward completion. The pieces in this volume will comprise the most pleasing of our catalogue of late years, that are suitable for the parlor or for recital work. A great many of these pieces will be those that have already appeared in back issues of THE ETUDE.

Our introductory price for this month is but 20c. postpaid.

A New Comprehensive Scale and Arpeggio Book.

A scale book on new and unusual lines, and yet so much in accord with the practical everyday material needed by the teacher, cannot fail to attract wide attention in the musical educational world. Such a work is the forthcoming "Mastering the Scales and Arpeggios," by James Francis Cooke. The writer has been engaged upon this work continuously for over seven years. The book will contain all the best ideas in the standard scale books, but will be vastly more comprehensive and explicit. It starts the pupil much in advance of the ordinary scale book in that by the time the pupil is ready to take up the regular scales with the customary fingering he has had an exhaustive theoretical and practical drill in learning the keys and signatures. Much of this is accomplished by exercises which have the merit of real inventions, although they are so simple that they may be employed by any teacher with any method without previous study. All the standard major and minor scales are given in the forms most generally used by teachers. The later sections of the book give exercises by means of which the pupil may readily develop a speed of one thousand and more notes a minute. Finally there will be an appendix which will contain historical and theoretical information designed to answer the hundred and one inquiries about major, minor, harmonic, normal, melodic, mixed, etc. The last section is devoted to the Arpeggios. All the descriptive notes are characterized by the same gift of making technical subjects perfectly simple and interesting, which marks the same writer's very successful "Standard History of Music." Before the date of publication our readers may have an

opportunity of securing this work by sending us in advance 30 cents. This offer will be withdrawn as soon as the book is published. It is made solely for introductory purposes, and merely covers cost of making the book.

Technical Exercises in a Musical Setting. By Carl A. Preyer.

This important technical work for piano by the well-known technician, Carl A.

Preyer, will be issued by this house. His "Six Octave Studies" are almost universally known. This work is an original one and covers a field in the technical world not heretofore overcrowded. There is a blending of the technical with the musical that will make the work acceptable to all pianists. The grade of the work is somewhat the same as Pischner's Studies and would range from five to seven in the scale of ten. A number of the studies are taken through all the keys. Each particular study is an exercise in a special difficulty. Thus, No. 11 is a wrist study, No. 13 is a chord study, No. 19 is a scale study, No. 20 is a chromatic study, etc. The work will contain about 20 pages. The work is a serious one by a mature musician and will be a positive edition to our teaching material along the upper grades.

This work is now in process of engraving and will be issued in a short time. Our price in advance of publication will be 35 cents postpaid.

Maybells, Op. 44. By F. Spindler.

This work is now ready and the special offer is hereby withdrawn. This set of one-page pieces, published complete in one volume, is very popular with teachers. Young students gain much pleasure as well as profit from playing these pieces. Our new edition is a very fine one, carefully edited and revised. It is one of the regular numbers in the Presser Collection. Copies will be sent on approval to all who may be interested.

New Beginner's Method.

The "New Beginner's Method" is well advanced toward completion. The work is done entirely in this office under Mr. Presser's special supervision, and can only be taken up when the pressure of business will permit. It is the aim of the publisher and authors to make this work one of the most standard that they have ever issued. The material that goes into this work has never appeared in any instruction book before. The presentation will be along entirely new lines. The work will be as close to a kindergarten method as it is possible to make it. This work will appear in a number of volumes, but this first volume, upon which we are now at work, will contain the veriest elements for a piano player, and will go up to about the beginning of the scale, or afford material for the first nine months of a child's musical instruction.

Those desiring to procure a copy of this work at a very low rate will do well to send in their orders at as early a date as possible, as the work will soon be withdrawn from the special offer. Our advance price is but 20c., postpaid.

Hour Glasses.

It has been suggested by some prominent teachers that hour glasses would be a very unique and useful article for the music studio. In fact, there are some teachers who now use an hour or half hour glass to gauge their lesson time.

We have attempted to furnish these a number of times, but have not found it possible, so we have decided that if enough demand exists, to im-

port them ourselves. And along this line we want to say that we will accept orders in advance of our importing these instruments at extremely low prices, delivery to be made in about six weeks. The following are the glasses which it is possible for us to obtain:

We can supply 30-minute glasses, postpaid, for \$1.50, and 60-minute glasses, postpaid, for \$2.00. We can supply a 30-minute glass, which will automatically turn itself, for \$1.75.

\$600 Prize Offer for Vocal Compositions.

This contest closed on March 31, and the judges are now busily engaged in going over the manuscripts preparatory to making the awards. Announcement of the result of their labors will be made in the June number of THE ETUDE. A widespread interest in this contest has been shown and manuscripts have been received from all over the world. The utmost care will be taken in reaching the final decision, and every manuscript submitted will receive due consideration. The number of manuscripts submitted was surprisingly large.

The Fairy Shoemaker. School Operetta. By A. H. Hall and T. J. Hewitt.

This is a delightful operetta which we are about to publish for girls and boys. It is of a pastoral character divided into two episodes. There is a chorus of fairies and a chorus of shepherds, together with three principal characters. This work is especially suited for out-door performance, but it can be arranged very effectively indoors. The music is very pretty and easy to sing. The choruses are all in unison, but there is an ad libitum alto part for any who may wish to use it. We are offering copies of this work at a very low figure for introductory purposes.



Announcement Extraordinary

IN PRESS

NEW CONCERT WALTZ

BY

MOSZKOWSKI

The Most Important Piano Piece Ever Published by an American Firm

We have much pleasure in calling the attention of the musical public to the most recent composition by this eminent modern writer, which he has named:

Grande Valse de Concert

In G flat. Op. 88.

That this work is destined to surpass in popularity the same composer's wonderfully successful waltz in E, op. 34, as well as his other well-known waltzes, is the opinion of competent judges. The principal theme of this piece is one of those rare melodies which seem to haunt one after even a single hearing. All the themes are of exceeding interest and the technical working out is brilliant and masterly. There is not a single superfluous note. As a whole, the work is not more difficult than the waltz in E, but it will prove more interesting to practice.

Concert players in search of a novelty or teachers in need of an advanced exhibition piece need look no further. This is a permanent addition to the classic repertoire.

We have obtained the exclusive rights to this composition for all countries.

For Introductory Purposes, we are offering copies of the new waltz at the Special Price, in advance of publication, of 40 cents, postpaid.

Theo. Presser Co., Philadelphia, Pa.

The special advance price during the current month will be 20 cents, postpaid, if cash accompanies the order.

New Anthem Book.

The preparation of our New Anthem Book is well advanced. Our series of anthem collections has proved exceedingly popular. Every volume has been a success and all have run through a number of editions. We feel confident that the new book will equal if not surpass the others. We have a splendid lot of anthems from which to make up this book, and we feel sure that none will be disappointed. None of these anthems will be found in any other collections.

As has been our custom in the case of preceding volumes of this series, we are offering this book at an exceedingly low price for introductory purposes. The advance price during the current month will be 15 cents postpaid per copy or two copies for 25 cents. If charged, postage will be additional.

Operatic Album for the Pianoforte.

This will be the final month for the special introductory offer on this new work, as it is now almost ready. It is a splendid collection of operatic gems taken from the standard works of the masters, transcribed and arranged by some of the best writers, all carefully edited and revised. It will be one of the best operatic collections ever issued, handsomely gotten up and substantially bound.

The special advance price is 20 cents postpaid.

Album of Second and Third-Grade Study Pieces. Op. 123. By Geza Horvath.

This is the title given to the new work by Horvath, consisting of instructive pieces or studies in various styles, especially suited to be used with pupils advancing

from the second to the third grade. The various numbers in this volume partake of the nature of pieces and studies. They are in characteristic style, each bearing an appropriate title under each with some technical feature which makes it useful for educational purpose.

As the work is now ready the special offer is hereby withdrawn, but shall be pleased to send a copy for examination at any time.

Grieg's Lyric Pieces. Op. 43, Book 3.

We will issue edition of popular set of lyric pieces.

Edward Grieg. This volume contains the most popular of the Grieg pieces. Among them will be found, "The Butterfly," "To the Spring," "The Bird," "Erotikon," "In My Native Country," "The Solitary Traveler." Every piece in this volume is a gem and is too well known to need comment here. The volume will be got out in the Presser Edition in the usual substantial manner. The fingering and phrasing will be of the best. The volume will be printed in a very short time, and we are ready now to receive orders on the advance offer plan. Your order is sent in before publication 15 cents will purchase the work. The work is almost ready, it will be necessary for all those wishing a copy of the work at the advance price to send in their orders at once.

The Pennant. An Operetta by Frank M. Colville and Oscar J. Lehrer.

This brilliant sparkling operetta is well advanced in preparation, and

hope to issue it at an early date. It is one of the best works of its kind we have seen. It is comparatively easy to produce, and it should prove a pleasure both to the participant and to the audience. The music is exceedingly pretty and catchy and the libretto most diverting.

The special introductory price during the current month will be 35 cents postpaid if cash accompanies the order.

Album for the Young. Op. 131. By F. Spindler.

This work is now ready for the special offer. It is hereby withdrawn, but in accordance with usual custom we shall be glad to send a copy for examination to anyone who may be interested. It is one of the best books we know of for elementary work, beginning in the simplest manner and proceeding by easy stages. It will be one of the regular volumes of the Presser Collection.

Ten Duets for Teacher and Pupil. By Theodora Dutton.

This pleasing duet is made up of popular rhymes, as "Little Bo-Peep," "Jack and Jill," "Curly Locks," etc. The teacher supplies the musical background and the pupil plays the simple melody with the right hand. The two make an effective recital number for children who appear for the first time in public. The teacher's part is quite elaborate with modern harmonizations, making the compositions sound quite effective although the pupil's part never goes beyond the second grade.

The advance order price on this is 25 cents with postage included. Your order is received before the date of publication.

On the Playground. By M. B. Willis.

This pleasant collection of children's pieces will contain a number

es in the first grade. The special
ure of the pieces is that each hand
ains in the five-finger positions.
author has woven pleasing material
this limited compass. The pieces
rather descriptive. Among the
es to be found are, "Playing Tag,"
ipping Rope," "Playing Marbles,"
e Slide," "The Sandpile," and "The
ng." None of the pieces cover more
a page of music. The volume is
excellent one to place in the hands
he veriest beginner to afford variety
the instruction book or as a sup-
plementary work with the instruction
k.

he advance price is 15 cents post-

iz' Cannons. This new volume
in the Presser
ection is now ready and the spe-
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nons is considered to be the stand-
preparatory work for all polyphonic
ing. It is especially useful as a
paration for the first study of Bach.

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passum— the most impor-
ble Notes. tant volumes of
L. Philipp. the entire series,
of special studies
oted to the various departments of
nic. Double note passages bear
important part in all modern piano-
e music, and a student cannot be
well grounded in this branch of
nic. The studies here assembled
ody all the important features of
k in double notes.

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mer Study Self-help study in
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coming more and
common. Books that really do
one to "get the hang of the thing"
out expensive lessons are worth
weight in pearls, and are as rare as
ls in the ordinary "half a dozen raw
ie half-shell." We know that pearls
ome in oysters, and that there are
books worth while. It is most desira-
to have a list of books which are edu-
nal pearls. THE ETUDE for last Sep-
er contained an admirable selection
25 books. Our readers are advised
fer to that issue. All of the books
worth while. Those of especial in-
t for Summer study are, *Harmony*,
Dr. Hugh A. Clarke, the harmony
adapted for self-study at home.

Christian's The Principles of Expres-
in Pianoforte Playing. This is a
excellent book, and one from which
piano student and teacher may gain
practical ideas in pianoforte play-
Woman's Master Lessons in Piano
ng. This is the most unique work
kind published. It affords the
r an admirable opportunity for
auling the foundation of his piano-
playing. Moreover, it is written
very engaging and understandable
We can safely say that anyone who
s the principles of this book to his
during the two months of the Sum-
vacation will be a better pianist all
year.

Philosophy of Singing, by Clara
een Rogers, is a work which will
fascinate and instruct the earnest
of good singing.

H. T. Finck's *Success in Music* is
k designed to manufacture inspira-
and ambition, and at the same time
pts to show the reader how to guide
ourse to the common goal of man-
ial success.

ader's Business Manual for Musi-

cians will open the eyes of many who
have been wondering why their talents
have not brought them business prosper-
ity. This is a most practical book for
Summer perusal.

If you realize that you are ignorant
upon many important points in musical
history, and if you realize that the same
ignorance may stand between you and
your life aims, you will find in *The*
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Francis Cooke, a work so simple and
comprehensive in scope, and at the same
time so entertaining, that it will be hard
to realize you are not reading a story
book.

If you wish to find where the loop holes
in your musical training are, get a copy
of L. C. Elson's invaluable *Mistakes and*
Disputed Points in Music, or M. G. Ev-
ans' *Primer of Facts About Music*. Give
yourself a good, thorough self-examina-
tion, even though it may lead to some
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ela, 217 Hunterdon St., Newark, N. J.

POSITION WANTED by young man as
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tory; also German and French. Ten years'
experience. Address, Music, 495 G St., S. W.,
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Feist, Feist Bldg., New York, N. Y.

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Experienced man. Teaches Piano, Harmony,
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Cal.

LOUIS ARTHUR RUSSELL will hold
his usual *Summer Session* for Teachers and
advanced students. Special **RUSSELL**
METHOD Normal Classes including a five-
day session, morning and afternoon, July 1,
2, 3, 8 and 9th. Summer School (classes
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negie Hall, Manhattan; or Music Hall,
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ELIZABETH KILSO PATTERSON,
teacher of singing, announces a special
course of lessons for singers and teachers
of singing, beginning June 3d and lasting
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son was a pupil of Madame Matilda Mar-
chesi in Paris and of Sir Charles Santley
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"Plain Talk with American Singers," 25c;
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er's Essential Practice Material," 55c; "Pop-
ular Course in Sight Singing," 30c; all
postpaid on receipt of price. Address ESSEX
PUBLISHING COMPANY, Carnegie Hall,
Manhattan. Louis Arthur Russell also
author of "English Diction," \$1.00; and
"Commonplaces of Vocal Art," \$1.00; both
published by Ditson.

REWARD: Whereas, it has been recently
discovered that the composer of the music
of the American national anthem called "The
Star Spangled Banner" is a mystery; we will
pay a reward of one hundred dollars to any
person who will find or produce the verit-
able original music which was the philhar-
monie club song "To Anacreon in Heaven."
We think the word poem originated in Ire-
land and the music composition on the con-
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Abroad.

HUMPERDINCK has so far recovered from
his paralytic stroke that he has been re-
moved from Berlin to the Riviera.

THE little town of Buseto, the birthplace
of Verdi, intends to raise a monument in
honor of the eminent composer. It will take
the form of a bronze statue.

EUGEN D'ALBERT recently turned over the
entire proceeds of one of his concerts to the
pension fund of the Philharmonic Orchestra
of Berlin. The gift amounted to 9,000 marks,
\$2,250.

LECOCQ's opera, *La Fille de Madame Angot*,
has recently been revived in Paris with such
success that money is being turned away from
the door. The composer, now in his eightieth
year, was present at the opening perform-
ance.

THE "Orchestra Femina," composed entirely
of women, recently gave its first concert in
London. A similar orchestra has also been
formed in Berlin, but unlike their English
sisters, the German ladies have not been able
to secure an adequate number of players upon
wind and brass instruments.

THE committee engaged in collating Verdi's
correspondence, which is to be published next
year, the hundredth anniversary of his birth,
has discovered at the Villa Santa Agata,
where Verdi spent most of his life, the com-
plete overture to *Aida*. There was some
doubt as to the existence of this overture,
although it was said that the composer with-
drew it after the final rehearsal for the first
performance of the opera because he was
not satisfied with it.

ONE of the women composers of England
who are attracting notice at the present time
is Mrs. Margaret Meredith. She is a grand-
daughter of George Eliot, and a daughter-in-
law of the late George Meredith. Her setting
of Kipling's *Recessional* for chorus, organ and
orchestra has obtained several hearings.

MAHLER's eighth symphony, which involves
the employment of 1,000 people in orchestra
and chorus, was given in Leipzig recently.
The house was sold out, and the work was
well received, though not with such marked
approval as was evoked when the work was
given its premiere under the direction of the
late composer at Munich.

EUGEN D'ALBERT's *Tiefland* recently had its
four hundredth performance in Berlin. The
work has been given four times by the Metro-
politan Opera Company in New York, but did
not win much favor from the American pub-
lic. It would seem that the success of an
opera is often a matter of geography. Mas-
cagni's new opera, *Isabel*, achieved a notable
success in South America, but has failed to
appeal very much to the composer's com-
patriots.

THE London Philharmonic Society has just
celebrated its one hundredth anniversary.
Many important works have obtained their
first hearing with this organization, the most
important being Beethoven's Choral Symphony,
for which the composer was paid \$250 in
advance. The work was produced in 1825,
but was not very well received, though it was
the last, and as many consider, the greatest,
of the master's works. A further check for
\$500 was sent by the Society just before he
died, through the efforts of Moscheles.

ENGLAND has sustained the loss of one of
her most famous organists in Dr. A. L. Peace,
the successor of W. T. Best, as organist at
St. George's Hall, Liverpool. He was born
January 26, 1844, at Huddersfield, and showed
remarkable precocity as a child. He studied
with an elder brother of Sir Walter Parratt
and Henry Horn, and held various important
posts before going to Liverpool. Many of
his anthems and other works are well known
to American church musicians.

AS THE result of a quarrel over Mascagni's
new opera, *Isabel*, the Greek Consul, Tipalo
Forestis, and Dr. Antonio fought a duel re-
cently. They were thirty paces apart, and
after a second exchange of shots, neither of
which took effect, the combatants shook hands
and became friends again. It is to be hoped
that this kind of thing will not become fash-
ionable in America amongst government offi-
cials and politicians. The prospect of Dr. Wiley
and Theodore Roosevelt fighting a duel owing
to a difference of opinion over Dr. Parker's
new opera, *Mona*, fills us with alarm.

GERMAN ideas as to what constitutes *se-
majesté* have frequently afforded amusing ex-
amples of official red-tape. The latest in-
stance has been afforded by the production of
Dr. Otto Nitzel's opera, *Barbarissa*, which

has just been very successfully produced
Krefeld. The police authorities stopped
performance on the ground that kings
related to the reigning house may not be
resented on the stage unless they have
dead two hundred years. Frederick
Great plays a part in the opera, though
only a small one. He is respectfully trea-
ted but as he died only in 1786, he is not ent-
itled to a place among the *dramatis personae*.

ERNST FANELLI is a drummer in the Col-
Orchestra of Paris. For forty years Pa-
has been hammering away at the tympani
different Parisian orchestras. Tonic, D-
nant, Sub-Dominant, over and over a-
day after day, year after year, Pa-
pounded away at the foundations of
classics. Incidentally he helped out his
ing by copying. Finally he approached
conductor of the orchestra, the famous Ga-
Pierné, and begged for more work as a d-
ist. He showed him some of his w-
"Whose composition is this?" asked Pi-
"It is mine," replied the drummer. "I w-
it forty years ago." "Why it's a masterpie-
cried Pierné. "We shall play it with
orchestra." It was played and made a g-
success. Now they are trying to raise a
to permit the sixty-year-old composer
"compose in peace" without the gad of
at his back all the time.

At Home.

ONE hotel alone in New York spends \$500
annually on music.

THE death is recorded of the well-k-
organist, John Eliot Trowbridge, of New
Mass.

IT is said that Mme. Calvé and her
band, Signor Gasparo, are going to esta-
a school of operatic singing in San Fran-

THE Mendelssohn Choir of Toronto
golden opinions when they sang recent
New York under the baton of their g-
leader, Dr. A. S. Vogt.

MR. FELIX LAMOND, of the New York
lege of Applied Music, has been engaged
give thirty lectures upon the "Science
Sight Reading," during the coming sum-
at Columbia University.

MASCAGNI's new opera, *Isabel*, is to
produced in Chicago next season. It
brought its composer a fortune from S-
America, though it has been harshly criti-
by many who are competent to judge of
merits.

WHEN the Minneapolis Symphony Orch-
closes its season early in June it will
make a tour of over 9,000 miles. They
have been heard as far North as Win-
and as far South as Birmingham, Ala.

PIANO manufacturers are beginning to
much concerned by the fact that the w-
supply of hard wood is rapidly dwindling.
is feared that before long they will be
find some substitute for wood in constru-
their pianos.

THE Chicago-Philadelphia Opera Com-
are said to have lost \$20,000 on the
more season, and Andreas Dippel, the ge-
manager, has announced that if Balt-
wants opera next season the company
be guaranteed in some way.

THE rumors that the Philadelphia
season has not proved a financial succe-
not seem to be borne out by the facts.
shortage has been very much reduced
that of former years, and everybody is
pleased with the results.

A BRAHMS festival has been given in
York by the combined forces of the Sym-
Society under Walter Damrosch and the
torio Society under Frank Damrosch, as-
by Margarete Matzenauer, Florence H-
Efrem Zimbalist, Wilhelm Bachaus
Gwilym Miles.

THE Philharmonic Society of New
has undergone a complete reorganization.
new manager will be appointed to su-
Mr. Loucon C. Charlton, who is unlik-
devote his whole time to the Philhar-
owing to his many other business en-
ments.

WOLF-FERRARI has confessed that mu-
the music for *Le Donne Curiose* was com-
as he lay on his back in bed. It com-
a shock to most people to realize that
best composers do their work apart
from a musical instrument and from a

THE leading music critic of the city of
falo is Mary M. Howard, a lady of un-
accomplishments. She is an excellent pl-

ganist and composer. It is not often that fiction as a music critic comes to a member of the fair sex. Many musicians believe music criticism is a special prerogative of the "unfair" sex.

STOKOWSKI, the conductor of the Cincinnati Orchestra, has asked to be released from his contract. It is rumored that he is dissatisfied with the management and that the directors are inclined to support him. He will probably be invited to remain, and other changes will be made.

HULIO GATTI-CASAZZA, the general manager of the Metropolitan Opera House, New York, recently received word that his father had been appointed a Senator of the Kingdom of Italy. The new Senator is an ardent constitutionalist in politics. He is retired colonel in the Italian army and was of the famous Garibaldi "Thousand."

It is said that the annual statement of the Cago Opera Company will show a profit of \$10,000 after writing off a depreciation of \$10,000 in scenery, costumes, etc. In face of the fact that the previous year closed with a deficit, the outcome is decidedly encouraging. The most popular operas proved to be Puccini's *Thais*, *Cendrillon*, and *Le Jongleur Notre Dame*.

VILLIAM C. CARL recently celebrated the twentieth anniversary of his connection with "Old First" Presbyterian Church in New York. His work as an organist has been attended with remarkable results, and the members of the choir and congregation presented him with a bronze bust of Beethoven as a token of their appreciation of his achievements.

A NEW opera, entitled *A Lover's Quarrel*, recently produced in Philadelphia by the Cago-Philadelphia Opera Company. It was the work of Attilio Pirelli, one of the assistant conductors under Mr. Dippel's management. It is a pleasant little opera comique which the course of true love encounters usual obstacles, all of which are finally overcome.

WELSH DAY CELEBRATION is being planned for Central Park, Pa. (near Bethlehem). There will be \$720 in prizes and there will be no admission fee charged to contestants or visitors. The prizes are for contestants in forms of vocal art, from mixed choruses, choruses and quartets to vocal solos. The half a hundred basses working away *The Pilgrim's Song* of Tchaikowsky for a prize of ten dollars. Only one who has attended Welsh Eisteddfod knows what a fine time of camaraderie prevails at these ancient interesting festivals.

REMARKABLE work is being done among the Side children by the Music School Settlement of New York. Over 800 children receive instruction, and a very genuine love of music is being fostered among many who would otherwise be unable to develop the gift. Similar organizations exist in most of the large cities of America to-day, and they are one of the most noteworthy evidences of the way in which music is rapidly becoming recognized as a vital factor in the life of the community. The object of the Music School Settlement is not so much to create professional musicians as to create an interest in music. David Mannes, who is in charge of the New York Settlement, believes that everybody should be able to play a musical instrument as a matter of course.

ACCORDING to Mr. Charles Henry Meltzer, New York critic, opera composers receive from adequate fees for the performance of their works. A few years ago Humperdinck was receiving only \$75 a performance of *Hansel and Gretel*, and it is doubtful if he gets more to-day. Wolf-Ferrari, the "Hon." of the present season, received only \$100 a performance for his *Le Donne Curiose* from our opera house. Probably two-thirds of the fee was paid away to middlemen. When it is remembered that the singers receive fancy fees, ranging as high as \$2,500 a night for a performance, it certainly seems that the composers are unfairly treated. Puccini has made as much as \$400 a night—shared with his publishers and others—but his demands have been met in his works being taboed by Antonio Dippel.

WHILE many people have a somewhat exaggerated idea of the amount of money received by singers in the New York churches, it is a very large amount spent each year on churchgoers. One church alone has an appropriation of \$50,000 a year for music, and of course this sum is never spent—it is simply that the committee have carte blanche to that amount. The maximum expenditure for a year's music in any New York church is about \$20,000. Very few churches pay this amount. Probably few singers in big cities receive more than \$1,500 a year. The majority of good singers receive at least \$800 to \$1,000. These sums are large, though they form a steady income for the singer plenty of opportunity for concert work during the week. The field of church music, however, offers very little opportunity for any but those who already have an established reputation. New York is crowded with singers who come from all over the country. The salaries paid in the larger churches are very low, and singers have no private means who are successful in the smaller towns would do well to long before going to New York.

THE most notable event of the season has been the production of *Mona*, the opera by Professor Horatio Parker, of Yale, which won the \$10,000 prize offered by the Metropolitan Opera management. The work was received with the warmest of welcomes, and singers and orchestra and management all came in for a full share of praise for the excellent results obtained in proving the possibility of opera in English in a practical manner. Unlike Victor Herbert, the composer has had a libretto of exceptional beauty to work with, and there can be no doubt of the superiority of *Mona* over *Natoma* in this regard. Professor Parker's music commands respect, and everything that technical skill could do to make the music dramatically effective has been done. It is satisfactory to note that the great majority of the singers in the principal roles were American born. Mme. Louise Homer, in the title role deserved and won new laurels. The setting of the opera, laid as it is in Britain at the time of the Roman conquest, has a barbaric beauty of an exceptional kind.

ALTONA, Germany, boasts of one of the largest and most effective amateur orchestras in the world. It is under the direction of Royal Music Director Robert Bignell. There are twenty-four first violins, twenty-two second violins, twelve violas, ten cellos and eight double basses. Some of the wind and percussion instrument players are, however, members of the Hamburg Philharmonic. This orchestra undertakes very ambitious works, and an idea of its high standing can be secured from the fact that Ilari Martean, the distinguished French violin virtuoso, who succeeded Joachim at the Royal High School at Berlin, permitted his latest work, a suite for violin and orchestra, to be played by this orchestra for the first time, the composer taking the solo part himself.

A BOOK has just been published in England entitled *The Full Recognition of Japan*, in which an interesting account is given of music in that country. A Bureau of Music was established by the government more than 1,200 years ago. Music was used by the Buddhists and Shintos as a means of emotional interpretation of religion. Noble families were entrusted with the monopoly of directing performances, and special kinds of music became hereditary secrets. With the "awakening" of Japan, about forty years ago, music was in danger of dying by disuse. The War Department boldly recognized the need of importing occidental music, and an English bandmaster was engaged. Members of the band were also sent to Paris to study, and in 1883 a German instructor was imported. Evidently Japan has been pursuing her old policy of selecting whatever is best from all over the world.

THINGS TO KNOW ABOUT.

GEORGE ELIOT the greatest woman novelist of any age, was an accomplished musician. She had a fine contralto voice and she played the piano better than the majority of amateurs. She was one of the few writers who was able to write of music with some understanding.

Julius Caesar's family name was Cotta, a name still known in Europe to-day, as, for instance, in the famous Cotta Edition.

The Council of London passed an ordinance in 1657 to the effect that "If any persons, commonly called fiddlers, be taken fiddling, they shall be adjudged rogues, vagabonds and sturdy beggars."

For the first half of his life, Brahms was very poor. He said one day: "Look for a moment at the manuscript of my *Requiem* written in 1868. You will find there music paper of all sorts and shapes. That is because I did not have money enough in those days to buy a large lot of paper at one time."

In 1838 Robert Schumann writes to Clara Wieck: "I have given several hours hard study every day to Bach and Beethoven, and to my own work, and conscientiously managed a large correspondence. I am a young man of twenty-eight with a very active mind, and an artist to boot; yet for eight years I have not been out of Saxony, and have been sitting still and saving money, without a thought of spending it on amusement."

In one of her letters to Robert Schumann in 1837, Clara Wieck says: "Mendelssohn is almost unknown here (Paris). His *Songs Without Words* lie on the shelves of the music stores. His *Midsum-*

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Family Letters of Richard Wagner, translated by William Ashton Ellis, Macmillan & Co. Price, \$1.35. 307 pages, cloth bound.

There is an old Italian saying which runs, "Only the busiest people have time for leisure." These, then, are the leisure letters of a tremendously busy and marvelously intelligent man. If they do no more than serve to show that Wagner had his very human, and indeed very lovable, side, as well as his eccentric and objectionable sides, the book will prove a valuable addition to the apparently limitless collection of "books somewhat loosely described as "Wagneriana." Many of the letters are extremely interesting in themselves, quite apart from their connection with Wagner.

Style in Musical Art. By C. Hubert H. Parry, Bart. Published by Macmillan & Co., New York. Price, \$3.25. 438 pages.

Few writers upon musical subjects enjoy the prestige which Sir Hubert Parry possesses. His position as head of the Royal College of Music, the splendid quality of his own compositions, and the genial warmth with which all his writings are diffused have earned for him a place unique in the world of music. The collection of essays published under the title *Style in Musical Art* were designed originally as a series of lectures to be given at Oxford University. Ill health, due to overwork, forced Sir Hubert Parry to resign his position as Professor of Music at the university, and these lectures have now been reshaped into essay form.

The space at our disposal prevents us from reviewing the work with the thoroughness which it deserves, but it is impossible for us to state emphatically enough that the work is one which should be in the possession of all musicians who have anything higher than a bread-and-butter view of their art. It is almost impossible to refrain from quoting long passages from the work, and nearly every paragraph in the book reveals its author as a deep and subtle thinker to whom anything but the highest standards in art are intolerable.

A COMPULSORY CONCERT.

Mrs. ROSE FAY THOMAS, in her *Memoirs of her famous husband, Theodore Thomas*, tells of an amusing incident of early frontier days. Thomas was bound for San Francisco with his orchestra, Mme. Materna, Mme. Frusch-Madi and Miss Emma Juch, who were to sing at his concerts. Halting at a little way-station, Thomas left the train to find out what the trouble was. There he was confronted with a gathering of cowboys, armed to the teeth and determined upon having a concert at once. Thomas saw that they were not to be resisted, so he took his fiddle from the case and played one or two tunes for them. This did not appease them, and they demanded singing. Mme. Materna and Mme. Frusch-Madi were too scared to come from their locked compartments, but the American, Emma Juch, did come forward and saved the day by singing *Home, Sweet Home* from the back platform of the rear car. As the train rolled away over the prairie the cowboys galloped behind, shooting volleys of applause into the clear blue skies overhead.

What Others Say

"We are advertised by our loving friends." Shakespeare.

I am delighted with the volume, "Wagner—His Life and Works," by Adolphe Jullien, that reached me a few days ago. It is certainly beautifully gotten up, and is a work that should be in every musician's library.—*Jane L. Bright, Maine.*

The work, "First Months in Pianoforte Instruction," by Rudolph Palme, is a most excellent preparation, especially for those who have not the advantage of a good school or a really first-class teacher.—*J. A. Lambert, New Jersey.*

The "Mexican Dances" are different from other music, but fine.—*Alice J. Henderson, Maine.*

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The work, "First Months in Pianoforte Instruction," by Rudolph Palme, has repaid me a hundred times; the text is so valuable.—*L. Henry, Maine.*

It gives me pleasure to say that the work, "Mexican Dances," has intrinsic value from standpoint of teachers and players, as they are fragrant with charming rhythms quite out of the common and rich in melody.—*Mrs. Chas. Nicolson.*

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I like this book, "The First Months in Pianoforte Instruction," by R. Palme, very much and think it is especially fine for young teachers; every inexperienced teacher should have it.—*Mrs. Maude M. Chilton.*

The "Bach Album," with its biography, description of dances and collection of so many favorites, makes it a rare collection.—*Eugene Bonn.*

A more highly interesting and educational periodical than THE ETUDE (from a musical standpoint of view) could hardly be published.—*Chas. J. Dinaghy, Canada.*

Your service has always been very satisfactory to me and I do not think that any other concern can beat it.—*C. M. Dietrich, Virginia.*

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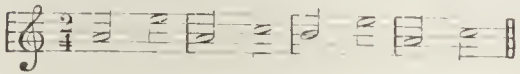
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MR. LOUIS C. ELSON

Professor of Theory at the New England Conservatory

Q. I have found some notes written thus. Is there any reason why the stems of some notes should be written up while others are written down?—SR. DE S. C.



A. In the above example the stems merely conform to the ordinary rule of writing notation, i. e., when the note is on the upper half of the staff stem down, but when it is on the lower part stem up. And in writing musical manuscript it is as well to remember the simple rule of down stems at the left of the note and up stems at the right.

Q. 1. Why is it that some theorists use the term *semitone*, and others call it *wrong*, while others will use the term *half-tone*, and yet will in turn be called *wrong*? How is one to know which is the right expression?

2. I have always understood that "*secco*" means "without flourishing," yet in *Chaminade's "Air de Ballet,"* for instance, "*secco*" is placed under a chord which has a wavy line in front of it. How can one do it contrary ways at once? Which is the best way to use, and how are we to know in cases of this kind?

3. What is meant by the sign \sim in cases as indicated by the following example:



L. M. B.

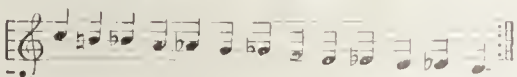
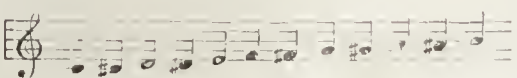
A. The first question touches a very important defect in music. Almost every half-educated teacher has a bee in his bonnet about musical nomenclature and is never so happy as when he invents some new name or finds fault with an old one. Some will say "half-step," some "half-tone," and these are not wrong, since they are intelligible. But the words "tone" and "semi-tone" have been in use for over a thousand years and certainly have acquired a definite meaning in such long use. I always use them by preference, but do not find fault with those who use the other terms. Read the last chapter of my "Mistakes and Disputed Points in Music Teaching" for a suggestion of a remedy for this mixed-up nomenclature. "Secco" means "crisp" or literally "dry." Give a chord a crisp and sudden effect.

The sign above given is called the direct. In the old printed music of two hundred years ago it was found at the end of every line to indicate what the first note of the next line was to be. Just as in old books, one finds the first syllable of the next page printed at the foot of every page. The effect therefore is to indicate the next note. But it means more than that nowadays. It indicates that you are to go on playing the same figure, but starting on the note suggested by the sign. Thus in the above you are to play four notes, F, G, A, B, in octaves, as a mere transposition of the preceding figure. It sometimes means to continue indefinitely in the same manner.

Q. I am very much perplexed over the correct way of writing the chromatic scale. Sometimes I find it written thus—



Again I find it written thus—



Is there any reason why it should not be written in the latter way in piano instruction books? It is certainly a great deal simpler for the pupil to read, and unless the scale is harmonized I cannot see any sensible reason for writing it otherwise. —CANADIAN READER.

A. Your opinion is right. It does not make any practical difference in melody writing which method is used. Generally in ascending use sharps, and in descending employ flats. Of course the moment that harmony is used it makes an enormous difference whether a sharp or a flat is used, the meaning of the chord being perceived by the accidentals employed. But occasionally one will find a case where the accidental used in the melody part, say in a song, disagrees with the one used in the accompaniment. In such a case the accidental in the accompaniment is always correct, while the one in the vocal part is incorrect, being only used to avoid troubling the sight-singer with a temporary modulation. Thus one might find an a-sharp in the melody and a b-flat in the accompaniment, the latter being the true note.

Q. Was Georges Sand musical or were her gifts solely literary?—M. A. R.

A. Mme. Dudevant (Georges Sand) was not actively musical, although she had a keen musical judgment. It was her appreciation of music that made her the companion of Liszt and Chopin, both of whom were always willing to play the piano for her. Mme. Dudevant studied music in her younger days, but never seems to have advanced deeply into the technique of the art. Yet she was always very sensitive to music and would probably have made a good musician had she taken up the study seriously. Her literary labors and successes forbade the possibility of this.

Q. How is the novel known as the "Kreutzer Sonata," by Tolstoi, connected with the famous sonata by Beethoven? I have never read the novel and should like to know what the connection is. READER.

A. The novel was written by Tolstoi with Beethoven's great sonata as an important motive in it. In the novel Beethoven's work is pictured as inspiring very undesirable emotions. It is pictured as an evil influence. But the picture is, nevertheless, an absurd one. Tolstoi seems to think that this work may have been evolved in a wild rhapsody of unrestrained passion and feeling. He does not have even a suspicion of the careful Beethoven planning out his tonal architecture with the greatest thought. He does not comprehend that there are intellectual features as well as emotional in such a work. It is only one other instance of a litterateur slipping badly when attempting to write about an art that he does not technically understand. Tolstoi has plenty of company among literary error-makers.

Q. Is the custom of introducing cadenzas written by the virtuoso especially for the occasion in some special piece going out of style? In older times I understand that the performer always improvised his own cadenzas. Is this so?—C. J. O.

A. The custom of writing virtuoso cadenzas is not dying out as quickly as it ought to. It is countenanced by all the great composers. As the cadenza is a personal display of technique it is quite right for the performer to discard some cadenza composed by the writer of a work and substitute his own. Beethoven, for example, left cadenzas to all of his concertos, where-ever he wished them used. Yet it is quite permissible to set these aside and display your own wares in your own manner, always taking care, of course, that the cadenza shall grow out of themes of the concerto, by development. The fact that Beethoven at one place wrote "*La Cadenza sia corte*"—"Make the cadenza short"—after he had written one himself, shows that he allowed the practice. In the eighteenth century it was very often customary to improvise a cadenza, and more recently Ole Bull used to do this.

Some of the composers began to turn from the cadenza. Brahms in his second concerto (piano) does not have a cadenza. In Beethoven's fifth piano concerto, the "Emperor," when he comes to the bold which usually indicates the cadenza, writes, "*Non si fa una cadenza, ma s'attaca subito il seguente*"—"Do not make a cadenza, but go on at once to the following." When one looks at the "Following" one finds it to be the most brilliant kind of cadenza, but with the orchestra intertwined. I suppose you know that the cadenza is usually for the solo instrument quite alone. Even Mendelssohn reluctantly put a cadenza in his violin concerto, but he put it in the middle of the first movement (instead of in the coda), where the performer was not likely to rob the composer of his laurels.

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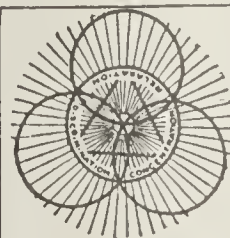
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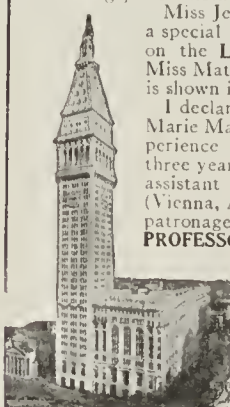
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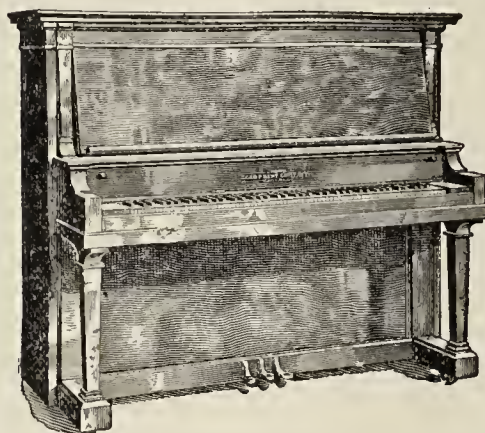
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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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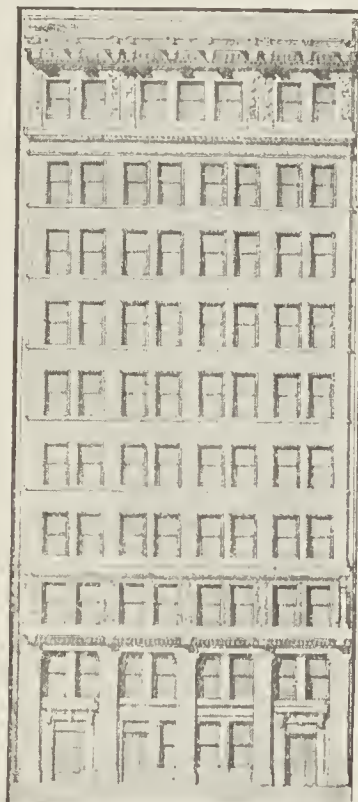
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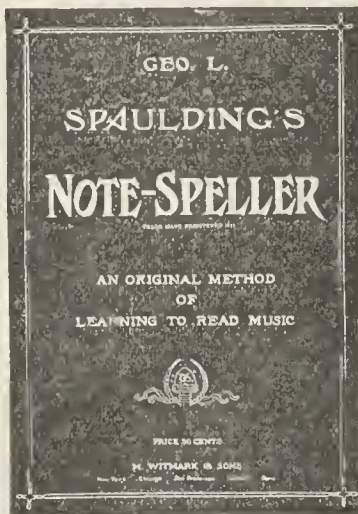
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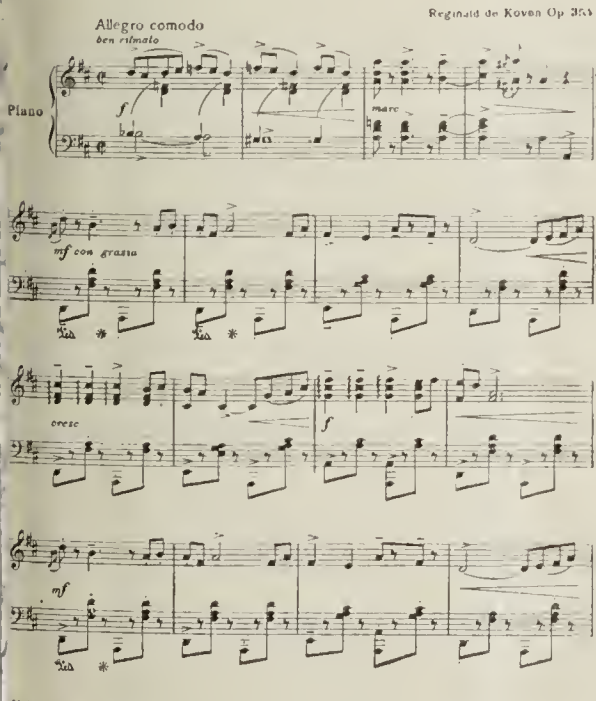
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THE ETUDE

JUNE, 1912

VOL. XXX. No. 6

THE MEASURE OF PROGRESS.

THE measure of progress is never to be found in the actions or thoughts of to-day. This is particularly true in music study. It seems next to impossible to note our real advancement as we go along. Our main thought should be for the future, but even then the work we do to-day may result in accomplishments far greater than our imagination will permit us to dream about. Columbus, dying in despondency at Valladolid, never knew that he had discovered a new continent, a continent that was to become such a powerful element in the political chemistry of the future. Could James Watt foresee that the invention of the steam engine was to make a revolution in the economic systems of the world? Did patient, hard-working Johann Sebastian Bach, producing a masterly composition every day, realize that in 1912 great presses employing scores of people would be grinding out more of his works in a day than were printed in a month during his lifetime? Could Schubert have foreseen that fifty years after his death multitudes would flock to great auditoriums to hear the famous singers of the world bring his masterpieces to life again and again?

To attempt to measure our progress to-day is to attempt to compute the future of a seed. We know that an acorn will produce an oak tree, IF the sun, and the wind and the rains permit it. It may develop into a forest or into a sickly sapling. Come back in ten years after the planting and see what has developed.

Musical progress must be measured in a similar manner. It remains for us to be faithful unto ourselves in all our work. But that is not enough for the music student. He must attempt to divine the future. With everything that he plays he should constantly have in mind the object he is working for. He should ask himself at every practice period "Whither is this practice taking me? What bearing has this *étude* upon the definite goal I have in mind? Is my method of playing it carrying me ahead at the rate of progress which represents the best that is in me?" The student who practices without a definite aim is like the farmer who throws his seeds in a swamp. The student who takes no measure of his progress is little better. Keep a record of what you are able to do to-day. Examine that record two or three months hence and see whether you are nearer your goal. If not, it would be well for you to find out why you are not progressing. It is impossible for you to note much progress in one day or one week. The retrospect over a few months is, however, a true gauge. Never be discouraged with your day's work—look back at the ground you have covered and then start resolutely ahead toward the goal.

PARLIAMENTARY NONSENSE.

MUSICAL clubs are being formed everywhere in these days. There never was a time when the value of the "get-together" idea has been so thoroughly realized and so keenly appreciated. Clubs of children and clubs of adults are putting new zest, new life, new interest into their musical work by the wonderful fascination which always accompanies a work in which many friends are earnestly and unselfishly engaged.

A short time ago we visited a musical club and had the disappointment of seeing at least one-half of the meeting devoted to the most useless and unprofitable kind of parliamentary "poppycock" conceivable. When a society of people gets together and haggles over motions, "resolutions," "chairmen," "precedence," "by-laws," etc., etc., *ad nauseam*, you may be sure that a healthy musical interest cannot exist.

The musical club which succeeds is the one which gets right down to real work. As soon as a definite program and a laudable object can be determined upon, do not waste one precious moment in anything but real work. Secure the books or music you intend to use, and if it is necessary to make special plans, delegate that portion of the work to an able committee, so that no time may be wasted by the body of the club as a whole. Nothing should occur at the club meetings except that which is likely to keep all of the members in the most wide-awake and active mental condition. The business of the club is usually a bore, and as soon as the club becomes a body of "squabblers" instead of students and workers the life of the organization is threatened.

IN MIGHTY WATERS.

OUR friends may remember that in the February issue of THE ETUDE we published an editorial upon the miraculous power of music as a comforter. We declared that the highest office of music is to take away the griefs of life. We tried to show that music is the great anodyne of the world. We had not dreamed that in a few months we were to confront a grim exemplification of this thought.

With the sinking of the *Titanic*, sixteen hundred lives were sacrificed to the greed for useless luxury and needless speed. Fate sneered at the highest achievement of man who sought dominion on the seas. The heroism of those who lost their lives is a monument to the valor of all who believe in the high ideals of the Anglo-Saxon race.

We feel that we cannot pass this time without joining with our readers in a tribute to that little band of musicians which kept on playing, true to their duty, until the dark waters closed over them. Not one of the band was saved. If you ever thought that musicians were not to be classed with men of bravery, reflect upon that unthinkable night of April 14th, 1912.

The valor of those men who gave their souls to cheer the dying had in it the true sacrifice of the Christ spirit. No scene more tragic, more heroic, more inspiring can be found in the history of all time. The night was starlit. The sea was calm. The small boats were moving away from the great ship. Above the cries and moans of the weak came the sound of the band playing a hymn. That was something more than mere heroism. Such courage in the face of utter helplessness was the noblest manifestation of the divine in man. Can we ever conceive what that music must have meant to those on that boat during the last few hideous moments?

Here then, are the names of the eight men who took part in the saddest requiem of all time. At that moment the world found a new regard for those who follow the profession of music. This little group rose from the rank and file of ordinary musicians to become the world's highest types of heroes. May their names be kept shining forever in the annals of human bravery.

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In memoriam let us repeat the last lines of the hymn *Autumn*, said to have been chosen by the much-loved journalist and educator, W. T. Stead, just before the *Titanic* sank to its grave two miles below.

*Hold me up in mighty waters,
Keep mine eyes on things above—
Righteousness, divine atonement,
Peace and everlasting love.*

What Musical Europe is Thinking and Doing

By ARTHUR ELSON

POETS AND MUSIC.

IN *Kunstwart*, Richard Batka reviews a book, by Bode on "Music in Goethe's Life." It has been the fashion to hold Goethe not deeply musical, because he did not like Beethoven and did not appreciate the *Erl-King* when Schubert sent it to him. But he enjoyed the Fifth Symphony when he heard it clearly given, and when Schroeder-Devrient put artistic expression into the *Erl-King* he understood the real greatness of the setting. He was abreast of the operatic developments, and even advocated the union of voice, action and music that Wagner introduced. Goethe was a singer, and even a composer, his song *In te domine speravi* being in Jomelli's style.

But if Goethe was really musical—which, in the broadest sense, is still doubtful—he must have been an exception among poets. One does not remember any mistakes in his poems, but his allusions to music were comparatively few and not very technical. With Shakespeare, for instance, especially in some of the comedies, we find a copious stream of musical allusions, showing a thorough knowledge of the tonal art as it flourished then. Only once does Shakespeare use a term wrongly. In one of his last sonnets, on a lady playing the spinet, he mentions the "nimble jacks" leaping to "kiss the tender inward of her palm." The jack, however, is not the key, but the device inside the instrument that plucks the strings. Even here the poet may have misused the term purposely, for the sake of the pun on "saucy jacks" that occurs later in the sonnet.

Other poets did not escape so easily. Coleridge, in his *Ancient Mariner*, speaks of the "loud bassoon" at the wedding feast, but the bassoon was not very loud, nor especially festal. Doubtless the often-used trombone was meant, and the poet slipped on the German name *posaune*.

Tennyson, most musical of all poets in his style, was said to be absolutely tone-deaf. Yet even so he should have known that the band in his *Maud*, consisting of "flute, violin, bassoon," was not a good combination of instrumental color. He probably chose the names because they sounded good to him.

Browning had his troubles, too. In *A Toccata of Galuppi* he speaks of "Sixths, diminished, sigh on sigh." A diminished sixth is not a recognized interval, and if it were it would be a perfect fifth in our scale. Thus Galuppi is made to indulge in a series of consecutive fifths—a deadly sin in his time, though Verdi and Puccini have done it since then. But Browning understood the spirit of the early contrapuntal music very thoroughly, and his *Abt Vogler* is a glorious tribute to the art.

Artists, too, sometimes misunderstand. Du Maurier, in *Trilby*, has Svengali play a full, rich tone on an instrument. But unfortunately he added a picture of this, with an instrument of such shape that it could give only shrill tones like those of a piccolo.

This lapse brings to mind a similar one, in a setting of *Siegfried*. That hero was in the forest, where all kinds of strange things were happening, so perhaps the laws of acoustics were overturned also. At any rate, he broke off a reed, and on blowing into it he found that someone had stuffed it full of the motive of the horn-call, instead of bird-music. The willow whistles made by the present writer, before he was old enough to descant so learnedly on music, gave only one tone; but let that pass, for *Siegfried*, although he never stops to cut finger-holes, may have chosen a reed that happened to grow with them. Then came the real climax. He slashed off a piece of the tube, and blew again, whereupon the same musical phrase sounded a tone lower. Now we are taught, and with reason, that, all other things being equal, the shorter pipe would give the higher tone. Perhaps the manager wished to emphasize the moral that one cannot depend upon a broken reed. In any case the mistake was not Wagner's, as the score will show.

Writers and novelists fare no better than the poets. Thus Birrell, who edited Browning, explained "fugue" as "a short melody." George Eliot wrote of a "long-drawn organ stop," which, as Sherlock Holmes would say, admits of several distinct theories; but probably the stop was in use for a long time and not pulled out for a long distance.

But there are actual mistakes. Thus Crawford ascribes *La Traviata* to Donizetti. William Black makes one of his heroines go to the piano and dash off a Mozart sonata in A sharp—a key of ten sharps, that even Richard Strauss has not dared to attempt! Ouida was another writer gifted with this brand of musical invention. One of her heroes is a tenor who sings ravishing airs from Palestrina—a difficult feat, since he wrote nothing but contrapuntal part music. In another place she speaks of "grand pages from the Masses of Mendelssohn." Unfortunately nobody ever heard of any Masses from his pen, so Ouida would have done musical historians a great service by telling them where these works could be found.

FREAKISH COMPOSITIONS.

"Music, heavenly maid," is being clothed in strange and many-colored orchestral costumes by the modern composers, but perhaps the most striking is the one evolved by Scriabine in his *Prometheus*. The forces called for in the score are a very full orchestra, organ, piano, celesta, glockenspiel, bells and the voices of a male chorus used in instrumental fashion. There is also a Licht-Klavier, a keyboard operating a switchboard to alter the lighting effects of the hall, and the colors. Bantock's efforts in this line are thus antedated, as well as exceeded.

The music, as one would have expected from the composer's *Poeme d'Extase*, is built on the modern lines of chaotic and needless originality. The Bremen correspondent, in describing *Prometheus*, says that Scriabine, like Debussy, adopts an orchestral style that is a matter of revolution rather than of growth from anything preceding. But where Debussy often uses individualism and delicacy Scriabine grows merely noisy. The work is full of strange sounds, often irritating. As with Debussy, there is no coherence in the music, and it might begin or end anywhere. Of course, Scriabine had to invent a new scale for this work. It is one made from the following chord (found in the work) of ascending fourths: C, F-sharp, B, E, A, D. The music is a series of unresolved dissonances. Having employed light-changes, Scriabine says he will introduce special odors at certain points in his next work; but the reviewer adds that odors in the concert room are nothing new.

Music is a matter of taste, they say, but only certain kinds; for in the classics there is an intellectual element, in expression as well as form and balance, that is not adequately replaced by the use of a program, even an inspiring one like the story of "Prometheus bringing fire to mortals." This work is a musical equivalent of the most bizarre and formless pictures of the futurists; and, like them, it seems to serve no useful purpose. The world would be benefited if someone could catch Scriabine and tie him down to a study of Bruckner, who imbued musical form with an advanced modern spirit.

MUSICAL NOVELTIES.

Most successful among musical novelties seems to be Hans Huber's new opera, *Der Simplex*, recently given at Basel. The libretto, arranged by Arnold Mendelssohn, is not always clear, but the music gained a remarkable success. There are very many fine lyric and dramatic touches, and the style is fresh and bright. The orchestral prelude is marked in effect and finely colored. There is much horizontal leading of voices and orchestra, but the last act works up to a grand climax in more harmonic fashion.

Gabriel Dupont's *Faree du Cavalier*, in two acts, deals with an honest workman, his shrewish wife, and her interfering mother. The women bully him into doing their work, so he takes the washing to the public place. There his wife falls into the water-enclosure, while the mother-in-law is pushed in; and the workman will not rescue them until they agree to his terms. The score is full of delightfully comic bits of orchestration.

Another dainty opera in piquant style, is *Ich aber preise die Liebe*, by Joseph Reiter. It treats of Klopstock on his visit to Zurich, where he finished his

Messias. A pretty love affair is interwoven with plot, and the words are enriched by many quotations from the writer-hero.

Other new operas include: Rebikoff's *Alpha Omega*, picturing the beginning and end of all things; Oberleithner's *Aphrodite*; Mikorey's *King of the Land*; Larmenjat's *Gina*, a sombre score with a heroine who drowns herself; *L'Epreuve Derniere* by Emile Nerini; Leon Du Bois's *Eden*, picturing life on an unknown island; and Emil Abrany's *and Francesca*, clearer than his hyper-modern *Vanna*. Zoellner is at work on a new opera, *Ion*.

Among new orchestral works are a symphony by Alfred Kaiser, and the symphonic poem *ceases*, by the Belgian, J. Mazellier. Huber's flat piano concerto is praised for its freshness of invention, but his cantata, *Heldenehre* is rated as commonplace. Berlin heard Draeske's oratorio *Das Geheimnis der Welt*, the fourth of a tetralogy, called *Die Welt und Sieg des Herrn*. Wolfgang Riedel's cantata *Traumbild* was well received at Halle, while a program had vocal numbers by Balfour Godwin, Arnold Bax, W. H. Bell and Percy Grainger. The publisher has published some *Jugendbilder* for piano, the greatest meed of novelty still goes to Schonberg, as audiences are still unable to decide whether he writes his piano pieces in earnest or

CLARA SCHUMANN'S FATHER ON PIANO STUDY.

THE famous German musical pedagog, F. Wieck, father of Clara Wieck, who later became the bride of Robert Schumann, had a large reputation as a teacher in Germany. His method was unique, since he inclined to the theories of Bernhard Logier, a German teacher of French, who spent most of his life in various musical undertakings in Ireland. Logier invented a machine for guiding the hands of his pupils on the piano. This machine has gone completely out of use, although Logier's system was so successful in its day that he is said to have had as many as one hundred teachers pay him five hundred francs each for learning it. Schumann was very much opposed to the machine, as he was to all mechanical appliances. Logier was very successful in class teaching. His *Thoroughbass* was the musical text-book used by Richard Wagner. Clara Wieck was Logier's leading exponent in many, and his views upon piano study are interesting. The following excerpts from an address to some of his pupils are of special interest to those engaged in the study of music:

"If in piano-playing, or in any art, you wish to attain success, you must resolve to work every day, at least a little, on technique. If you do not practice properly, several times every day, ten minutes at a time, your strength and patience are insufficient for it; and, if you are obliged to stop your regular hour's practice, you have, at any rate, accomplished something with your ten minutes before dinner, or at any leisure moment. So of you, let me have my minutes.

"Practice often, slowly, and without pressure, only the smaller and larger études, but always the pieces. In that way you gain, at least, a healthy mode of playing.

"Do you take enough healthy exercise in the open air? Active exercise, in all weather, keeps the strong, enduring piano fingers, while substitution of indoor air results in sickly, nervous, feeble, strained playing. Strong healthy fingers are too essential for our present style of playing, which requires such extraordinary exertion.

"You ought, especially if you have not had good early instruction, to acquire a habit of moving the fingers very frequently, at every convenient opportunity, and particularly of letting the fingers fall loosely and lightly upon any hard object. The hand lies upon something firm, in any position. You must accustom yourselves unconsciously. For example, while reading a table, or while listening to music, allow your fingers to lie upon the table, raise the fingers, then fall, one at a time, quite independently of the wrist; particularly the weak fourth and fifth fingers, which require to be used a hundred times more than the others, if you wish to acquire dexterity in the scales. If it attracts attention to this on the table, then do it in your lap, one hand over the other."

How Analysis Benefits the Piano Pupil

An Interview with the Eminent English Virtuoso Pianist

KATHARINE GOODSON

[EDITOR'S NOTE.—Miss Goodson was born at Watford, Herts, England, and commenced the study of music at a very early age. In fact, she had made several appearances in the English provinces as a pianist before she was twelve years of age. In 1886 she went to the Royal Academy of Music in London where she studied with Oscar Reisinger for six years. This was followed by four years under Leschetizky in Vienna. After ten years of such excellent preparation it is not surprising that upon her return to London she made a tremendous success in her recitals. She has played extensively on the European continent with particular success in Germany and Austria, where her playing is greatly admired. J. A. Fuller Maitland, in the Grove Dictionary, says of her playing: "It is marked by an amount of verve and animation that are most rare with the younger English pianists. She has a great command of tone gradation, admirable technical finish, genuine musical taste and considerable individuality of style." In 1903 Miss Goodson married Mr. Arthur Hinton, one of the most brilliant of modern English composers.]

THE NATURAL TENDENCY TO ANALYZE.

"Judging from the mischievous investigations of things in general, which seem so natural for the small child to make, it would appear that our tendency to analyze things is innate. We also have innumerable opportunities to observe how children, to say nothing of primitive people, struggle to construct—to put this and that together for the purpose of making something new—in other words, to employ the opposite process to analysis, known as synthesis. Moreover, it does not demand much philosophy to perceive that all scientific and artistic progress are based upon these very processes of analysis and synthesis. We pull things apart to find out how they are made and what they are made of. We put them together again to indicate the mastery of our knowledge.

"THE ETUDE has asked me for my opinions upon the very vital part which analysis plays in the study of the science of music. The measure of musicianship is the ability to do. All the analyzing in the world will not benefit the pupil unless he can give some visible indications of his proficiency. Indeed, important as the process is, it is possible to carry it to extremes and neglect the building process which leads to real accomplishment.

THE FIRST STEP IN ANALYZING A NEW PIECE.

"A great many of the pupils who have come to me indicate a lamentable neglect in an understanding of the very first things which should have been analyzed by the preparatory teachers. It is an expensive process to study with a public artist unless the preparation has been thoroughly made. Reputation naturally places a high monetary value upon the services of the virtuoso, and for the student to expect instruction in elementary points in analysis is obviously an extravagance. The virtuoso's time during the lesson period should be spent in the finer study of interpretation—in those subjects which the elementary teacher should have completed. Often the teacher of an advanced pupil is deceived at the start and assumes that the pupil has a knowledge, which future investigations reveal that he does not possess.

For instance, the pupils should be able to determine the general structure of a piece he is undertaking and should be so familiar with the structure that it becomes a form of second nature to him. If the piece is a waltz he should be able to identify the main theme and the secondary theme whenever they appear or whenever any part of them appears. Inability to do so indicates the most superficial kind of study.

The student should know enough of the subject of music in general to recognize the periods into which a piece is divided. Without this knowledge how could he possibly expect to study with understanding? Even though he has passed the stage when it is neces-

sary for him to mark off the periods, he should not study a new piece without observing the outlines—the architectural plans the composer laid down in constructing the piece. It is one thing for a Sir Christopher Wren to make the plans of a great cathedral like St. Paul's and quite another thing for him to get master builders to carry out those plans. By studying the composer's architectural plan carefully the student



KATHARINE GOODSON.

will find that he is saving an immense amount of time. For example, let us consider the Chopin *F Minor Fantasia*. In this composition the main theme comes three times, each time in a different key. Once learned in one key, it should be very familiar in the next key.

"The student should also know something of the history of the dance, and he should be familiar with the characteristics of the different national dances. Each national dance form has something more than a rhythm—it has an atmosphere. The word atmosphere may be a little loose in its application here, but there seems to be no other word to describe what I mean. The flavor of the Spanish bolero is very different from the Hungarian czardas, and who could confound the intoxicating swirl of the Italian tarantella with the stately air of cluny lace and silver rapiers which seem to surround the minuet. The minuet, by the way, is frequently played too fast. The minuet from Beethoven's Eighth Symphony is a notable example. Many conductors have made the error of rushing through it. Dr. Hans Richter conducts it with the proper tempo. This subject in itself takes a tremendous amount of consideration and the student should never postpone this first step in the analysis of the works he is to perform.

THE POETIC IDEA OF THE PIECE.

"Despite the popular impression that music is imitative in the sense of being able to reproduce different pictures and different emotions, it is really very far from it. The subject of program music and illustrative music is one of the widest in the art, and at the same time one of the least definite. Except in cases like the Beethoven *Pastoral Symphony*, where the composer has made obvious attempts to suggest rural scenes, composers do not as a rule try to make either aquarelles or cycloramas with their music. They write music for what it is worth as music, not as scenery. Very often the public or some wily publisher applies the title, as in the case of the *Moonlight Sonata* or some of the Mendelssohn *Songs without Words*. Of course there are some notable exceptions, and many teachers may be right in trying to stimulate the sluggish imaginations of some pupils with fanciful stories. However, when there is a certain design in a piece which lends itself to the suggestion of a certain idea, as does, for instance, the Liszt-Wagner *Spinning Song* from the *Flying Dutchman*, it is interesting to work with a specific picture in view—but never forgetting the real beauty of the piece purely as a beautiful piece of music.

"Some pieces with special titles are notoriously misnamed and carry no possible means of definitely intimating what the composer intended. Even some forms are misleading in their names. The *Scherzos* of Chopin are often very remote from the playful significance of the word—a significance which is beautifully preserved in the *Scherzos* of Mendelssohn.

STUDYING THE RHYTHM.

"A third point in analyzing a new piece might be analyzing the rhythm. It is one thing to understand or to comprehend a rhythm and another to preserve it in actual playing. Rhythm depends upon the arrangement of notes and accents in one or two measures which give a characteristic swing to the entire composition. Rhythm is an altar upon which many idols are smashed. Sometimes one is inclined to regard rhythm as a kind of sacred gift. Whatever it may be, it is certainly most difficult to acquire or better to absorb. A good rhythm indicates a finely balanced musician—one who knows how and one who has perfect self-control. All the book study in the world will not develop it. It is a knack which seems to come intuitively or 'all at once' when it does come. My meaning is clear to anyone who has struggled with the problem of playing two notes against three, for at times it seems impossible, but in the twinkling of an eye the conflicting rhythms apparently jump into place, and thereafter the pupil has little difficulty with them.

"Rhythmic swing is different from rhythm, but is allied to it as it is allied to tempo. To get the swing—the impelling force—the student must have played many pieces which have a tendency to develop this swing. The big waltzes of Moszkowski are fine for this. If one of Leschetizky's pupils had difficulty with rhythm he almost invariably advised them to go to hear the concerts of that king of rhythm and dance, Eduard Strauss. Dances are invaluable in developing this sense of rhythm—swift-moving dances like the bolero and the tarantella are especially helpful. Certain pieces demand a particularly strict observance of the rhythm, as does the Opus 42 of Chopin, in which the left hand must adhere very strictly to the Valse rhythm.

THE ANALYSIS OF PHRASES.

"The ability to see the phrases by which a composition is built clearly and readily simplifies the study of interpretation of a new piece wonderfully. This, of course, is difficult at first, but with the proper training the pupil should be able to see the phrases at a glance, just as a botanist in examining a new flower would divide it in his mind's eye into its different parts. He would never mistake the calyx for a petal, and he would be able to determine at once the peculiarities of each part. In addition to the melodic phrases the pupil should be able to see the metrical divisions which underlie the form of the piece. He should be able to tell whether the composition is one of eight-measure sections or four-measure sections, or whether the sections are irregular.

"What a splendid thing it would be if little children at their first lessons were taught the desirability of observing melodic phrases. Teachers lay great stress upon hand formation, with the object of getting the pupil to keep the hand in a perfect condition—a condition that is the result of a carefully developed habit. Why not develop the habit of noting the phrases in the same way? Why not a little mind formation? It is a great deal nearer the real musical aim than the mere digital work. The most perfectly formed hand in the world would be worthless for the musician unless the mind that operates the hand has had a real musical training."

(Miss Goodson's interview will be continued in the July issue, when she will discuss Harmonic Analysis and Touch Analysis.)

THREE HINTS ON GAINING SELF-CONTROL AT THE KEYBOARD.

BY EDITH R. MCCOMAS.

PSYCHOLOGY that paradise of the bungler and the charlatan, is possibly the most abused of all studies. Its principles are simple but few understand their application to practical needs. Yet, no study points the way to self-control with more directness.

Attention is one of the psychological attributes most frequently needed in music. The attention must be trained to take in many combinations at a glance. Such, for instance, as the following: (1), The Signature; (2), The Time; (3), The Tempo; (4), The first note of the bass, which helps to indicate whether the piece is Major or Minor.

The trained attention will grasp these four important forerunners of a melody almost at a glance; yet not here is its task finished. The piece is launched, but attention must still be the steady keel on which she rides. It must not falter for a moment for if any distraction enters, there is shipwreck. The young player would do well to study the psychology of his attention, for so much depends on its training.

Of great assistance in all our work is *Rhythmic Breathing*. If you begin to tire, stop, and take long breaths, walk about the room, or throw open a window. Put the same length of time on the intake as the outgo of a deep breath, and as you hold it, imagine you are smelling a rose and want a few more whiffs. Hold the breath until the vessels in the neck begin to swell. Five minutes of this and you come back to the piano filled with power.

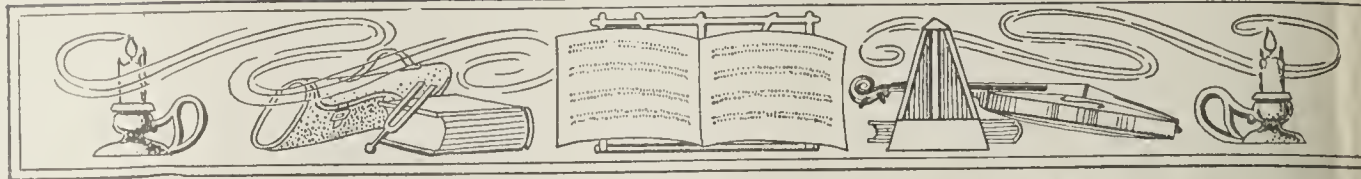
THE CLIMAX.

Another important attribute, and one most often forgotten, is the *Climax*. The climax of a piece of music is the effect it has on other people. They regard the piece as a whole at first, and afterwards look into the detail, the fine points. As in a picture, the general effect strikes them first.

This effect in music is gained by a proper working-up of the climaxes, of which every piece has one or more. The ability to interpret, to know and realize just when and where your climaxes are, is what raises your work to the level of the artist. The hand, by now, has become our well-trained servant, and we are ready to forget the drudgery of its education. We must now throw open our souls to the study of effects. They constitute a branch of study in themselves.

If we think a minute we see that the climax, or effect, is the end toward which we have been struggling. It becomes us not to drown it in the mire of technique, as many a mechanical player-person does.

The pianist who forgets his climaxes is like the house-keeper who forgets to make a home, or the mother of a living who forgets to live. Learn to interpret truly and to build up the climax, and you will be nearing the border-line of success.



Delicacy in Playing and How to Develop It

By PERLEE V. JERVIS

At a piano recital by some great artist—Paderewski, Hofmann, or de Paechmann, for instance—we are often entranced by the exquisite delicacy and gossamer-like lightness of their playing. It seems very easy until we try to do it ourselves, when we realize that delicacy combined with absolute clearness is one of the most difficult things to attain in piano playing. The writer has had many opportunities to question some of the great concert pianists in regard to their technical studies, and has more than once been surprised at their lack of ability sometimes to analyze their own playing. One of the best known of our great artists, on being asked how to play octaves, replied, "Just trick them off like this," suiting the action to the word. Upon being told that this answer was rather indefinite, he said, "Practice till you can play them." The writer has not had much more success in getting an answer to the question as to how some of these artists practiced in order to get their beautiful pianissimo. "Practice pianissimo," they reply. "Yes, but how do you practice to get that pianissimo?" "Play as softly as possible!" On the other hand, some of these artists could analyze every step to be taken in building up a certain form of technic, and while methods of developing delicacy varied, yet at the bottom of all the different kinds of practice was to be found arm control, whether the artist recognized that fact or not.

POWER THE SECRET OF DELICACY.

With the exception of de Paechmann and Joseffy, many of the pianists who have the most beautiful *pianissimo* are capable of tremendous *fortissimo*; hence it would seem that lightness and power go together. Many of the readers of THE ETUDE may have seen at some of the great expositions the enormous steam hammer exerting a force of many tons, yet capable of such delicacy as to crack a peanut held underneath in the fingers of the operator. What is the secret of this marvelous delicacy? Perfectly controlled power, or, to put it in another way, perfect control of the weight of the hammer and the velocity of its descent. Delicacy in playing depends in like manner upon perfect control of the weight of the arm and the velocity with which the key is set in motion. That the degree of power is in proportion to the velocity with which the key descends can easily be proved by experiment. If the key be put down very slowly there will be no tone at all; put it down a little more quickly and you have a *pianissimo*; the faster the key travels the more powerful the resultant tone, till in a powerful *fortissimo* it is necessary, in order to get the greatest velocity, to start the key with a quick impulse from the arm, this impulse coming from either the triceps, or if the highest degree of power is required, from the scapular muscle.

Another essential factor in delicacy, a factor in the solution of all technical problems, is looseness. This is so generally recognized, and so much has been written upon the subject, that it need only be mentioned in passing.

EXERCISES THAT PROMOTE DELICACY.

Any exercise that gives the player control of the arm is valuable in the development of delicacy, hence a study of the arm touches in Mason's *Touch and Technic* would make a good foundation on which to build. Special attention should be given to light and fast octave playing, the octaves to be played as directed by Dr. Mason, that is, with an impulse from the arm and a devitalized hand. Good octave players are usually good technicians, and the writer has found that ten or fifteen minutes of preliminary light octave practice helps wonderfully in the playing of a *pianissimo* finger passage, because light octave playing demands a control of arm weight similar to that required in *pianissimo* passage work.

An excellent exercise for securing lightness and control of the arm may be made of the old five-finger exercise, familiar to so many generations of players, practiced on top of the keys as follows: Place the fingers on the keys C, D, E, F, G, which must not be depressed; the hand should be shaped properly and the arm held up so lightly that there is scarcely any weight on the finger

tips. Now raise the thumb till it is on a line with the metacarpal joints, relax the muscles, and let the finger drop loosely down to the key C, which, as well as the other keys, must not be depressed in the least.

Practice this with each finger in turn till the arm can be so lightly suspended that the keys are not depressed at all. Now, bearing in mind that in *pianissimo* playing the arm should be thus suspended so that little, if any, weight rests upon the finger tips, that the velocity with which the key descends must be perfectly controlled, and that the finger lift must be minimized, practice as follows: With the fingers resting on the keys start the thumb down so slowly that when the key is fully down there is no resultant tone; allow the key to rise slowly, keeping the finger always in contact with it, and when the key reaches the level of the other keys (which should remain undepressed), be sure that the finger is not raised from the key in the least, but still in contact with it. Practice thus with each finger in turn. While this exercise is more difficult than the preceding one, yet by persistent practice it will soon be easily done. When this happens, start the key down a little more quickly, so that when it reaches its full depth a very soft tone follows; as the key rises be sure that the finger remains in contact with it, and that the remaining keys are not depressed at all.

This exercise is still more difficult than the first, but it should be practiced with each finger in turn until perfect control of the arm weight is secured. Now, starting the key more quickly, practice *piano*, then *mezzo-forte*, and finally *forte*. The slow trill should be practiced with each pair of fingers in the same manner, then groups of three, four and five fingers, and at last point any combinations of exercise forms that may suggest themselves to the player. This method of practice should then be applied to passages selected from pieces, first at a very slow tempo, then gradually increasing speed as facility is acquired in controlling the arm weight and key velocity. In passage work each finger should rest on its key before playing, or, to use the expression of the Leschetizky method, be "prepared" and the finger lift should be minimized, as the closer the fingers are kept to the keys the easier it becomes to obtain a good *pianissimo*, other things being equal. Staccato practice is also excellent for securing the control and lightness required for delicacy.

FIVE-FINGER EXERCISE THAT HELPS.

The five-finger exercise should be practiced as follows: Rest the fingers on the keys as in the previous exercises; now raise the thumb to stroke position, which it darts down quickly to the key; the instant the tone is produced the finger springs back as quickly as possible to stroke position, the fingers not in use should be quiet, and the keys upon which they rest must not be depressed. The action of the finger should be entirely in the knuckle joint, the hand and arm absolutely quiet. When this exercise has been practiced with every finger in turn, all the fingers should be raised to stroke position and the exercise practiced with the arm thus suspended. In order to realize the greatest benefit from this staccato practice it should be applied to all kinds of passage work in pieces, and it is essential that there be no action except at the knuckle joint; the suspension of the hand and arm must be perfectly still. The method of practice outlined above is not only valuable as an aid to the development of delicacy in playing, but secures at the same time great independence of the fingers as well as mental control of the muscles.

Finally, in developing delicacy in passage playing, it is helpful to practice the passage slowly *forte*, with heavy pressure touch or "clinging legato," relaxing the muscles after each key is put down, and then to follow with *pianissimo* with a very light arm, alternating between *forte* and *pianissimo* a number of times.

A certain amount of *pianissimo* should be included in the scheme of daily practice, as it exerts a beneficial influence upon the general playing, and contributes largely to looseness and flexibility.



Selecting Piano Studies that Insure Progress

II.

Written expressly for THE ETUDE by the distinguished
Pianist, Teacher, Composer

XAVER SCHARWENKA

[The first section of this highly instructive article by a world-famous authority appeared in THE ETUDE for April. It emphatically advises any ETUDE reader who missed that issue to secure it and peruse Prof. Scharwenka's excellent contribution.—EDITOR OF THE ETUDE.]

OLD ETUDES BEST.

Although etudes may be a veritable tower of strength in the battlefield of pianistic progress, it does not follow that under certain circumstances they cannot be the cause of discouragement and disappointment. Of course, it must be admitted in the first place that there are far too many etudes. The same technical ideas, passages and figures have been worked out over and over by so many composers that the teacher should confine his efforts to a carefully selected series rather than attempt to do all that he knows. Sometimes one notices improvement in some new studies, an interesting variation, a pedagogical advance or perhaps a new complication, but in the case of most new etudes the advance is usually only a partial one and the old model, taken all in all, gives more general satisfaction.

Naturally, there is always a field for extending the technical foundation in accordance with the increasing demands of the modern composers. Hence a certain number of new etudes will always be welcome. On the whole, the complaint that too many unnecessary etudes are thrown upon the market is well founded. The teacher may be put to much additional labor in examining new studies as he knows that he cannot afford to overlook the possibility of finding valuable technical material. The pupil, however, will doubtless benefit by means of the continual additions to the technical literature of the piano.

CHOOSING THE RIGHT STUDIES.

To choose those studies best adapted to the use of the pupil is one of the very first duties of the teacher. His familiarity with the most beneficial studies should equal that of the physician's knowledge of the therapeutic action of the most important drugs in the pharmacopœia. He should be able to prescribe studies with the same accuracy and with the same readiness. The doctor who is forever looking in books for his prescriptions is rarely one with the biggest practice. The teacher must likewise have in his mind a great number of appropriate studies and must diagnose the pupil's faculties so that he can suggest the remedy at once. Instead of experimenting with new etudes, it does not deviate materially from the old standards, it is often wiser to stick to the venerable "Three C's" Clementi, Cramer, Czerny. I admit that much of Czerny and much of Cramer is unbearably old-fashioned, although, strange to say, there is a quality that has gone out of fashion. Nevertheless, I am quite ready to assert that there are many of the etudes of these writers that have never been equalled by the more recent composers. We have, of course, had invaluable additions by the more modern masters, and in many ways no one of the "C's" satisfy the demands of the advanced pianoforte compositions of to-day, but for the foundation, the most important stage in the pianist's progress, that is the stage between the elementary musical training and the advanced work, Clementi, Czerny and Cramer are to a certain extent indispensable. Moreover, they promise to remain indispensable for some time to come. I have been continually impressed with the need of such studies in listening to young pianists. At one time playing assures me that the student's scale playing would have been benefited by copious doses of

Czerny and at other times I have been sure that if the pupil had had more Clementi *Gradus ad Parnassum* and fewer pieces the pupil would have gained a kind of work energy in the touch which that remarkable technical work seems to supply.

THE THREE C'S.

The teacher, particularly the young teacher, should realize, however, that the indiscriminate use of the "Three C's" may easily disgust, annoy and discourage the pupil. For instance, the teacher who insists upon the pupil going religiously through all the eighty-four etudes by Cramer or all of the *Gradus ad Parnassum* etudes of Clementi would be making a kind of criminal musical mistake. If pupils in general must each be treated differently according to their individuality, discrimination is nowhere so important as in the selection of etudes. With one pupil, for instance, technical complications may seem very easy, but at the same time this pupil may have the greatest difficulty with some apparently insignificant artistic problem. He may lack insight, an insight which the teacher must supply. With such an individual a very little Czerny goes a great way. At the same time he may need a great deal of Heller, Kirchner, or other writers of their type. The pupil who is particularly quick and fluent with his runs but who stumbles over every little polyphonic structure should also have less Czerny and more Cramer, but in addition to this he should have a great deal of work with the Bach *Preludes* and the Bach *Inventions*.

It is a great point in teaching the piano to keep the æsthetic side and the technical side in constant balance. Nothing can accomplish this so much as the proper selection of studies. A teacher who makes any pupil go through the entire six books of Czerny's *Art of Finger Dexterity* in succession, deserves a special punishment. He is entitled to a prize for killing his pupil's musical inclinations for artistic piano playing. In most cases it is really dangerous to give too many etudes of the same kind in succession. A constant variety of well selected works by different composers is always best. Whenever the teacher and the pupil begin to feel a grudge against etudes in general, the cause is usually due to overdoses.

DON'T OVERTAX THE PUPIL.

I have also noted another tendency upon the part of the teacher which is apt to cause disappointment in the use of etudes. This is the tendency to overtax the pupil's technical ability. To be sure, it is perhaps less dangerous to give the pupil etudes that tax his powers to the utmost than it is to give him pieces beyond his grasp. But while the pupil never dares to doubt the value or the desirability of learning a standard "piece" he may ask why he should bother with a mere etude when his mechanical ability to play the etude is plainly insufficient for the task. This frequently leads to much disappointment. It points to the necessity for great judgment upon the part of the teacher in estimating the technical requirements of the pupil.

All doubts, however, as to the advantages or disadvantages of etudes in music study are for the most part centered around the name "etude." It is, of course, associated with the thought of "study" and a kind of innocent prejudice may have arisen against it for this reason. Call the same musical compositions something else and the prejudice might vanish.

The problem of the application of the etudes is not at all difficult or complicated. It might be reduced to the following maxims:

First, diagnose the case of the pupil so that there may be no question in your mind what the real weakness is.

Second, plan to strengthen the pupil mostly where he is weakest.

Third, if the pupil is lacking in technic feed his mind and muscles with the studies which develop these.

Fourth, if the pupil's technic is finely developed give him studies which have the tendency to develop his artistic side.

Fifth, under all circumstances let us uphold the etude, whatever its name may be, because without this application of mechanical exercises to music it will be difficult to bridge the distance from the keyboard to the art of interpretation.

Frequently, I have heard a pupil say, "I like the etudes best of all." That pupil is invariably a promising pupil.

THE WONDERS OF THE MUSICAL EAR.

DR. WOODS HUTCHESON, in an article on "How We Grow Deaf" in the *Saturday Evening Post*, discusses the musical ear, or rather that part of the ear which has to do with the reception of musical sounds, in his usual elucidating and fascinating manner. He says:

"This internal ear is vastly more complicated; but, as it luckily seldom becomes diseased—and when it does we do not know what under Heaven to do for it and have no remedy that will reach it—its makeup is of little practical importance. We may here dismiss it with the statement that it consists of a singular little keyboard about an inch and a quarter long, coiled up like a snail shell—*cochlea*—made up of tiny rods laid side by side, not unlike the keys of a pianoforte.

"The delicacy and elaborate perfection of the whole may be gathered from the fact that in its inch-and-a-quarter length there are five thousand separate rods or keys. Each of these keys is believed—though this is largely hypothesis—to vibrate in response to some tone or shade of tone that can be heard by the human ear, and their vibrations are conducted to the tiny twigs of the auditory nerve, which run along the under side of the keyboard and then unite into a small twisted cable, to pass to the brain.

"Each key is supposed to pick out its particular note by vibrating in response to it, much as the receiving apparatus of a wireless telegraph responds to or catches the particular vibration to which it is tuned. It is probable that here is the site of those extraordinary differences in tone perception that exist between us, ranging from the born musical ear, with its delicate appreciation of the subtlest harmonies, down to inability to distinguish Old Hundred from Yankee Doodle.

"Not a little of the painful and laborious process known as 'musical training'—laborious for the pupil and painful for the neighbors—consists in limbering up and drilling the keys of this internal piano. They are taught to work separately from one another, so that the slightest deviation in tone, known as flattening or sharpening, can be accurately distinguished; and also they may be given such simple and rudimentary training in arithmetic as will enable them to recognize when any note is struck which has two, three or five times the number of vibrations of their own particular note, and to respond promptly thereto. This response to simple multiples or vulgar fractions of their own tone forms the basis of what we call harmony."

Bizet's love of liberty, uncouth though it might have been, was open to the light of day; loyal and sincere, he hid neither his likes nor his dislikes. This frankness is a trait which we both possessed in common. In everything else we differed totally; he seeking, before all things, passion and life; I, running after the chimera of purity in style and perfection of form. Our discussions were endless, and they had a vivacity and charm which I have never experienced since.

Ah! how guilty they are, those who by their indolence and indifference (to Bizet) have deprived us of five or six masterpieces which might have maintained the glory of the French school! *Saint-Saëns*

Famous Mythological Characters in Music

I. SAPPHO

[A new series of short articles in which the famous mythological characters, referred to in literature, will be entertainingly described.]

NOWHERE in the Aegean Sea is there a fairer spot than the island of Lesbos, an "am'rous, od'rous isle of violets," where clustering purple grapes bloom with such luxuriance that "leaving the overburdened vine-polls, they spread trailing to the ground." Here, about two thousand five hundred years ago, lived Sappho, the sweetest of singers.

Great men delighted to talk with her, for she was a poet and philosopher as well as a musician. Many have described her, including Socrates himself, and we can easily picture her, therefore, as a slight, passionate figure, dressed in a long, white, sleeveless robe with golden clasps at the shoulders, and gathered in at the waist with a gaily colored belt. A heavy mass of black hair, fastened with a gold frontlet, or maybe a simple band of ribbon, was arranged in dark coils at the back of her head.

Sappho, like St. Cecilia, has become a legendary figure, and much has been attributed to her that is false. Though she is chiefly remembered as a poetess of rare genius, she was well trained as a musician. Her voice was a rich contralto, and was well under control, as she was able to perform all the embellishments with which the Greeks enriched their music. She also played on the lyre, a seven stringed harp used chiefly for accompaniments. By altering the position of the bridge, she discovered that a note with its octave could be produced, and in this way increased the range of the instrument to fourteen notes, and improved its resonance. She is said to have invented the plectrum, a quill or piece of ivory used to pluck the strings, similar to that used with the modern mandolin. The invention of the Mixolydian Mode, a softer and more tender scale sequence than others then in vogue, is also attributed to her.

The daughters of many gifted people came to her to study under her care the arts of poetry and song. They formed, as one writer says, "as strange a coterie as ever existed in the vision of a philosopher, or the dreams of a poet." They dwelt together in seclusion and held all their properties in common. Sappho inspired the greatest affection among her followers, often to a greater extent than their parents desired. But Sappho fascinated all alike, men and women, and mostly went her wilful way without hindrance. Most remarkable of all was her refusal, and that of her followers, to have anything to do with the tyrant, Man. She is said to have been very indifferent to the opposite sex, but for this, according to the legend, she paid dearly.

Nearby where Sappho dwelt, was a river, where Phaon, an old and wrinkled ferryman, plied his trade. One day a marvelously beautiful woman crossed in his boat. She was unable to pay his toll in cash, but offered him instead a box of precious ointment. Phaon applied the ointment to his face, and immediately his wrinkles left him, and he became "the most beautiful youth that ever the sun of Lesbos shone upon."

The event caused a great sensation, and even Sappho was stirred with curiosity. She went to see him, and immediately became passionately in love with him. All the women of the island were at his feet, however, and Phaon would have nothing to do with her. Hopelessly she bewailed her fate. At last she decided to take the only course left. Among the cliffs bordering on the sea was one

named Leucate. It was said that all who desired success in love could win it if they had the courage to leap from Leucate to the sea. Aphrodite (Venus), the goddess of all true lovers, would uphold all who trusted in her. To this cliff came Sappho privily. She laid her seven-stringed lyre on the rocks beside her, and calling on Aphrodite for aid, sprang downward to the sea. But alas! Too long had she flouted Eros! Her prayer was unanswered, and the white-topped waves enfolded her beautiful body and clinging black hair, and her music was hushed for ever, save when the little breezes which played about the summit of Leucate, smote the strings of her harp.

PARAGRAPH PICTURES OF COMPOSERS.

VERDI's first composition earned for him a thrashing. He struck a chord. It pleased him. He attempted to strike it again and failed. Thereupon he lost his temper and began thumping upon the piano. Verdi's father promptly punished him with a whipping.

Gounod was remarkably precocious as a child, and possessed an astonishing power of analyzing musical sounds. At the age of two, in the gardens of Passy, where he was taken for an exercise, he would say, "That dog barks in Sol." He was also conscious almost as a baby of the mournful quality of the interval of a



SAPPHO AND PHAON.

minor third. "Oh," he exclaimed one day, "That woman cries out a Do that weeps." The woman, a street vendor, was hawking her cabbages and carrots on the interval formed by the notes C and E flat. Saint-Saëns, the composer of *Samson et Delila*, was also very quick in musical perception as a child. Once when a very lame person visited the house, Saint-Saëns, who was in the next room, remarked, "How funny! That gentleman makes a dotted eighth note as he walks."

Haydn as a boy was engaged by the organist of Vienna cathedral. As long as his voice lasted, he was fairly well cared for, but after his voice broke, the outlook was less attractive, and one night he was turned out into the street without a penny in his pocket. After spending the night in the street, a poor musician named Spangler discovered him and took pity on him, offering a "home." The home consisted of a share of a garret already occupied by Spangler's wife and children on the fifth floor. A miserable bed, a table, a chair, and a crazy old harpsichord were all the furniture. After Haydn became prosperous, he rewarded his old friend by finding a place for him as a singer in the chapel of Prince Esterhazy.

Do not pity the poor organ-grinder too much. Charles Booth, of Salvation Army fame, asserts in his work, *The Life and Labor of the People of London*, that the organ-grinders who cheer the honest Cockney through his weary round of toil earn from 80 cents to \$5 a day.

TO MEMORIZE OR NOT TO MEMORIZE

BY LOUIS STILLMAN.

EMOTIONAL expression is only possible when it is backed up by emotional sensibility. Musical sensibility depends upon the ear. Yet the ear, like all other senses, may become so accustomed to an impression, or series of impressions, that the effect is lost completely. A period of complete rest is needed before the musical sensibilities are again affected by similar impressions. Not so long ago a famous pianist was heard to remark, "It requires a million repetitions to play a composition in perfect from memory." If this is so, then "for the love of music" let us give up indulging in these extraordinary feats. No doubt the pianist was guilty of an exaggeration—perhaps intentionally so—endless repetition of a piece cannot fail sooner or later to rob it of its freshness.

Liszt is said to have been the first to indulge in this kind of display, and no doubt his unusual mental qualities enabled him to do so without much effort. At the same time we must take into consideration the kind of music he presented to his audiences. The music of Haydn, Mozart, Beethoven, and Mendelssohn is much easier to memorize than that of some of Liszt's contemporaries.

All who love music and the piano as a means of expressing it must lament the fact that the interpretations of the works of the masters given at the average piano recital are far below what they should be. Occasionally, in a slow movement, a pianist may give himself up to the spirit of the composition, and present to the thoughtful listener that music can be something else than a display of digital dexterity. As a rule, however, the performance is devoid of all true feeling, owing to the fact that the artist has played the work over and over in a frantic effort to memorize it, and has lost all capacity for interpreting the spirit of the music.

We ought to "take the bull by the horns" and check the tendency towards over-developing our memory at the expense of what we love most—the music. Are we such slaves to tradition that we cannot see the harm it is doing? Because a man's mind led the way fifty years ago when the literature of the piano was not as rich as it is to-day, must we always follow in his footsteps?

Why cannot we take a lesson from the organists? Many of them give weekly recitals, with a fresh program for each occasion. Consequently it is possible to hear a wide range

of standard works from a single artist during a season. The average concert pianist has a very limited repertoire, and there is more than one famous virtuoso who relies on a single program to carry him through an entire season.

If only we could rid ourselves of this subservience to memory-playing many things would be possible. With the music in front of him, a well-schooled technic, and well-developed power of concentration, a good concert pianist could offer many new delights. New, interesting and varied programs could be given. Works which have become hackneyed might be heard once in a while. Above all, we should get, occasionally, an even balanced performance in which "music" would dominate—not one which was merely a feat of memory and physical endurance.

ONE of the strangest things in human experience is the way in which adverse opinions go on flourishing in spite of the ferocity of their adherents. Judge by the manner in which men pour ridicule and contempt upon other people's convictions when they do not coincide with their own, one would think the human race would have gone prematurely to wall many generations ago if views so confidently denounced had not been extinguished by fire and sword. Yet conflicting opinions go on surviving next door to another, and no one seems one penny the worse. Truth is, vehemence of mutual recrimination is not very convincing.—C. H. H. Parry.

How Chopin Played

As Told by Liszt, Schumann, Mendelssohn and Other Contemporaries

Compiled by DAVID J. SANFORD

the pianistic art of Chopin was in its day so revolutionary that in many quarters he was continually victimized by the harsh and unjust words of frightened critics who were never done making exhibition of their nescience. In fact, even Liszt and Strauss in our own day have not been so vigorously assailed than was Chopin. Here there arose men with real artistic vision who could discriminate the difference between the man who destroys conventionalities for new principle of



CHOPIN PLAYING.

Beautiful Monument in one of the Public Parks of Paris.

ty and one who merely fails to obey canons of taste because of indolence. Among those who measure the remarkable genius of Chopin were Mendelssohn and Schumann. Chopin's art methods are the most individual of all the composers. To play his compositions properly one must know something of the methods he employed in playing. Although words are poor tools with which to depict any form of musical interpretation, the following will be very profitable to students who take themselves upon going a little deeper than the surface.

LISZT ON CHOPIN'S ART.

In his *Life of Chopin*, written originally in French, Liszt has given some valuable hints upon Chopin's interpretative skill. The following is a somewhat free but at the same time authentic transcription of some of these thoughts. Liszt's style is so evanescent that literal translation becomes very difficult.

The most eminent minds in Paris frequently met at Chopin's *salon*. Chopin possessed the innate grace of a Polish welcome, by which the host is not only obliged to fulfil the common laws of hospitality but

is obliged to relinquish all thought of himself; to devote all his powers to promote the enjoyment of his guests. He knew how to place his visitors at once at ease, making them masters of everything and placing everything at their disposal. His apartment was only lighted by some wax candles, grouped around one of Pleyel's pianos, which he particularly liked for their slightly veiled, yet silvery sonorousness and easy touch, permitting him to elicit tones which one might think proceeded from one of those harmonicas of which romantic Germany has preserved the monopoly and which were so ingeniously constructed by its ancient masters, by the union of crystal and water. As the corners of the room were left in obscurity all idea of limit was lost, so that there seemed no boundary save the darkness of space. Some tall piece of furniture, with its white cover, would reveal itself in the dim light in indistinct form, raising itself like a specter to listen to the sounds which evoked it. The light concentrated around the piano, and falling on the floor glided on like a spreading wave until it mingled with the broken flashes from the fire, from which colored plumes rose and fell like fitful gnomes, attracted there by mystic incantations in their own tongue. Several men of brilliant renown were grouped in the luminous zone immediately around the piano.

A MEMORABLE GROUP.

Heine, saddest of humorists, listened with the interest of a fellow countryman to the narrations made him by Chopin. At a glance, a word, a tone, Chopin and Heine understood each other. The musician replied to the questions murmured in his ear by the poet, giving in tones the most surprising revelations. Buried in an armchair sat Madame Sand, curiously attentive, gracefully subdued. Endowed with that rare faculty only given to a few elect, of recognizing the beautiful under whatever form of nature or of art it may assume, she listened with the whole force of her ardent genius. Her energetic personality and electric genius inspired the frail and delicate organism with an intensity which consumed him as a wine too spirituous shatters the fragile vase. Through his peculiar style of performance Chopin imparted this constant rocking with the most fascinating effect; thus making the melody undulate to and fro, like a skiff driven on over the bosom of tossing waves. This manner of execution, which set the seal so peculiar upon his own style of playing, was at first indicated by the *tempo rubato* affixed to his writings. This is a tempo agitated, broken, interrupted; a movement flexible, yet at the same time abrupt, languishing and vacillating as the flame under the fluctuating breath by which it was agitated. In his later productions we no longer find this mark. He was convinced that if the performer understood them he would divine this rule of irregularity. All his compositions should be played with this accentuated swaying and balancing. It is difficult for those who have not frequently heard him play to catch the secret of their proper execution. He seemed desirous of imparting this style to his numerous pupils, particularly those of his own country. His countrymen, or rather his countrywomen, seized it with the facility with which they understand everything relating to poetry or feeling; an innate, intuitive comprehension of his meaning aided them in following all the fluctuations of his depths of aerial and spiritual blue."

SCHUMANN DESCRIBES CHOPIN'S PLAYING.

Robert Schumann was one of the keenest admirers of the art of Frédéric Chopin. He was particularly moved by his pianoforte playing. In

his historically famous magazine, the "Neue Zeitschrift für Musik," he wrote, "Imagine an aeolian harp possessed of all the scales, and these made to vibrate altogether by an artist's hand, with every kind of fantastic embellishment, but in such a manner that a fundamental bass note and a softly singing upper part were always audible, and one has a fairly good idea of Chopin's playing. No wonder that one prefers those of his pieces heard from himself, and therefore let us mention, in the first place, the A flat Etude—more a poem than a study. It would be a mistake to imagine that he allows all the small notes to be distinctly heard; one was aware, rather, of the undulation of the A flat major chord, strengthened afresh here and there by the use of the pedal, but one was always sensible through the harmonies of the wonderful melody of the big notes, and about the middle of the piece a tenor part was heard distinctly from the chords. When the piece terminated one felt as though, but half awake, one would like to seize a beautiful picture seen in a dream. It was impossible to say much and praise was unutterable. He went on to the second in the book in F minor, another which leaves an unforgettable impression of his originality—so seductive, so dreamy, so soft—something like the singing of a child in its sleep."

MENDELSSOHN'S TEMPERED PRAISE.

In 1834 Mendelssohn wrote the following to his mother:

"As a pianist Chopin is now one of the very first of all. He produces new effects like Paganini on his violin, and accomplishes wonderful passages, such as no one could formerly have thought practicable. Hiller, too, is an admirable player—vigorous and yet playful. Both, however, rather toil in the Parisian spasmodic and impassioned style, too often losing sight of time and sobriety and of true music. I, again, do perhaps too little; thus we all three mutually learn something and improve each other, while I feel rather like a schoolmaster, and they a little like *mirliflores* or *incroyables*."

Later Mendelssohn wrote to his family:

"Chopin has enchanted me afresh. There is something so thoroughly original in his pianoforte playing, and at the same time so masterly, that he may be called a most perfect virtuoso."

The poet Heine, who was devoted to Chopin, made a rather odd appreciation of his position in the pianistic world. He called "Thalberg a king,



PEN DRAWING OF CHOPIN BY FRANZ LISZT.

Liszt a prophet, Chopin a poet, Herz an advocate, Kalkbrenner a minstrel, Mme. Pleyel a sibyl, and Doehler a pianist."

Stephen Heller said of Chopin's playing:

"It was a wonderful sight to see Chopin's small hands expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit whole."

Letters from Wide-awake ETUDE Readers

[Now and then we receive a letter from some reader which we think deserves to be passed on to the thousands of ETUDE friends likely to be interested in a similar manner. We are always glad to receive bright, practical letters, real letters not made for the occasion but marked by the personal note that makes correspondence delightful.—EDITOR OF THE ETUDE.]

INDIVIDUALITY IN PLAYING.

To the Editor of THE ETUDE:

IN the April (1912) number of THE ETUDE I read the article written by Mr. Harold Bauer with great interest. This article should be the means of making others that read it begin to think, as it did myself. I have sent you the result of this thinking, you can place whatever value on these thoughts you think they deserve.

My attention was attracted by his stating that each single part or voice possesses its individuality and when the voices are played together neither of the voices should lose its individuality, but united make a complete ensemble. He does not give any advice as to the means by which this can be accomplished, but suggests that we should listen to other instruments playing together. This, I am sure, will not enable anybody to do it on the piano. I admit it is very valuable to listen to a string quartette, because you have each voice played by four different individuals, and even then it is difficult to secure an ensemble equal to that which should be possible with a single individual controlling all of the voices. This could only be done on one instrument, the piano, and the individual performer must possess the means by which it is possible to control the individuality of each voice separately and still when combined will be a perfect unit. There is only one way in which it is possible, and that is by the application of scientific management to all parts of the human mechanism evolved; if this be in his possession the pianist would be able to meet all the requirements demanded by the composition to make it intelligent.

The piano cannot give the tone color of the violin, viola or 'cello. The piano possesses tone qualities individually belonging to itself; the pianist should be capable of producing in each single voice all discriminations of tone demanded equal to that of each of the players with their different instruments, and when all the voices are combined each should possess its own individuality and together make a complete ensemble satisfactory to the conscious brain.

To me there is no single musical instrument equal to the piano in its completeness or on which one is able to give as satisfactory a rendition of a polyphonic composition. I have expressed these thoughts for consideration to all interested in art. I have had the opportunity during the last few months of listening to many pianists occupying exalted positions in the pianistic world, and they seemed to imagine they were producing great tone, but to me it represented nothing more than noise, and not tone. The piano has tone that is beautiful within itself if you possess the means by which it can be produced. The piano does not need to be thrashed for it to give out all the tone it possesses. There is a great difference between tone and noise.

Respectfully,

JOSEPH H. GITTINGS.

JUSTICE FOR MUSIC TEACHERS.

To the Editor of THE ETUDE:

IN an old issue of THE ETUDE (March, 1909) I find that you have discussed the handicaps which come to high school students who desire to pursue the study of music. It is true that the average student regards music as a secondary feature of her education, but there are others with marked musical talent who intend to specialize music later. For these a general cultural development is necessary as a background for their musical studies. No ambitious music student can afford a hiatus of four years in her lessons, yet few

girls have strength for any considerable amount of practice when the school day is ended.

You suggest the only practical solution to the problem. Let the music student who desires to finish high school be given credits, upon her music teacher's report and recommendation, for the musical work which she performs during her high school years, just as she would be given credits for any study included in the school curriculum.

Nor is this the Utopian dream that one might consider it. In this small Oregon town our progressive superintendent has adopted the idea. The first of my pupils to benefit by this liberal educational theory graduated from school a year ago, receiving six credits for her music to complete the total number required by the school board. Early last April she gave a recital involving considerable taste and some virtuosity, which she could not have acquired in this time had she been obliged to conform to the usual rigid requirements of a high school.

A difficulty which must arise in regard to the artistic value of any student's musical work can at present only be safeguarded by the discretion of the superintendent. Ultimately this will be met through the realization of another Utopian dream—the certificating of music teachers who are qualified to teach.

FRANCES STRIEGEL BURKE.

A PLEA FOR THE GUITAR.

To the Editor of THE ETUDE:

IN regard to a critical article in THE ETUDE (May, 1910), by Oscar Hatch Hawley, in which he says "Personally, the writer does not believe in having very much to do with young people who want to learn the banjo or mandolin or guitar," I wish to put in a plea for the guitar, and state a few facts in regard to the attitude the masters of music took toward the guitar.

Mauro Giuliani, the most renowned of Italian guitarists, and one of the greatest, if not the greatest, guitar virtuoso the world has ever known, was born in Bologna, Italy, about 1780, and lived in Vienna from 1807 to 1821. "In Vienna, Giuliani met and formed a warm attachment with many of the leading musicians of the city, who held him in highest esteem and admiration." He was for many years the intimate friend and companion of Johann N. Hummel, Ignaz Moscheles, Anton Diabelli, J. Mayseder and Haydn. "His enthusiasm and devotion to the guitar was the means of bringing it to the notice of the above-mentioned celebrities, who were not only entranced by its beauty, under the hands of such a master, but who seriously studied the instrument, and severally composed and published pieces for it."

"With the assistance of Moscheles and Hummel, Giuliani commenced to compose duets for the guitar and pianoforte, and his productions for these instruments, which were frequently performed publicly in company with one or other of the artists mentioned, increased his popularity to a very high degree. His own skill and powerful execution upon the guitar also brought the instrument most favorably to the notice of Beethoven and Spohr. Giuliani was regarded with distinguished favor by them." Hummel specially composed his Op. 62, Op. 63 and Op. 66, which are grand serenades for piano, guitar, violin, flute and 'cello, or, instead of the two latter instruments, clarinet and bassoon; also, his Op. 74, "The Sentinel of Choron," for voice, with accompaniments of piano, guitar, violin and 'cello, which were played in all the important cities of Germany, with the above-mentioned artists.

Beethoven said of the guitar: "The guitar is a miniature orchestra in itself."—"I love the guitar for its harmony, and it is my constant companion in my travels."

Berlioz played the guitar. It was, in fact, the only instrument, except the flute, Berlioz did play. Bach, Haydn, Schubert, Weber, played the guitar. Paganini, the greatest of violinists, was a wonderful performer on the guitar as well, and all, except two of his compositions which are authentic and published during his lifetime, had parts for the guitar. It is a well-known fact that he composed his airs first for guitar afterward transcribing them for the violin to suit his fancy.

Friends of Weber have said that they heard every air from "Der Freischütz" emerge from his guitar while he was engaged in composing that work.

Rossini has a part for guitar in the score of "The Barber of Seville."

ETHEL LUCRETIA OLCOTT.

Bright Ideas in a Nutshell

Double Third Scales.

SCALES IN DOUBLE THIRDS to be sadly neglected by many teachers. It was my good luck to "see them" at an early stage in professional career. I mean just what I say through them—for there seems a kind of knack in getting them. I performed this experiment with a certain pupil. There was a piece at which he balked for weeks. Finally I came to the conclusion that his muscles were strong enough and elastic enough to do it. In other words, his hand was powerful enough or stretched enough to play the piece. I gave him double third scales for a few weeks and he was able to execute the most difficult passages with ease.

RETIRED TEACHER.

Having the Piece Ready.

WHENEVER I SELECTED A PIANO piece for a pupil I invariably did the selection in advance so that there was no time lost in fumbling over catalogues during the lesson period. At the same time I kept up my mind what the piece to be played would be, so that I really selected pieces at one time. I found this a better plan than "having a run of pieces," as some teachers do when they give the same piece running to a number of pupils.

ETUDE ADMIRER.

Give a Dog a Bad Name

ONE OF MY PUPILS never seemed to take any interest in her work. After making many investigations, I discovered that nearly every member of her family circle had taken it upon themselves to assure the girl that she had no musical talent and was also too lazy to practice. They did this I was told to "keep her from getting conceited." I remember the old saying about giving a dog a bad name. I persuaded the pupil's relatives to change their attitude and give her some positive help. She improved very much that time on.

X. Y.

Keep the Hands Mobile

I AM TOLD that if actors do not exercise the muscles of their faces daily, they become hard and refuse to make the what exaggerated changes which are necessary to make their facial expressions conspicuous on the stage. Consequently they exercise their facial muscles in every conversation. Later I found that great many players were accustomed to exercising the muscles of the hands when they were not practicing. They would exercise them in an conspicuous manner when riding on a train, walking in the street or reading a newspaper. A few days convinced me that this was the most beneficial kind of auxiliary practice.

AMATEUR.

Exaggerate Accents

FOR A LONG TIME I wondered why the playing of many of my pupils lacked rhythmic character. Then I decided it was due to lack of sufficient accentuation. I tried a plan of having my pupils exaggerate all the accents. At first this was disappointing, as it made their playing "bumpy" or irregular. Gradually, however, the exaggerations became subdued, and a nice sense of accentuation remained. The flabbiness and lack of kind of "musical vertebrae," which had been noted before, disappeared.

E. C. C.

An Hour With Leschetizky

From an Interview Secured by

LOLITA D. MASON

EDITOR'S NOTE.—The following article-interview was received from an American music student abroad and presents very interesting phases of the life and work of the pianist, composer, teacher, Leschetizky. The accompanying illustration is from a postal sent to THE ETUDE by Leschetizky in acknowledgment of the receipt of a copy of the well-known ETUDE feature, *The Gallery of Eminent Musicians*, containing the master's portrait. It is gratifying to note that Prof. Leschetizky has been an admirer and supporter of THE ETUDE. This is the latest portrait of the famous teacher.]

COPYING a unique position in the musical world, having known Rubinstein, Liszt, Chopin, Czerny, Henselt, Johann Strauss, Ole Bull, and many other great musicians who have lived on, and at the same time having acquired the reputation as the teacher of more celebrated pianists than any other living master, one cannot help surround Professor Leschetizky with a kind of nebula of mystery which one usually pictures around the immortal masters of the past. Nevertheless, I found Prof. Leschetizky on the day of this particular interview as alert mentally and physically as a man of one-half the age of the venerable teacher. His comfortable villa in the beautiful cottage district of Vienna is crowded with mementos, souvenirs and gifts received during his brilliant career as a concertist, director, composer and teacher. Many are photographs of men and women famous both in literature and in art, each portrait inscribed with warm words of appreciation of Leschetizky as a friend, a pupil or as a teacher.

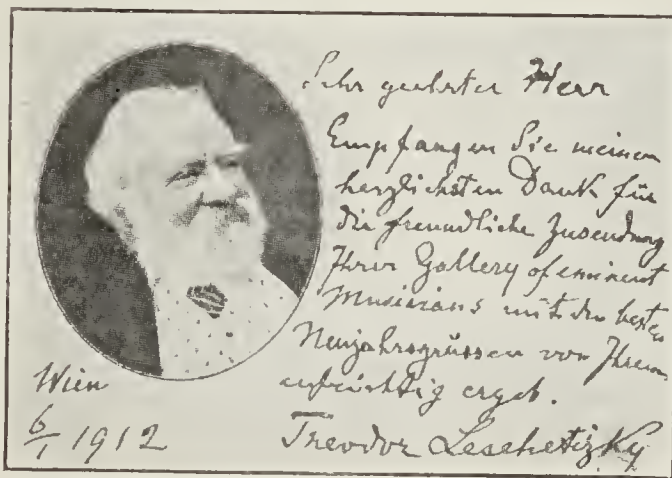
His entire life has been one of interesting events, and as he recounts it these events take on a new and unique importance. Born at Lancut in Austrian Galicia, June 22, 1830, he had the good fortune to be brought up under the direction of a father who was one of the leading teachers of Vienna. Czerny, whose pupil, Franz Liszt, had already attracted wide attention, was the great master of the Austrian Capital and naturally the young Leschetizky came under his instruction. At the age of fifteen he had completed his studies with Czerny, but he continued to spend his Sunday afternoons at the master's home playing the piano. Czerny had been a pupil of Beethoven, and Leschetizky was more familiar with the compositions of the musical giant who died three years before the birth of Leschetizky. Czerny was greatly interested in the manner in which Leschetizky played Beethoven, and it is said that the youth was then recognized as a natural interpreter of Beethoven. The boy was very fond of the works of Schumann and even dared to play them for Czerny, despite the fact that the famous master had said that they were "the works of a child," and had declared the *Carnaval* lacking in value. In the end, however, Czerny tolerated his pupil's playing of the Saxon tone-poet, and even seemed pleased with some of the Schumann pieces.

On Sechter, the well-known theorist, was Leschetizky's teacher in composition. Sechter deplored the fact that his pupil seemed to have no talent for church music, and with some reluctance advised him to devote himself to writing comic operas. This was the same time when he who condescended to say that Wagner's *Tristan and Isolde* was good.

LESCHETIZKY AND RUBINSTEIN.

After several successful tours as a pianist, Leschetizky settled in St. Petersburg in 1852, and remained there for nearly twenty-seven years. His natural versatility was of great assistance to him, for he not only gave piano recitals, but also taught, acted as concertmaster for the court, and directed operas. Patti, he and many other famous singers of the time sang under his magic *bâton*. It was in this manner that he learned the art of instrumenta-

tion. Associated with Rubinstein, Julius Schullhoff and Haberbier, he founded the conservatory at St. Petersburg. He and Rubinstein lived together and were the best of comrades. It was pathetic to note Leschetizky's expression of loneliness as he said: "Ah, Rubinstein! He and I knew each other. Since his death there has been no one to take his place. In a world full of people I still feel isolated when I think of his companionship." Then Leschetizky related an anecdote of Rubinstein which illustrates the delightful gallantry in compliment which always exists between famous artists.



LESCHETIZKY'S LATEST PORTRAIT AND AUTOGRAPH.

"Rubinstein had once arranged to play the Beethoven E flat Major Concerto. I realized that it would be a great treat, but I was also confronted with the fact that I was suffering so terribly from an attack of gout that I could hardly leave my bed. The temptation was too great, however, and I managed in some way to get to the concert hall. At the end of the concert I went up to congratulate Rubinstein. He knew how seriously ill I had been and seemed surprised at my being present. I told him that it was worth while to go any distance to hear him play. He answered by saying, 'Not when I have played as I have to-day—like a swine.' I replied, 'But when you play like a swine, it is better than the best efforts of any other pianist.'"

"The last time that Rubinstein visited Vienna, a *soirée* was arranged for which tickets were issued. Everyone seemed glad to pay four dollars for the privilege of hearing the immortal Russian virtuoso play. A great many of my pupils were there and among the well-known musicians who attended were Rosenthal, Wilhelmi, Grünfeld, and Brüll. A bust of Rubinstein was placed in a prominent place in the room and almost buried in flowers. All of the many charming ladies present were dressed in white, and the effect of the whole scene was very beautiful, so beautiful indeed that Rubinstein himself was evidently overcome. In fact, he looked so pale that I took him to my studio, brought him water, and asked if he was well. 'Not ill, my dear colleague,' he replied, 'only scared.' ('Nicht krank, nur angst'). In fact, he was as naïve in his nervousness as a student at his first public appearance."

"As the evening went on, the enthusiasm became stronger and stronger, and Rubinstein finally agreed to play anything his hearers desired to listen to. He was never in a better mood. At the end, the excited musicians gathered round him, kissed his hands, embraced him or cheered as only musicians can do on such occasions. Rubinstein put them all away with

the remark that if any one of them had played as many false notes as he had played he would not blame me if I threw the pupil out of the window."

Leschetizky was visibly affected by the reminiscences of his dear friend. He remarked that he thought that the greatest interpretative artist the world had known since the death of Rubinstein was possibly Pablo Casals, the famous Spanish 'cellist. Of pianists (not including his own pupils), he is said to have remarked that Eugen d'Albert is probably the greatest, although not so warm as Rubinstein or so fanciful as Schumann. He praises Emil Sauer for having great fire and a keen appreciation of dynamics.

LESCHETIZKY ON MODERN COMPOSERS.

Leschetizky's opinions upon the works of some of the modern composers are interesting as they are those of a man thoroughly abreast with the times, but one who has had fourscore years of experience. In speaking of some modern works he said:

"Opinions upon all contemporary works must, of course, be personal, and no one should abide by the opinions of one man. I can only say how they seem to me. The Strauss *Rosenkavalier*, for instance, always reminds me of the old French proverb 'Much noise about an omelette.' When it rises to its best it reaches the high comic opera standard set by Johann Strauss, but certainly goes no higher. Debussy's *Pelléas and Mélisande* has much poetic ardor, but is not unmarred by monotony and tediousness. Because a creator has produced one beautiful thing does not by any means indicate that his other things will be beautiful. Rostand's *Cyrano de Bergerac* was extremely delightful, but I fail to see great interest in *Chanticleer*. Max Bruch seems to me a very great composer—greater than the present generation realizes. Indeed, he seems greater to me than Richard Strauss, Huber, Reger and others about whom a great deal is written in these days."

SOME LESCHETIZKY TEACHING IDEAS.

"How many times have I been obliged to repudiate that inevitable word *method*! Every teacher has a method, but the good ones have a method for each pupil. Of course, the very habit of thought, habits of discipline, habits of thoroughness, etc., might be said to make a method, but these are things which must be developed in the man himself. The teachers who prepare pupils for my classes have a certain routine which serves to give the pupils a technical foundation. This is a kind of preparatory method, but can represent but a fraction of the number of ideas which any teacher with a large circle of pupils must employ. A good foundation is, however, of the very greatest importance."

"Early in my work as a teacher, my attention was drawn to the marvelous Roman bridges that are still in use after one or even two thousand years of existence. Indeed it has happened that the very stream the bridge was to have spanned has turned its course so that it no longer exists, but leaves as a monument the wonderful art of the Roman builders. The Roman bridges are all curved, but the modern bridges are for the most part straight in construction. It is necessary to renew them very frequently, but the Roman bridges with their arches endure through the ages. Experimenting with the hand I found that under most of the conditions which govern piano playing, the fingers can move with much greater freedom. At the same time the arch construction gives the hand a kind of strength it could not otherwise possess. It seems obvious from this that the high-arched position of the hand is the most desirable."

THE VALUE OF QUICK MOVEMENTS.

"Another apparently insignificant incident led the way to another observation which has a vital importance in the technic of piano playing. The key in the lock of a large chest in my room refused to yield to my best efforts to turn it. I sent for a servant, and a stupid-looking peasant boy responded. I was disappointed as I knew that my own hands were better developed than those of the boy's. The latter, however, with a very quick turn of the wrist moved the key around and the chest flew open. This made clear to me that the sudden turn contained more power than the force applied slowly with all the muscles exerted. The application of the principle to piano playing was very clear, and any tyro in school may experiment in such a way that the advantage of employing quick movements upon occasion may be observed. It is particularly noticeable in scales and nuances."

"How can one lay sufficient stress upon a proper understanding and application of the pedal? It might

almost be said that one-third of pianoforte technique lies under the foot. To employ it in such a way that each chord affected by it sounds clear and distinct without including the adjoining chords unless they are of the same harmony is a very difficult matter. It is accomplished in most instances by pressing down the damper pedal before the chord is sounded, and releasing it immediately afterward in a manner which is sometime called syncopated. The zealous student will experiment with the pedal continuously as some of the most beautiful tonal effects come in this way. It is the musician's palette upon which he mixes his colors. It must not be abused, however, and should not be employed to sustain tones which may be better sustained by the fingers. Czerny used to say that the pedal was only for dumb people, and claimed that he could play Bach Fugues for the piano entirely without the pedal and at the same time sustain every tone."

STUDENTS TRY TO DO TOO MUCH.

"Students cover entirely too much ground in their practice work. It is better to take a much smaller section and practice on that section. In fact, it is not a bad idea to take one-half of a measure and play that until it is thoroughly digested. Consider every possible technical and artistic point. Play in exact rhythm and time. Then take the second half of that measure and proceed in the same manner. Follow this with the first half of the next succeeding measure taking great care that each little section is smoothly joined. It may take you two or three hours to go through a few pages in this way, but in the end you will have accomplished more than you could possibly have done by spending the same time racing through different pieces. In the end play the piece as a whole very slowly and carefully, endeavoring to see if any errors have been made. Stumbling through a half a dozen pieces for six or eight hours a day will never make an artist. Better practice two hours and practice right."

"The middle finger of the hand is possibly the strongest finger of all. A note struck by the middle finger seems to result in an intensification of the vibrations of the wires of the piano. It seems difficult to produce a similar effect with any other finger. The thumb is the dumbest of all the fingers as it is so short, weak and fleshy. Great care must be taken to develop the index finger as it is none too strong and is so constantly employed. Indeed, in melody-playing one must experiment with the different fingers so that the fingers best adapted to particular notes may be discovered."

Leschetizky's pupils declare that when they take a piece to him the second time the fingering, pedaling and marks of interpretation will all be changed. His idea is to induce the pupil to see how many different ideas can be brought to bear upon one piece. In fact, he will often play the same piece in several different ways in order to illustrate this same point. And how well he plays! His tones, at one time crisp and clear, at another time can melt in liquid dreaminess or storm through sonorous chords, or flash into delicate brilliancy. All seems to be done with the greatest imaginable ease and finish, a finish few can ever hope to attain. During the several years I have had the privilege of hearing him teach, I have never heard a young pupil with so much brilliancy of execution and so much virility, and he has had many big "talents" in his class. His nature is so versatile that he can render all styles of music, so that one who has heard him often thinks that he is best in this, then best in that, and so on. The best of all is the simplicity of his art. He has said:

SIMPLICITY ESSENTIAL IN ART.

"Who can conceive of art without simplicity? Even in the most complicated passages there must be no suggestion of labored study. As long as a piece is an effort it is unfinished. It must not only be played in such a manner that there is no visible struggle for mastery upon the part of the performer, but it must be so clear that it may be comprehended and appreciated by any member of the audience. Affectation of any kind in piano playing is detestable. It establishes the performer's ignorance at once. Who can be affected and at the same time have the proper reverence for the master to be interpreted? There should be much less self-consciousness and more attention given to the masterpiece."

"After studying a piece it is a good plan to lay it aside for a while and then go at it again. I do this with my compositions. I put them aside to 'dünsten' (mellow). After a time I take them up again and find that I have an entirely different view of them. Beethoven, the greatest of modern masters, reflected long

upon all of his compositions before he permitted them to be published. Perhaps that is the reason why so many of them are genuine masterpieces. At one time they seemed very complicated indeed, but with the complications one finds in our modern music Beethoven seems beautifully simple. Let us hope that two hundred years from now the love for Beethoven will not have been marred by the intrusions of the so-called modernists, with their voyages far away from the land of melody."

Study with Leschetizky has been expensive since he has had his great reputation. He receives twelve dollars an hour for each lesson, and gives no half-hour lessons. He rarely gives more than three or four lessons a day, often only two, as he claims that the strain is so great that he can not endure more. Nevertheless, he had vitality enough to rise at three in the morning, to play over the score of the Strauss *Rosenkavalier*, when it first appeared.

RUBINSTEIN'S BITTER VALEDICTORY.

It is well known that the greatest disappointment of Rubinstein's life was his failure to achieve success as a composer. Although showered with honors and crowned with fame as an executive artist, as no one of his day save Liszt, it was as nothing in his eyes in comparison to this frustration of his hopes. A heretofore unpublished letter, written to his musical editor in Leipzig, has recently been discovered in which his disappointment is frankly acknowledged. Though strongly pessimistic it is a human document of no small significance, and as such will undoubtedly appeal to the interest of many readers.

"My whole artistic career has resulted in the most utter disappointment, and I sing with King Solomon, 'Vanity of vanities, all is vanity.' What in my life I have made of the utmost importance, the object towards which I have directed all my ability and hope—my composition, is a complete failure. People will not accept me as a composer; neither the artists (from whom I have always hoped the most), nor the public (whom I am more inclined to forgive), and yet I have so much of human weakness in me that I cannot but think that both are wrong, and that I myself am the cause of the misfortune because I have always kept aloof from party spirit and have never hesitated to say frankly what pleased or displeased me in music; above all, because I have forced myself so little as a composer on the attention of men. Believe me, however paradoxical it may seem, the only way is to tell them that one is God; they crucify one for it, but in the end they believe it. Mahomet had to tell the people that he was the prophet; Wagner, that he was the savior of art, etc. The philosophical or ironical vein that I have always had has preserved me from anything of the kind, but not for my own good I can see. Now, if the mountain does not come to me I swear that I will not go to the mountain. My whole existence is ridiculous. May God forgive my parents; I cannot forgive them, for here what is ridiculous becomes deeply tragic—judge for yourself. The Jews call me a Christian, the Christians call me a Jew; the Russians say that I am a German, the Germans say I am a Russian; the classicists call me a musician of the future, the modern musicians call me a classicist, etc. Do you know another such personality? I do not. Even what I am doing at present is nonsense; for I, who am firmly convinced that the art of music is dead, that nowadays we cannot find eight measures written that are worth so much as a single penny, and that even executive art for voice or instrument (whatever it be) does not reach to the shoestrings of the earlier art—spend my entire time in instructing young people in composition and execution, while I know that I shall have my labor for my pains.

"Now from all this you can well imagine in what an ironical light my approaching so-called jubilee celebration appears to me. And so I await with impatience the end of my existence, since I must look on myself as a living lie (this I say aloud—in silence, I say to myself that I am the living truth in contrast to the universal lie; both are, however, equally superfluous).

"Farewell, my dear Herr Senff, destroy this letter and think kindly, as you have thus far, of your unfortunately not crazy, but no more practicing artist and no longer composing friend."

ANTON RUBINSTEIN.

A LESSON FROM ÆSOP.

BY EDWARD ELLSWORTH HIPSHER.

The writer would be just about as quick as one to resent being told he is as slow as a tortoise. And yet, as sure as there is a moral in the fable of "The Hare and the Tortoise," there will be satisfactory results to the one who models his practice after the gait of our much-souped-up hare.

And there is such clear reason for this. It is strange that so many of us are so slow to take the pricks of common sense, to rub our eyes, to shake off our drowsiness and wake up to the fact that pride in the rapidity with which one can clamber over the keys is, after all, a questionable medium to finished execution.

Let us suppose that in playing a study, our fingers have led us to sound twelve wrong notes—a low estimate for a composition of any length practiced by the average student. Every time one of these wrong notes was played, one set of muscles failed to be exercised in performing their proper function, and another set started in a habit of doing something they should not do, and the brain was weakened in its functions, by an act of inaccurate thinking. Before we can get back to our first estate and be ready to make any advancement in our execution, we have before us the plain necessity of correcting these evils. And time is too precious to be squandered in eliminating mistakes, which need never have been made.

When reading an article by that masterful pianist, Eugene E. Thayer, the writer was particularly impressed with the necessity of slow practice. Though he had known all the Bach Fugues for years and was considered particularly strong in their execution and interpretation, Mr. Thayer stated that, at the time of his writing—near the close of a long professional career—it was his custom to practice a Bach Fugue fifteen times taking a sixteenth note at the rate of speed of a quarter note should have. Then he would play it once at its proper tempo. Throughout his slow practice his mind was centered on executing every detail in the most perfect manner possible. Is it any wonder that, when the time came for the performance of one of these masterpieces, he had it so assimilated that he could give it an authoritative interpretation?

Where we so often fail in our slow practice is in allowing ourselves to do it in a slovenly manner. The mind should be kept alert for the slightest coming in technique or tone. While there is no time to devote to such thought, there should be the utmost care in keeping the hands, arms and fingers in the most easy and natural position so that the muscles may act freely and without the least possibility of cramp or restraint about them.

Do not let slow practice become a mere note playing. Listen attentively for quality; read far enough ahead so that every note and chord will be clearly in mind before it is executed; observe every mark of expression; and note that the intended effect is apparent in your rendering; in fact, let no detail of the piece escape your attention; and you will be surprised at the amount of interest and pleasure which may be derived from this very slow practice. Many of the details, which ordinarily escape one's attention, take on an added meaning; while your music gives added pleasure both to yourself and to your listeners.

To master a difficult rapid passage, follow Thayer's precedent of selecting a rate of speed more than one-fourth that at which the piece is to be executed. All fingers, when in action, should be kept high off the keys. As each is required, let it drop with the quickest possible stroke, using only the strength of the finger muscles to bring it down. This rapidity of muscle action, under perfect control, after going through the passage, in this manner several times, try it once at a faster speed, for improvement. Then repeat the operation and the difficulties will soon disappear.

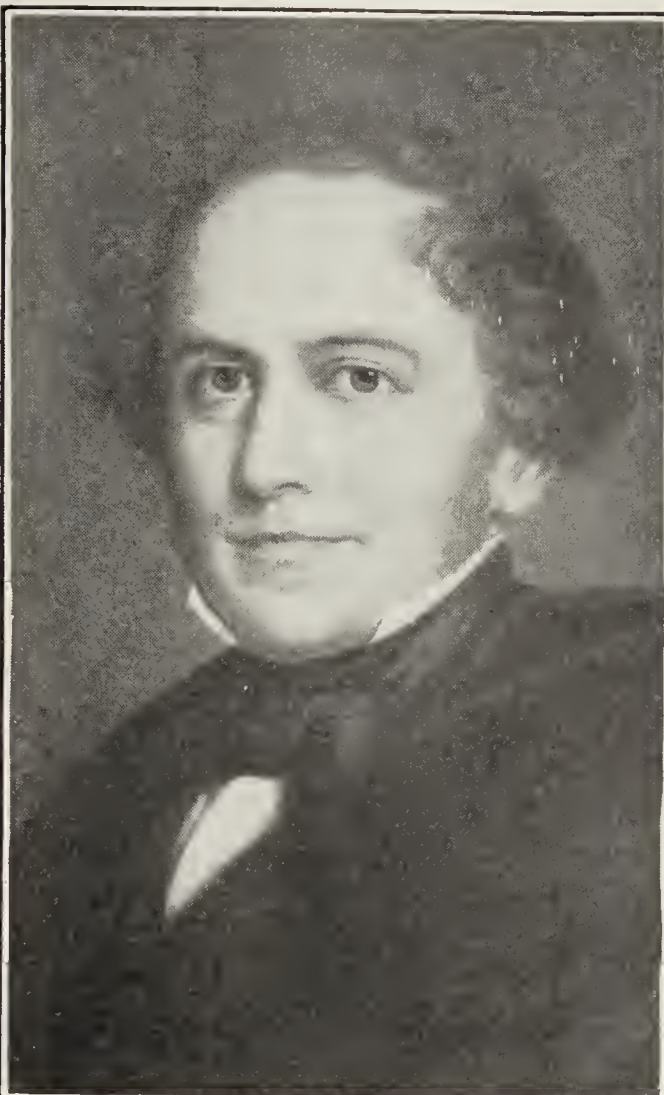
Of all the liberal arts, music has the greatest influence over the passions, and it is that to which the legislator ought to give his greatest encouragement. NAPOLEON, at *St. Helena*.

Gallery of Celebrated Musicians

World Famous Violinists



Mischa Elman



Rodolphe Kreutzer



Fritz Kreisler



Efram Zimbalist



Ottakar T. Sěvčik



Ferdinand David

IMPORTANT NOTICE TO ETUDE READERS

THE ETUDE Gallery of Musical Celebrities has been continued for forty months, during which time two hundred and forty portrait biographies of the world's most distinguished masters of music have appeared. Naturally, the series must be discontinued shortly for lack of material. However, when ever sufficient material is available we shall present another series. In the meantime, we shall give occasionally a short series upon position at the piano with keyboard portraits of the great virtuosos. In the Fall THE ETUDE has prepared to publish another feature series which we confidently expect will be received with even more interest than the Gallery.

FRITZ KREISLER.

(Kryse'-ler.)

KREISLER was born in Vienna, February 2, 1875. He first appeared in public when seven years old. As a rule students are not admitted to the Vienna Conservatory until fourteen, but as a concession to his genius he was admitted when seven. His teachers at Vienna were Hellmesberger and Auber. He also studied at the Paris Conservatory under Massart (violin) and Délibes (theory). He won the greatest distinctions at both conservatories, and after a few years' further study, visited America with Moritz Rosenthal in 1889. Then for some years he gave up his musical career; he studied medicine in Vienna, art in Paris, and finally passed a stiff army examination and became an officer of Uhlands. On resuming his violin concert career he made his *début* in Berlin with startling success in 1899. Again he came to America, and won even higher praise here than at home. His London *début* in 1901 won a further confirmation of the American verdict, and from that time he has advanced steadily in the estimation of all competent musicians. He has rapidly come to be considered as the foremost of the younger violinists, as he not only possesses unlimited technique, but is also a musician in the broadest sense of the word. Many of his arrangements, notably that of Dvorak's *Humoreske*, are freely used by violinists, though he has done little original composition.

(The Etude Gallery.)

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RODOLPHE KREUTZER.

(Kroitzer.)

KREUTZER was born at Versailles, France, November 16, 1766, and died at Geneva, June 6, 1831. He studied the violin with Stamitz, but owed more to his own natural ability. At the age of sixteen, through the favor of Marie Antoinette, he played first violin in the Chapelle du Roi, and later became a member of the orchestra at the Theatre Italien, where his first opera, *Jeanne d'Arc*, was produced. During the Revolution he was frequently called upon to compose *operas de circonstance*, which he did with credit. His friendship with Beethoven dates presumably from his visit to Vienna in 1798, but it was seven years later when Beethoven dedicated to him the famous "Kreutzer" sonata for violin and piano. Kreutzer was professor of violin at the Paris Conservatoire from its foundation in 1795, and after he returned to Paris from Vienna, he and Baillot drew up the famous *Methode de Violon*. His educational work was of the greatest importance, and the Kreutzer Studies are universally recognized as invaluable. He held distinguished posts both under the First Consul and under Louis XVIII, and became chief conductor at the Academie from 1817 to 1824. A broken arm compelled his retirement in 1825, and his last years were embittered by loss of prestige. His compositions included many operas, and also orchestral music, besides works for his chosen instrument.

(The Etude Gallery.)

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MISCHA ELMAN.

ELMAN was born at Talnoy, Russia, January 21, 1891. He studied at the Royal Music School in Odessa under Fiedelman, first appearing in public in 1899. Professor Leopold Auer was a member of the audience, and at his suggestion Elman went eventually to St. Petersburg in 1901. He came under the personal supervision of Auer and made immediate progress. Elman's *début* was made in Berlin, 1904, and his success was immediate, bringing many engagements all over Germany. The following year he appeared in London, and the success he had already achieved in Germany was repeated in England. His first tour of America took place in 1908, and American audiences at once endorsed the opinions of Europe. Few musicians have achieved so fine a reputation at such an early age, and there appears to be little doubt that Elman's future career will be as successful as that of his prodigy days. At first his style of playing naturally showed the influence of his brilliant teacher, but latterly he has developed a style of his own which marks him out as an artist of great individual attainments. His repertory includes all the great violin concertos and solos. The violin which Mischa Elman used as a boy was a small Nicolas Amati; latterly, however, he has used a Stradivarius, dated 1727. This instrument is in a fine state of preservation.

(The Etude Gallery.)

FERDINAND DAVID.

(Dah'-veed.)

DAVID was born at Hamburg, June 19, 1810, and died suddenly while on a mountain excursion near Klosters, July 18, 1873. He studied two years (1823-4) under Spohr and Hauptmann at Cassel, and made his first appearance at the Gewandhaus, Leipzig, with which he afterwards became so closely associated in 1825. He became a member of the Königstadt Theatre in Berlin (1827-8), and first became acquainted with Mendelssohn. He spent a few years in Russia, but when Mendelssohn became conductor of the Gewandhaus concerts in 1836, David was appointed concertmeister, a position he retained until his death. He was also appointed violin professor under Mendelssohn when the Conservatory was founded in 1843. His educational influence was great, the two most famous of his many distinguished pupils being Joachim and Wilhelmj. David composed five concertos and a number of other works for the violin, besides two symphonies and an opera. The *Violin School* contains much invaluable pedagogic material which was the direct outcome of his experience at Leipzig. David deserves special praise for his work in reviving the works of eminent violin players of the old Italian, French and German schools, and for his excellent editing of most of the great violin classics. In his own playing he combined the piquancy of the modern school with the solid merit of Spohr.

(The Etude Gallery.)

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OTTOKAR SEVCIK.

(Safe'-chik.)

SEVCIK was born March 22, 1852, at Horazdowitz, Bohemia. He studied first under his father, and then under Anton Bennewitz at the Conservatory of Prague (1866-70). After graduating he gave concerts in Prague, and eventually made his *début* in Vienna in 1873. At the beginning of his career he suffered many hardships, but he eventually achieved some success in Russia, which led to his being appointed violin professor at the Imperial Music School in Kiev, 1875. He remained there until 1892, when he accepted an invitation from his old teacher, Anton Bennewitz, who was now principal of the Conservatory, to return to Prague as chief violin professor. Good luck attended him by providing for him a brilliant pupil in the person of Kubelik, but any lingering suspicion that Sevcik owed his success entirely to this circumstance was dispelled by the publication of his remarkable *Violin Method for Beginners*, and by the success of Kocian, Marie Hall and other pupils hardly less noted than Kubelik. His principal success has been in developing the technique of the violin, which he has systematized far in advance of anything previously attempted. His "semitone system" ensures an early development of correct intonation, and leaves the student free to develop bowing technique. Since 1909 Sevcik has been head of the violin department at the Vienna Conservatory.

(The Etude Gallery.)

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EFRAM ZIMBALIST.

ZIMBALIST was born at Rostoff-on-Don in 1893, and commenced to play the violin at the age of seven. After playing in his father's orchestra, he entered the St. Petersburg Conservatory, where he remained for six years under Leopold Auer, the teacher of Mischa Elman and Kathleen Parlow. At the conclusion of his studies he won a prize of 1200 roubles and a gold medal presented by the Russian Government. On this occasion his diploma was endorsed "Incomparable." He made his *début* with the Beethoven Saal in Berlin with the Berlin Philharmonic Orchestra. His success was so great that he was almost immediately given a hearing at the Queen's Hall in London under Arthur Nikisch, and later with the London Symphony under Dr. Hans Richter. His success was immediate, not only in England and Germany, but also in France and Russia. Zimbalist made his American *début* in Boston, October 27, 1911, and has not failed to win as much admiration here as elsewhere. There can be little doubt that Zimbalist is destined to be one of the world's great violinists, as he not only possesses complete technical equipment and sound musicianship, but he also possesses that magnetic quality known as "personality," which plays so large a part in establishing popular favorites. Wherever he has appeared so far he has won immediate success.

(The Etude Gallery.)

Tributes of Noted Musicians to the Memory of the Late W. S. B. MATHEWS

the last issue of THE ETUDE we gave a short obituary of the late W. S. B. Mathews. Limited space prevented our giving sufficient space to the memory of the famous educator who has done so much to lighten the burden of thousands of teachers and students in America. Mr. Mathews had been engaged in conducting a series of correspondence courses at the Columbian Conservatory at Dallas, Texas. He had been in excellent health for a man of his age. On March thirtieth he started on a journey to his home in Denver, and while on the train was seized by an acute form of kidney trouble. He was unable to reach his home, but passed away on the first train.

Our readers will surely be gratified to read the tributes paid to Mr. Mathews by many of the noted musicians who knew him:

E. M. BOWMAN.

The death of W. S. B. Mathews is a grievous personal loss to me. Our acquaintance began many years ago at one of the meetings of the Music Teachers' National Association, where he was ever conspicuous and inspiring worker. He was one of the most fluent writers I have ever known, and his equipment in knowledge, illustration, anecdote and repartee was phenomenal. No matter what subject of musical thought was being discussed at the national meetings, Mr. Mathews was always ready to speak on the question in a way to enforce his opinion and exert influence. And let it be remembered that his views, his teachings, his literary style and his career as a musical journalist have been unfailingly constructive and uplifting. Thousands of young teachers and students who were accustomed to read his contributions to musical journals will greatly miss his good advice, his explanations of knotty points and the breezy good humor which always permeated his writings. As a conversationalist he was delightful. He was modest, sensitive, unselfish, always alert to do something to make others happy or successful; he could tell hosts of good stories and would also listen while someone told him one of which the Mathews story had "redeemed" him. We shall miss him, but we shall remember that he has made his day and generation brighter for his having lived and labored therein, and for this we shall ever be grateful.

LOUIS C. ELSON.

With pleasure I reply to your request for a short appreciation of the character and career of Mr. Mathews. It is all very well for the modern great musicians like Liebling, Joseffy or Sherwood to receive credit for their influence on American music, but Mr. Mathews exerted a great influence for music at a time when America was musically as far from the Sahara. Long, long ago his articles over the pages of "Der Freischütz," in *Dwight's Journal of Music*, were points of extremely good and healthy criticism. His indomitable will-power carried him over every obstacle. He had, for example, an impediment in his speech (a hair lip), but in spite of this he at times gave public lectures; and I well remember hearing one of these, and after a few moments being so interested in the subject-matter of his lecture that I fairly forgot the physical defect. He was a most rapid writer, but sure of his facts and his logic; and a teacher who brought fourth advanced pupils; an ornament to the history of American music in criticism, teaching and literature. America has indeed had very few such figures in the history of its musical development.

AMY FAY.

Mr. Mathews was one of the most interesting writers on music we ever have had; clear, brilliant and often exceedingly witty, his articles commanded attention and were eagerly read.

In the broad sphere of his general professional activity he may be characterized as a musical educator in the wider sense of the term. As early as 1869 Mr. Mathews began to contribute to *Dwight's Journal of Music*, in Boston, under the nom de plume of *Der Freischütz*. I remember very well reading his articles



W. S. B. Mathews.

LAST PORTRAIT AND AUTOGRAPH.

under that signature and remarking, "That man has brains."

Every reader of THE ETUDE knows how long and how intimately Mr. Mathews has been associated with that valuable educational magazine and how zealously he made known Dr. Wm. Mason's *Piano-forte Techniques* in it. He lent his cooperation to Dr. Mason in supplying the letter-press, philosophy and general explanations, while Dr. Mason furnished the exercises and the method of their practical application.

HENRY T. FINCK.

I regret to say that as Mr. Mathews lived mostly in Chicago and I in New York, I had few opportunities to meet him. Like all who knew him better, I was impressed at these few meetings by his kindly ways and his genuine modesty. Once we had a "row." I had written for *The Forum* an article on "The Utility of Music," which dealt largely with savages. He wrote some sarcastic comments on it which aroused my ire, and I "talked back" very saucily. But he forgave me, and when, some years later, I asked a favor of

him, he cordially agreed, though it must have cost him considerable time. I read all his books with pleasure and profit, and of his magazine, *Music*, I saved many copies. His name will long be held in honor as that of one of the pioneer musical educators.

JOHN J. HATTSTAEDT.

W. S. B. Mathews was a genuine product of our American soil. In his youth music was in its infancy in the United States, the facilities were limited, the requirements modest. Mr. Mathews, along with the majority of musicians, did not enjoy the musical advantages, which were then only to be had in the older European countries—he was essentially self-made. Nor was this to be deplored. He was not hampered by prejudices and traditions acquired from associations, which always cling to every student who has spent some time abroad.

Mr. Mathews had a keen sense of humor and a rather caustic wit. It was said of him by those who had been hit by his shafts during the times that he was in journalism that he would sacrifice his best friend for an epigram.

Mr. Frederick W. Root told the writer of the following: Upon one occasion it came in his way to write up a concert in which a pianist played a certain selection after the manner of one who does not feel thoroughly prepared—scramblingly and fast, with much use of the damper pedal. Mr. Mathews would not have been willing to seem contemptuous or unkind, but he could not resist this witticism, severe as it was: "Mr. ———— probably felt regarding this selection as Lady Macbeth did upon the occasion of a previous murder, 'Twere well if it were done quickly.'"

CHARLES W. LANDON.

Those who became acquainted with W. S. B. Mathews' brilliant services to musical journalism when he wrote for *Dwight's Journal of Music* in the seventies realized that he was destined to become a powerful force in American musical education. He strongly advocated Dr. Mason's ideas on *Touch and Technique*, and was a great service in bringing that great teacher's principles to wider public attention. Mathews' articles were always inspiring and helpful to the young musician. The subscribers of THE ETUDE surely owe him a great debt for his liberal practical advice and help. There seemed to be no problem that comes into the experience of the piano teacher that he had not worked out previously.

EMIL LIEBLING.

My recollections of the late Mr. W. S. B. Mathews date back as far as 1867. At that early period, while professionally engaged at a small school at Georgetown, Ky., I read *Dwight's Journal of Music*, published in Boston, with great interest, and the Chicago letters, signed *Freischütz*, attracted me especially, as they were remarkably bright, breezy and invariably full of valuable suggestions. When I settled in Chicago, in 1872, I met the redoubtable *Freischütz* in the person of Mr. Mathews, and we became very good friends. As a critic he was ever considerate and encouraging. His editorial work was of the highest order and the discontinuance of his magazine *Music* was a real loss to our musical interests. He possessed the rare gift of recognizing the needs of the general public and the ability to supply them by popularizing great problems and valuable information without superfluous technicalities. He was quick at repartee, a good friend, a valiant fighter.

The influence of Mr. Mathews was actively exerted at a time when music in America was in its formative period. He upheld a high standard and lived to see his views vindicated. I always considered him one of our most forceful musical representatives, and sincerely regret his passing away.

DR. S. N. PENFIELD.

I first met Mr. Mathews in Chicago after returning to this country from a somewhat extended period of study abroad. I learned to know, respect and admire him highly, and I have ever since followed his career with great interest. His rise was steady and rapid, and he achieved and occupied for many years a prominent and unique position in the musical world, and this in spite of certain handicaps. He founded and conducted for years the monthly magazine called *Music*, which discussed musical topics on a genial, lofty and dignified, yet fearless, plane. But Mr. Mathews was perhaps most widely and favorably known as a pedagogue and musical educator. He was a highly successful piano teacher. Few more so than he. Meth-

and systems he sized up infallibly. He had no patience with impractical ideas, and charlatanism found him an implacable foe. His contributions to the columns of *The Etude* and other musical journals were always lucid and helpful, and, with their little touches of wit and humor, were decidedly readable. Taken all in all, Mr. W. S. B. Mathews has left a very large vacancy which it will be difficult to fill.

ALBERT ROSS PARSONS.

No one who knew W. S. B. Mathews intimately could fail to recognize in him the same personality that is disclosed in his *Popular History of Music*, namely, a musical educator of the broadest and most sympathetic type. Always seeking for the truth in art, and gifted with the ability to recognize it with both heart and mind, his life and work will long afford a standard of comparison by which to test the work of his successors in the popularization of scholarly knowledge and whole-souled appreciation of what is truly great and good in the music of all times. As an example of what I mean I may refer to his intimacy with the late Dr. Wm. Mason, with whom he collaborated in the production of Mason's most important works on pianoforte playing. In spite of this, Mathews, in his *History* (1891), gave frank and warm recognition to the high worth of the compositions of both Wagner and Liszt—a worth that noble-souled Mason was never able to concede to those masters. The musical world has come around to the position taken by Mathews in his *History*. Yet if anyone could have influenced Mathews' judgment against his own convictions, it would have been his close and honored friend, Mason.

The only enemies Mathews made in his professional work were ambitious men, who thought more highly of their compositions than he was able to think. Time has proved his judgment as sound both as to their unimportance and as to the greatness of Wagner and Liszt, concerning whom he never hedged in the expression of his convictions.

LOUIS ARTHUR RUSSELL.

It was with deep regret that I read of the death of Mr. Mathews. The loss of this great educator is a real calamity in the field of American music, as I doubt if any one man may be said to have wielded so wide and helpful an influence over our music students as he.

Mr. Mathews' books, and his countless magazine articles, were of the most helpful and inspiring sort; he seemed to grasp the spirit of music and to be able to impart to others much of the meaning of the "inner voice" of our art, yet, with all of this fine feeling, keen perception and lucid interpretative power, he also had a splendid appreciation of the practical element of music study. His sincere study of practice methods developed a trait in his nature which has been of profound assistance to many of the music students of America.

Mr. Mathews' earlier books on music, such as *How to Understand Music* and *Music, Its Ideals and Its Methods*, I consider masterpieces, especially considering the conditions of the music world of America at the time of their writing.

I believe that all real American musicians, especially those who are of American training, owe a great debt of gratitude to this distinguished man, and I am glad to pay this slight tribute to so good a friend, generous an opponent in discussion and so broadminded an educator and author as W. S. B. Mathews.

JULIE RIVE-KING.

Mr. W. S. B. Mathews' distinctive talents as a musician, a teacher and as a critic can never be forgotten by those who had sufficient opportunity to become familiar with them. His work was altogether extraordinary in that while he was not known as the pupil of any world-famous master, he made a greater reputation and established a firmer position than thousands who had opportunities to study with the so-called masters. He was an original thinker, and his work was always forceful and constructive. My late husband was a great admirer of Mr. Mathews' ability, and his death is a great shock to me.

WILSON G. SMITH.

It gives me sincere pleasure to respond to your letter requesting a few words of tribute to the memory of our recently deceased colleague, Mr. W. S. B. Mathews.

Probably no name is more revered than his among the rank and file of the teaching profession, and that deservedly.

For the past thirty years Brother Mathews has been the Delphic oracle to whom the overburdened teacher has turned for counsel and advice. The immense amount of good he has done through his correspondence letters in *The Etude*; the crooked ways he has made straight, and the clouds of discouragement he has lifted with the sunshine of his good advice are only known to those who have benefited by his ever-willing and helpful pen.

As musical litterateur, editor and advisor his place will be hard to fill, and the uplifting tendency of his manifold activities will for long remain an enduring monument to his memory.

'Tis said that fame is but a laurel wreath upon a grave. Mr. Mathews' fame is of more enduring kind—it lives in the memory of those he has helped along the weary path of musical professionalism.

N. COE STEWART.

Long association in educational work, as well as close personal friendship, makes the death of W. S. B. Mathews a deep personal loss. In my work as President of the Music Teachers' National Association I had learned to depend upon the excellent judgment of Mr. Mathews in many important subjects. We had taught practically "side by side." Years ago in Ohio Mr. Mathews, Mr. Presser and myself conducted a very successful Summer Normal School, which produced excellent results. Mr. Mathews' mission was one of uplift. His sound musical knowledge, combined with his remarkable literary gifts, made him the most useful man of his time in American musical progress.

GEORGE P. UPTON.

By the sudden death of W. S. B. Mathews the world of music has lost a useful, industrious and influential worker. I had known him for many years; first, as an organist in Chicago and prominent factor in its early concerts, and a teacher of widely recognized merit; second, as a musical critic, who succeeded me when I resigned that position after forty years of service for the *Chicago Tribune*; and third, as the founder and editor of the periodical known as *Music*, which he conducted for several years with extraordinary success, editorially if not financially, and as a contributor to musical literature in general. In all these capacities he showed himself a well-trained musician and musical scholar. Though a skilful organist and teacher, thoroughly versed in technic, vocal and instrumental, I should claim for him the highest credit in what he accomplished by his pen, both as critic and author. The only cause for the suspension of his magazine was its superior excellence, but what he has written in its pages and elsewhere remains as testimony to his musical learning, excellent taste, sound judgment and wholesome advice and suggestion.

DR. F. ZIEGFELD.

The strong, potent influence of W. S. B. Mathews for the advancement of music was felt throughout America. His writings on musical subjects were virile and big with the understanding of a man who knew and loved his subject. Through his association with the Chicago Musical College, where he was for many years a lecturer in *History of Music*, I learned to know him intimately, and was brought to an appreciation of the wide scope of his knowledge. He was not only a musician, but was a scholar in the larger sense.

INSTRUCTIVE MUSICAL FACTS.

It is said that Darwin, the great English scientist, once heard that music had an influence on plant life. In order to test the theory he hired a man for several days to play a bassoon near the plants.

Anton Bruckner, the Austrian composer, was so enthusiastic over his work that once he commenced to play it was difficult to stop him. He once competed for the post of court organist at Vienna, each candidate being allowed twenty-five minutes, and played for over an hour before the judges could stop him. Once at the Crystal Palace, in London, he played until he exhausted the organ-blowers and the wind gave out.

Leschetizky is said to have once made a wager that he would teach his servant, a man of no musical ability, to play a Chopin nocturne with taste and correctness, and he succeeded.

In Solomon's temple, according to Josephus, there were 20,000 harps and psalteries of solid copper and 20,000 trumpets of silver.

IS MUSIC A NOISY ART?

BY FREDERIC S. LAW.

AN old German singing teacher of mine, whose sense of hearing was exceptionally acute, used to say with a sigh, "Oh, music is such a noisy art! I could make my choice again I should rather be a sculptor than a singer, then I could follow my art in silence and spare my ears."

It is indeed a disadvantage that the study of music cannot be pursued without taking one's neighbor willy-nilly into confidence. It is hardly possible to pick up a newspaper without seeing a gibe on some subject in the funny corner. But the question is really growing serious, though musicians, who in a world of their own, are apt to consider the light of a time-honored joke to which they must submit as one of the penalties of their profession. With the increasing interest in music and the consequent concentration of music students in large centers of population the matter assumes a phase that calls for earnest consideration. In this country it has hardly gone beyond the restraining influence exercised by the instinctive good sense of musicians and their forbearance for the susceptibilities of others, but recently the courts have been appealed to, with the result of a victory on the side of the complainants. In New York a father was obliged to suspend the piano studies of his daughter in order that a sick neighbor might have a chance of recovery.

IS PROLONGED PRACTICE NECESSARY?

There is but little to wonder at in this decision. The young lady was said to practice fourteen hours a day, and it can well be seen that continuous such immoderate, and really scandalous, application might readily have a fatal result in the case of one so young, not to speak of the inevitable annoyance to those strong of health and nerves. There is no doubt a much exaggerated impression in regard to the utility of practice; unluckily it prevails among those who are not qualified to judge artistically by any practice, and who endeavor to make up for lack of talent by hours of mechanical and soulless toil. Josef Hofmann, whom many consider the foremost pianist of the day, practices an hour and a half a day, while Paderewski practiced more than four hours.

It is a great pity that musical skill cannot be acquired without interfering with the peace and repose of others. In Europe it has aroused serious discussion. In Berlin the hours in which music can be made are legally fixed and cannot be extended without penalty. In Paris a prominent statesman advocates the segregation of all who play the piano in a certain part of the city, in order that those living in other quarters may be undisturbed. It has also been proposed that all students of music, whether vocal or instrumental, who require daily practice, cannot at the end of one year of study present a board of unprejudiced examiners that they are really musical should be forbidden to practice on pain of imprisonment. It is urged that such a law would reduce the volume of noise in cities, and contribute to soundness of nerves and save parents and guardians hundreds of thousands of dollars, as well as protect the general public and social assembly from the tortures inflicted by half-baked musicians, thumpers, scrapers of catgut and howlers of a few songs.

It will do no harm for the younger generation of musicians to reflect that what is fun for the musician is not always fun for the frogs; that their music is probably not so attractive to all ears as to their own. A little tact and good judgment in the choice of hours and seasons for the necessary tedious drudgery and unavoidable work of repetition will be found to smooth over many a situation that otherwise become very unpleasant.

This in the long run would be found to produce better results than the wily trick played by Liszt's pupils on one occasion during his long residence in Weimar. The great concourse of these became so annoying by reason of their incessant practice that the town council passed an ordinance forbidding anyone to play the piano unless the windows of the room were closed. During the warm weather this proved so oppressive to the players, that while they kept the letter of the law in allowing the windows to remain down they broke it to the ear—by removing the panes!



All About Rests

By DR. ORLANDO A. MANSFIELD

Orlando A. Mansfield, long engaged in musical work in England, will shortly take charge of the music at Wilson College, Pa.—EDITOR OF THE ETUDE.]

"REST," says Dr. C. W. Pearce, "is a characteristic which indicates a temporary silence or cessation of sound." Music, like speech, has its alternations of sound and silence. That silence in music is a matter of considerable importance is inferred from a saying attributed to Mozart, that the greatest element in music is silence. "Have we ever considered," asks the Rev. J. Brierley, "the significance of a rest? In an orchestral performance there is a moment when the sound ceases. The musicians are bending over their instruments; the conductor is waving time with his bâton, but no note emerges. What is this silence? It is not an interruption. It is a part of the music. It is as eloquent, as necessary as any preceding or following crash of sound. It is not the end; it is full of the anticipation of something to follow. It is a passivity which has all the activities, latent, buried in passivity which enhances the value of these activities; which is needed for their full expression."

The dear old lady who sweetly advised a public teacher to "cultivate the pause," must have had an ear for the significance of rests. Indeed she was only unconsciously echoing the sentiments of the old Italian theorist, Franchinus Gafurius. In his *Practical Music*, of 1496, says that rest "was invented to give a necessary relief to the voice, and a sweetness to the melody." So old Andrew Malcolm, in his *Treatise of Musick* (Edinburgh, 1721) says, "As silence has very powerful effects in *Oratory*, when it is rightly managed brought in agreeable to circumstances, so in *Music*, which is but another way of expressing exciting passions, silence is sometimes used to the same purpose."

The Neume notation, the notation of the 4th to 10th centuries, and even later, appears, says Riemann, "to have had no rest signs," although the importance of rests was known to Greek theorists, and signs were provided for the expression of silence. As a writer in the *National Encyclopedia* observes, "the invention of rests was almost contemporary with the invention of notes." By the end of the 15th century most of the modern rests in use, their forms being more or less identical with those which we are now familiar.

Examining the various kinds or types of rest (an *Pausa*, French *Silence*, German *Pause*), it can be seen that there is a rest equivalent in time to each variety of note. As silence cannot be pitched or intensified, but only duration, a rest has no absolutely fixed position on the staff, the position of the silence it indicates being represented by its shape.

It will also be seen that whole and half rests have similar forms but different positions; that there is no difference to a note which way its head is turned but it makes all the difference between a quarter rest and the eighth note rest; that the stems of notes may be turned up or down, but the stems of rest are never turned up; and when only one part is being written on a staff rests are placed between the third and fourth lines.

A rest longer than the whole rest is made by placing the oblong block across the third space. In order to be equivalent to shorter notes than the whole, rests may be written with more than one head. These rests, however, are rare.

Prolongation of rests may be made by means of dots and pauses as in the case of notes. A dotted rest is seldom used except to represent

an incomplete accented portion of a measure or a beat in simple time as in Ex. 1.

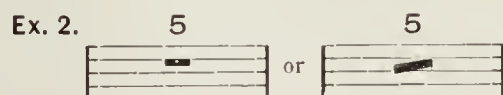
Ex. 1. Mendelssohn. Fugue in B \flat —Op. 35, No. 6.



In compound time silence for a dotted beat is represented by two rests, the first equivalent to the beat, the second to the dot, thus in 6/8 time, silence for a dotted quarter note would be represented by a quarter rest followed by an eighth rest. A hold or pause over a rest lengthens it according to the discretion of the performer, again as in the case of a note.

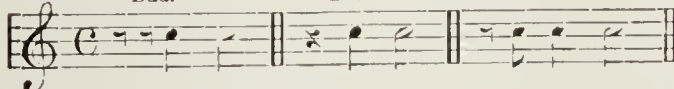
A PARTICULAR TREATMENT.

The whole rest is used for silence for a whole measure, whatever the length of the latter may be. Formerly the whole note rest was used for silence for two measures. But the modern practice is to write, for silence for more than a bar, a whole rest or an oblique line, writing over it the number of silent measures required, as in the following example:



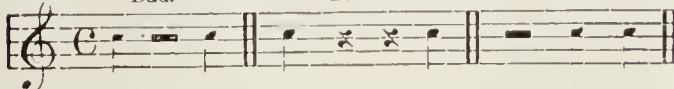
When silence is required for some portion of a measure we begin to discover that rests have not only particular treatment but they also have special notation. Thus, no rest less than a beat should be written, unless to complete an already partially finished beat.

Ex. 3. Bad. Good. Good.



Also no rest should be greater than a beat unless that rest be placed upon an accented beat:

Ex. 4. Bad. Good. Good.



This is but another way of saying that rests greater than a beat should not be placed upon unaccented beats, and that no rest should be allowed to overlap an accent or the accented portion of a beat. Lastly, in addition to what we have already said as to the notation representing silence for the length of a dotted beat, we must add that a single rest is never allowed to denote silence for two beats in any simple triple time. Thus a whole rest is never used in 3/2 time, nor a half rest in 3/4 time, nor a quarter rest in 3/8 time.

THE "PERFORMANCE" OF RESTS.

The late Henry C. Banister, at one time Professor of Harmony and Composition in the Royal Academy of Music, London, has said, "One of the commonest faults in musical performance—one of the most frequent ways of playing or singing out of time—is the *clipping* (not waiting the full length) of dots and rests."

Nor should it be imagined that the impression of rests is nothing more than mere silence. Dr. Hugo Riemann tells us that "a rest occurring on the principal beat of a measure produces a deeper

effect than one placed on an unaccented beat. A rest in the *crescendo* section of a phrase is more intense than one in the *diminuendo* section. This is especially the case with rests which eliminate the beat, whereas those which only abbreviate the beat, and, *a fortiori*, those which merely separate notes for *staccato* playing, are of only moderate effect." M. Mathis Lussy, in his treatise on Musical Expression, suggests that there should be a *rallentando* on the rests separating final chords, as in those found in the last two measures of the first movement of Beethoven's Sonata in C minor, Op. 13. And, of course, all rests occurring in passages played either *rallentando* or *accelerando* share in the greater or lesser value which would be assigned to their equivalent notes in such passages.

There is also an influence which rests exercise upon the notes after which they are placed. This is that a note followed by a rest should be made a very little shorter than its real value, the time taken from the note being given to the rest. This, however, like many other points, needs careful treatment lest its too rigid observance produce a pedantic performance or a caricature of the composer's intentions. Accuracy, absolute and unflinching, is the first requisite in practical performance; style and effect, although equally important, must follow after. As old John Arnold said, in the preface to his *Complete Psalmodist* (London, 1769),

"Therefore, unless
Notes, time and rests
Are perfect learn'd by heart.
None ever can
With pleasure scan,
True time in *musik's* art."

ARE YOUR PUPILS YOUR FRIENDS?

BY ERNST VON MUSSELMAN.

"CAN you look upon your pupils as your friends? If not, why can't you?"

Not long ago the writer made an interesting pilgrimage into the workshop of an unusually prosperous teacher of music, and the above rather pertinent question framed itself ere a thought for the words themselves. There was a sudden lifting of brows, we felt the close scrutiny as if in search for a motive to the question, and in the moment we feared for the safety of our hasty query, but gentle courtesy prevailed, and the answer was believable by reason of the kindly gleam behind the words.

"I hope that each and every pupil is a friend of mine for I have tried sincerely to be a friend to all of my pupils." Simple words they were and given no less earnestly, yet there was no need of further proof than to go out among his class and find that same genial air of confidence prevailing upon every individual member of it.

Pupils go to a teacher for the sole purpose of learning under proper guidance. They do not enter one's class and pay out their money merely to be scolded and tyrannized into a supposed subjection. These young seekers after knowledge are human just as you are. More than this, they are extremely sensitive, especially when trying to master a difficulty. To rave over their shortcomings means to magnify them in their own minds to such an extent as often to interfere with the desired progress. We have seen this occur again and again, even pupils of brilliant promise succumbing to the inhumanity of the tyro only to be picked up later and reassured by another teacher with more kindness of heart. A kind word will point out an error just as surely and effectively as an ill-natured one; even more important, personally, than this, is not the courtesy of gentility worth one's while?

We do not deny having witnessed the production of brilliant pupils by means of both styles of teaching, but to anyone who has ever associated with the pupils of a large college, there comes ample opportunity for studying the real effect of the teacher upon the pupil. Raging antics are momentarily amusing to some, but after a while even those few become disgusted, especially after seeing that it is an unnecessary quality and that Herr So and So is very successful and very kind. With the kindly mannered instructor you will always find an enthused pupil, which is proof that a vicious temper is not synonymous with greatness in teaching. The same observation has proven that unkind treatment never holds pupils, and that sooner or later they will drift to a more considerate instructor and be the happier for having made the change.

HOW THE MIND SHOULD GUIDE THE BODY IN PRACTICE.

BY R. M. BREITHAUP.

Translated and adapted from an article in *Die Musik* especially for THE ETUDE by Theodore Stearns.

Two questions, intense and insistent, present themselves: "What shall I practice?" and "How shall I practice?" The normal development of the bodily functions and the gifts with which one is naturally endowed from birth are attained and emphasized by the simplest exercising of natural practice. The child strives at first to satisfy his desires and his will. His consciousness is aroused when he is about three months old, and after the second or third year is passed he has learned to walk, talk and observe fully.

At the age of seven his brain is fully developed—the necessary fertility, of course, coming later. Nature surrounds him in his first stage with thousands upon thousands of delicate, unseen yet powerful threads of influences which arouse the perception, awaken latent instincts, stir the child's imagination and innermost faculties, unnoticed for the most part by those about him, and in general form the character and accustom the body and the mind into a sub-conscious activity, as pronounced as it is, thus early, systematic.

Now this gradual awakening is attended by the heavy sense of strife, effort and work. All routine is, curiously enough, a hard fight. Nature, foreseeing perhaps the far future, early surrounds the child's unconscious efforts with all manner of invisible hindrances to further develop the head, heart and hand. It is not an easy matter to be born and to grow up.

In this, ability to overcome obstacles, lies, thus early, the true gift of being able to practice; and to steer clear through the primitive yet exceedingly complicated childhood paths provided by Nature breeds undoubted success for the after-man. The first baby step, for instance, even the first grip, requires repeated attempts until firmly established into automatic precision—the precision of experience.

And the dangers to the infant mind attending that first step would be gigantic to a grown-up could we but fully understand them. It is a heroic and Spartan training that the invisible mother presses upon her tiny pupils, yet we all passed through it.

Manual velocity, or technic, such as piano playing or singing, is really but a continuation of this early bodily practice of the child. It is a sort of nerve-gymnastic, and the better the body has struggled (that is, the nerves and the muscles) to attain their perfect and responsive freedom, just so the routine of musical practice will be more quickly and perfectly mastered later on in life. Like the lump of ore from the mines, the smelting, hammering and forging process goes consistently on until the final strands of delicate metal work emerge in the shape of full and reproductive artistic results.

PRINCIPLES OF PRACTICE.

All attempts at musical technic are, at first, purely imitative, no matter whether independently carried out or with the help of others. "Methods," "Schools," practice and custom follow in the natural course of training, either as a pleasure or a duty. An optical impression arouses an impulse to attain something or to reproduce it. This desire is, by a combination of mental and physical force, telegraphed throughout the brain and body, and if the child has learned the Spartan lessons bravely, the man's mind and muscles will respond quickly and good practice immediately results.

The principles of practice consist therefore:

1. In a rapid and correct performance of the optic or acoustic faculties in recognizing tones or sounds.
2. In the perfect working freedom of the various nerve centers.
3. In the correct and sympathetic ability of the muscular action to respond quickly to the task imposed upon it.

The principal trouble with all beginners and with all technical practice is the inability to control the concentration and the consciousness at one and the same time. A further trouble is that of controlling with swift and sure certainty the necessary bodily functions requisite for obtaining the exact movements desired. (The fourth or fifth finger, for example.)

Let a person pick up a violin for the first time and see how excessively awkward he is with it. Only after a long time can he accustom his arms and hands sufficiently to begin to feel at home with the instrument in his grasp. In short, all difficulties may be traced to an inexcusable and lamentable lack of bodily control.

Practice is again handicapped by our conscious and unconscious ignorance of its important purpose. Take, for instance, the singer. With the mere tone production the average absolute ignorance of our simplest and most important bodily function is pitifully typical. Out of one hundred singers, ninety-nine not only breathe incorrectly but also do not seem to know how to utilize their breath to produce a mere tone. They have absolutely no conception of combining the use of their breath with the muscles of the chest, nor do they appear to realize the elastic expansive ability of the latter; yet it is all there—born in them.

Just so with the pianist or the violinist who has never thoroughly mastered his arms, hands and fingers, and who, after repeated weeks and months of hard work with attempt and failure going hand in hand, comes to the conclusion that his awkwardness is not because of the instrument but is really only the awkwardness of never having sufficiently mastered his body and practicing with it to master its wonderfully responsive component parts which have been waiting so patiently to be mastered all these growing years!

In our schools we are clever enough to educate our understanding and at the cost of the freedom and the health of the body. There is no comparison between the training of the intellect and the natural development of the body, and only recently, as is being done in Sweden, are we learning to teach the school children how to practice breathing, how to speak, enunciate and sing correctly, and to train the ear and rhythmize the body into perfect and artistic control through the medium of music. Sporadically such training is here and there attempted, but not yet is it brought into the universal system that it certainly should merit.

We find that girls take to piano playing better than boys because they are naturally more nimble. Their busy fingers with the needle, their aptitude for grace and elegance, renders them far more susceptible to the requirements of musical motion than boys of the same age who are stiff and bodily less flexible.

THE PHENOMENA OF PRODIGES.

Wonder-children in music, the *ingenia præcocia*, neither fall from heaven nor are they in any way incomprehensible. They are all, without exception, the product of favorable circumstances. They are trained correctly, have learned, consciously or otherwise, to use their little bodies at an uncommonly early age, and the only wonder about them is their secret strength of the will to master technic and the fertility of their brains at so rare an age.

Yet this temporary mastery works havoc with the physical body later, for such premature development, necessitating strong energetic concentration, spends the capital before it has drawn interest. However, their existence proves our theory. Carefully collected data shows that "wonder-children" have:

1. An undoubted pre-existence with music—born with the actual sharpened musical sense; good examples and splendid training, mostly through the father or the mother.
2. The advantage of facility and rapidity of the perception.
3. A simultaneous great facility and speed in their development through the early practical training of the bodily functions.

The practicability of all practice is therefore facility and utility, that is, freedom of the nerves to coöperate with the highest speed of the muscular action. Over all is the great principle of avoiding cramped and stiff endeavor. All troubles take instant wing the moment we avoid the ensnaring nervous tension which strains the entire body into an antagonistic attitude towards the will.

All characteristics such as "pressing," "squeezing," "cramping," "squeaking," and all other similar muscular hindrances are utterly unknown to the body by nature, and great care must be exercised in giving it its free, rightful and natural play.

So much for the physical side of "practice."

SPEAKING of his method of working, Massenet, the famous French composer, tells us: "I work very strangely. To begin with, I never touch a piano. I sometimes spend two years thinking out an opera, and during that time I do not write down a single note. I carry it all in my head, and I compose at all times, even when speaking or dining, at the theater, in a carriage, on a train, everywhere. But my best work is done while I am walking up and down my bedroom, which is my favorite study. Then when the opera is already in my head, I rush off to the country, and there I do write. I write from twelve to fifteen hours a day straight off, without corrections of any kind."

DRAMATIC MOMENTS IN THE CAREER OF THE MASTERS.

TOWARDS the end of the year 1824, Beethoven conducted his last, and as many consider, his greatest work, the *Choral Symphony*. The performance of work was followed by a storm of applause, but Beethoven remained motionless facing his orchestra. Last Mdle. Unger, one of the vocalists, took him by the hand and turned him towards the audience. It was the first time he became aware of the effect his masterpiece had produced. He was too deaf to hear cheering.

Mozart was one of the most generous of men. If he had money he gave it to his friends. If he had none, he gave them his time and labor. Schikaneder, a Vienna impresario, became involved in debt and appealed to Mozart to write an opera for him. The result was *The Magic Flute*, which brought Schikaneder a fortune. He conveniently forgot his indebtedness to Mozart, however, and while the opera was being played to crowded houses, the great composer, in abject poverty, lay dying in a garret, using up the remnants of his strength in a vain effort to finish the *Requiem*.

Few composers have written a work which has made a more general appeal than *The Merry Wives of Windsor*. Yet Otto Nicolai, its composer, died within a few weeks of its initial production, and never had the benefit by a work which had cost him immense labor.

Like his brother musician Bach, and the great Milton, Handel ended his days in blindness. When he conducted his *Samson* in later years, the audience never failed to realize the pathos of the situation when he sang the aria, "Total Eclipse! No sun, no moon!" being sung. It seemed as though the composer in those days when he wrote the work and was in full possession of his eyesight, must have foreseen the fate when for him, too, the sunlight and the moon would be mantled in darkness.

The history of music offers no more beautiful example of a mother's love than the devotion of Gounod's mother to her son. She made endless sacrifices to secure his musical education, and all his life she encouraged him and battled for him. His first real success, however, was not attained until the production of his comic opera, *Le Médecin malgré lui*. Gounod's mother died the day after the first performance, and never knew that her son was to be counted among the world's great musicians.

The year 1840 was an unhappy one for Verdi. At the beginning of April one of his two children died, and a few weeks later the second one also died. Yet this was not all, for the following June his wife was stricken with acute brain fever. She never recovered, and Verdi was left alone in the world. Yet such is the irony of fate that during the time all this was happening, Verdi was obliged by contract to complete the music for a comic opera.

While Haydn attained a respectable reputation comparatively early in life, it was not until his first trip to London, in 1790, that he completely realized the extent of his own fame. It was a dramatic moment in his career when J. P. Salomon, a native of London and a shining light in the London musical firmament, entered his room one evening with the curt announcement, "I am Salomon of London, and have come to take you away. We will close the bargain to-morrow."

The romantic figure of Ole Bull exercised a remarkable fascination upon his own countrymen. His generosity, his doings in America, his genius, all helped to make him a constant topic of conversation. No one was more affected by the stories and legends which were collected round the name of the great violinist. Edward Grieg, then a boy. One day, when Grieg was about fifteen, he saw a stranger galloping rapidly down the road to Landaas. The stranger was none other than the hero of the boy's dreams, Ole Bull. That night Ole Bull listened to the boy's playing, and talked gravely to his father and mother of the future. Finally a decision was reached which must have thrilled the boy's blood like a trumpet call. He was to go to Leipzig!

"A COUSIN of mine in New York, married a French lady in 1855 and brought her to this country. She not only could play the piano but had a piano with her. She was then considered a great kind of marvel but she played little better than the beginners of to-day. In those days pianos were luxuries. To-day they are necessities and you can hardly find a home in any street or lane but has a piano."—Dudley Buck (related in 1896).

CALENDAR OF FAMOUS MUSICIANS FOR JUNE

Robert Schumann

Born June 8, 1810, at Swickau, Saxony.
Died, 1856.

Immortal Composer.

Best known works: Four remarkable symphonies, "the greatest since Beethoven;" Opera, *Geno-veva*; Cantata, *Paradise and the Peri*, imperishable works for piano and many masterly songs.

Richard Strauss

Born June 11, 1864, at Munich, Bavaria.

Eminent Modern Composer

Best known works: The symphonic poems, *Till Eulenspiegel*, *Thus Spake Zarathustra* and *A Hero's Life*; the operas *Salome* and *Elektra*, and many beautiful songs.

Edvard Grieg

Born June 15, 1843, at Bergen, Norway.

Died, 1907.

Greatest Scandinavian Composer.

Best known works: *Peer Gynt Suite*, symphonic dances; a large number of wonderfully characteristic piano pieces and beautiful songs.

Charles Gounod

Born June 17, 1818, at Paris, France.

Died, 1893.

Illustrious French Master.

Best known compositions: The operas *Faust* and *Roméo et Juliette*; the oratorio, *Redemption*; the *Messe Solennelle*; the cantata *Nazareth*, and many successful songs.

Jacques Offenbach

Born June 21, 1819, at Cologne, Germany.

Died, 1880.

Famous Light Opera Composer.

Best known works: The operas *The Tales of Hoffmann*, *La Belle Hélène*, *Orphée aux enfers*, *La Grand Duchesse*, *Madame Favart* and *Barbe-Bleue*.

Carl Reineke

Born June 23, 1824, at Altona, Germany.

Died, 1910.

Eminent Teacher, Pianist and Composer.

Best known works: Excellent piano pieces, several cantatas, an oratorio (*Belchuzzer*), concertos for piano and violin, symphonies, overtures, etc.

MEMORIZING MUSIC MADE EASY.

BY DR. ANNIE PATTERSON.

THE difficulty which some experience in memorizing is often due to the improper use and discipline of the memory in childhood and youth. The exhaustive tests of psychologists and pedagogical experts make it very clear that the faculty for memory is very much more active in children than in adults.

This, however, should not discourage the adult, since by following certain plans and by employing certain mnemonic aids the ability to memorize rapidly and with confidence may be successfully attained. We do not refer particularly to numerical or to other systems which have been devised from time to time to help the sluggish or forgetful. There are simple ways and means based upon common sense which any one can apply to his own work with ease and success. We will now consider the most available of these.

For convenience let us divide the subject of memorizing into three parts: Natural, mechanical (or automatic) and developed.

The natural gift for learning music depends upon the peculiarities of the intellect of the individual and upon his sense of hearing, seeing and feeling. If the student has a quick, retentive ear and the capacity for retaining mental pictures of the musical symbols the work of memorizing is naturally made much easier.

The mechanical or automatic memory is that which comes from many repetitions or plodding. The position and movement of the hands following the musical sequences become so fixed by habit that the fingers apparently play automatically. This is easily proven by the fact that one may carry on a conversation or even read a book while playing certain compositions.

The developed or cultured memorizing may combine both the natural and the mechanical, or it may be something quite apart.

It necessitates the knowledge of melodic and harmonic sequence, innate familiarity with "forms" of musical expression, and, above all, the logical sense of order. It also demands the ability to marshal musical thought, which is seldom absent from any really acceptable musical interpretation.

THE FIRST STEP IN MEMORIZING.

In the case of the young child the teacher's first step should be to train the impressionable ear. The major scale should first be memorized, then the common chord, other less simple sequences and combinations following. Then a little piece—preferably of the folk-tune or rhythmic-melody kind—should be chosen, and the small performer bade to get it "off by heart." The average child will have no difficulty with such tasks. Progressive studies can easily be arranged by an intelligent teacher, all difficulties being graded to suit the capacities of individual children. Most young people, instinctively as it were, soon play their first pieces "without music;" whilst many adults are to be found who know only one or two selections by memory, these having been acquired, well-nigh unconsciously, in childhood.

Automatism no doubt also largely enters into the child's mode of practice, little ones often getting to "pick out" themes and chords by peering among and recollecting various positions of the fingers on the black and white keys. In time this "feeling for" the music becomes mechanical. Indeed the mind must at all times more or less help the ear in measuring distances of stretches, fingering of chords, and so on. It is hard to draw a distinct line where ear ends and automatism begins or supplements. An instance occurs to the writer of a young lady commencing to learn music at twenty-five. Taking a fancy to one of the shorter "Lieder ohne Worte" of Mendelssohn, this pupil, impatient at the task of reading the notes from music, positively committed the phrases, literally bar by bar, to memory upon hearing them played, a natural ear assisting the eye in following sequences of hand-position on the pianoforte. But such a parrot-wise method of memorizing is not to be commended.

The adult learner will best acquire a habit of memory-playing by an appeal to the intelligence. Thus concentration of mind must be cultivated and directed to the task in question, whilst a knowledge of harmony and musical symmetry generally greatly

aids the process. A short fragment should first be chosen for memorization, even if it be but a church hymn or chant. The key and time being firmly assimilated by the mind, the relative position of the opening chords should be taken in with the eye, and then the hands should endeavor to impress on the keys the brain impression thus obtained. A bar or couple of bars should be taken at a time. At first, progress may be slow; but, ere long, with patient perseverance, even the habitually slow pupil will be surprised to note how the memory grows. If often helps to form a mental picture of two or more bars on the music sheet. This, in fact, is what good sight-readers do when "looking ahead."

SOME SUCCESSFUL FAILURES.

DAME FORTUNE is a fickle jade, and plays sorry tricks on those who woo her. She loves nothing better than to frown upon those whom she intends to favor later. She frowned very severely upon Bizet when *Carmen* was produced, March 3, 1875. Before very long, however, she was willing to smile her sunniest upon the lucky composer. Unfortunately, however, there was a slight misunderstanding upon Bizet's part, and he died—some say his heart was broken by disappointment—three months after the "failure" of his greatest work.

Wagner was made of sterner stuff than Bizet, and when the fickle goddess frowned upon him he was by no means inclined to accept her dismissal. Nearly all of his earlier operas were dismal failures at first. *Tannhäuser* was hissed off the French stage. *Tristan und Isolde* was given up as "impossible" after 57 rehearsals at the Vienna Court Opera. In the end, however, Wagner achieved the customary "happy ending" in his love affair with Dame Fortune and lived happily ever after.

Rossini saw an apparently hopeless defeat turned into one of his greatest triumphs when his *Barber of Seville* was produced at Naples, 1816. Salieri, a rival composer, had organized a cabal against Rossini, and succeeded in smashing up the performance. Rossini, however, was not disturbed by his misfortune, and when the singers left the opera house and went to his hotel to condole with him they found him peacefully enjoying a luxurious supper, apparently in the best of tempers.

Probably the most popular opera of modern times is *Madama Butterfly*. Yet when the work was produced at La Scala, Milan, 1904, the audience simply howled with derision. The storm began after the first few bars, and continued throughout the entire performance. Three months later the work was produced in Brescia in a slightly revised form, and from that day on its success has been universal.

Success seems to be with individuals as it is with operas. Caruso sang for years before he became known as the leading tenor of the day. Paderewski spent a long, long period of probation before he gained his present eminence. Liza Lehmann offered her *Persian Garden* to many publishers before she found a place for it in America, and won a wide reputation with it.

CULTIVATING A TASTE FOR THE BEAUTIFUL.

BY HERBERT ANTCLIFFE.

HAVE you ever approached from the sea some of the huge overhanging cliffs which fringe the wide oceans? Some when they see such a sight realize the grandeur of it at once, and the only way in which it does not satisfy their souls is that they desire a fuller view and a closer acquaintance with it. All can grow in the appreciation of such a sight, even those whom it at first repels, and those who are at first unmoved by it. And none at first sight can fully appreciate all the detail which forms the full mass of grandeur and beauty.

The same experiences occur with much of the greatest art work. At first the shallower mind is wearied, the sensitive, highly-strung artistic mind, being unprepared, is repelled, and only the rarely sympathetic mind sees at once the greatness and significance of the work. It is only with a larger and a closer acquaintance that we get a fuller appreciation of the works of the more austere thinkers. But as we learn to know and see the beauty of each detail, we also learn how great is the grandeur and beauty of the complex whole.

Awards in THE ETUDE Contest for Vocal Compositions

Ever since the close of this contest, on March 31, the judges have been busy in going over the manuscripts. In all, there were nearly 1,500 songs submitted, both from this country and from abroad. A most gratifying interest in the contest has been displayed and many excellent songs have been submitted. In fact, there were so many good ones that a final decision as to the songs has been reached with difficulty. We wish to extend our congratulations to those who have been successful and to express our regrets that there were not still more prizes to award. We wish to thank all who have contributed and to wish them all possible success in the future.

The prize winners are as follows:

CLASS ONE. Concert Songs.

First prize, H. W. Petrie (Freemont, Wis.), "Youth." Second prize, J. Lamont Galbraith (Richmond, Va.), "A May Madrigal."

CLASS TWO. Sacred Songs.

First prize, Alfred J. Silver (Birmingham, Eng.),

"The Ninety and Nine." Second prize, Carlo Minetti (Pittsburg, Pa.), "I Heard the Voice of Jesus Say."

CLASS THREE. Characteristic Songs.

First prize, Herbert W. Warcing (Malvern, Eng.), "The Ocean's Pride." Second prize, Mrs. E. L. Ashford (Nashville, Tenn.), "The Changing Sea."

CLASS FOUR. Motto Songs.

First prize, Bruce Steane (Sevenoaks, Eng.), "Cupid's Conquest." Second prize, C. J. Huerter (Syracuse, N. Y.), "Shine Inside."

CLASS FIVE. Home Songs.

First prize, George N. Rockwell (Chicago, Ill.), "A Letter from Home." Second prize, Ernst Krohn (St. Louis, Mo.), "When There's Love at Home."

CLASS SIX. Nature Songs.

First prize, Eben H. Bailey (Boston, Mass.), "Message of the Lily." Second prize, Alfred Wooler (Buffalo, N. Y.), "Flower Maiden."

Study Notes on Etude Music

By PRESTON WARE OREM

GRANDE VALSE DE CONCERT—M. MOSZKOWSKI.

Lack of space precludes our giving this splendid new composition in its entirety, but we take pleasure in presenting the first two principal themes. By repeating the second theme after the first, one may obtain the effect of a complete number. In the original the first theme is preceded by a graceful introduction, also in waltz time; there is also a third theme and subsidiary themes. So much of this composition as is given here is sufficient to demonstrate its general excellence. The principal theme is one of those melodies which haunt one after even a single hearing. The second theme is a fine exemplification of the modern treatment of double note passages. Further mention of this piece will be found in other departments.

ON FAIRY BARQUE—C. J. HUERTER.

The composer of this piece is a promising young American writer who has been represented in our music pages but once previously. "On Fairy Barque" is a more pretentious number than the last, but it is exceedingly well worked out. The themes are pretty and graceful, the harmonies rich and many-colored. In studying this piece, careful attention to detail will be necessary. While the technical demands are not great, a certain freedom in execution is requisite. The harmonic structure should be studied out thoroughly in order that due value be given to the inner voices.

REVERIE—N. SOLOWIEFF.

Composers of the modern Russian school are numerous and prolific. Furthermore, they are nearly all surprisingly good. N. Solowieff is a Russian composer who is little known in this country, but those who play his "Reverie" will, doubtless, wish to become further acquainted with his work. This piece is characterized by a certain grace and daintiness of inspiration. The melody is appealing, and the harmonies, although not extravagant, are distinctive and in original vein. This piece will require a finished, song-like style of execution. It must be taken in a dreamy manner and not hurried.

PERDITA—G. D. MARTIN.

This is a drawing-room waltz of fascinating character, airy and delicate. Mr. Martin excels in his waltzes, many of which prove very successful. "Perdita" has three well-defined themes, nicely balanced. Waltzes of this type are played more rapidly, as a rule, than those intended for dancing purposes.

TOCCATINA CAPRICE—G. N. BENSON.

Toccata is a study in touch and a *Toccatina* is a little *Toccata*. This bright and fairy-like *caprice* will serve as an excellent study in rapid finger work.

With the exception of the *Trio* in B flat minor, which serves as a pleasant lyric contrast, the movement in sixteenth notes remains unbroken. This piece should not be hurried.

THE SINGER'S LAMENT—C. KLING.

The general style of this piece reminds us somewhat of one of Mendelssohn's "Songs Without Words," the "Funeral March." The heavy chords in E minor are impressive, lending dignity to the principal theme. The middle section introduces a song-like theme in E major for an inner voice. This must be brought out strongly and smoothly like an alto solo.

PRAIRIE QUEEN—S. STEINHEIMER.

This is a lively *intermezzo* in the modern popular style, suggesting the vigor and activity of the great West. The rhythms are infectious, of the sort that set one's feet in motion. Pieces of this type are heard with favor by the untrained listener, and they are always refreshing.

BAGATELLE—E. J. REITER.

This is a well-constructed piece in the old English style. This style is characterized by a certain sturdiness of rhythm, by diatonic melodies and simple and direct harmonization. The whole effect is refreshing, breathing the true spirit of all out-doors.

VALSE NOBLE—F. SCHUBERT.

In Schubert's waltzes he has idealized the old German *Landler*. As written originally many of these waltzes do not lie well under the hands, and they have been rearranged by various writers. The themes in this "Valse Noble," which Dr. Harthan has selected for transcription, are the same as those employed by Liszt in his famous *Soiree de Vienne* No. 6.

DANCE OF THE VILLAGE MAIDENS—CHAS. LINDSAY.

This is a dance movement in the style of a schottische or modern gavotte. As a teaching piece it will be found useful for early third grade pupils. The passages in triplets should be played very evenly and without jerkiness of accent. The whole effect should be graceful.

THE FOUR HAND NUMBERS.

Schumann's "Slumber Song" is one of his most popular shorter pieces. As a duet it is very effective, affording excellent rhythmic practice. The *Secondo* player must watch the time very carefully, giving the requisite rocking motion to the accompaniment.

Carl Koelling's "Marche Militaire" is a stirring and brilliant number somewhat in the style of the marches by Schubert. This is an original four hand piece, but, in addition, it has been arranged by the composer for two, six and eight hands. In all these forms it has proven popular.

STACCATO CAPRICE (VIOLIN AND PIANO)—H. C. JORDAN.

This is a showy composition by an American writer affording good practice in *staccato* bowing. The pace should not be at all hurried, and the utmost evenness and clarity must be sought. This style of execution on the violin is exceedingly effective when well done.

Well Known Composers of To-day



CHARLES WAKEFIELD CADMAN.

CHARLES WAKEFIELD CADMAN was born at Johnstown, Pa., December 24, 1881. His parents moved to Pittsburg in 1884, and he received all his musical education in that city, under Walker, Steiner and Kunits. He also enjoyed help in his orchestral studies from Emil Paur. His earlier compositions were of more popular type, and he published many song teaching pieces, etc., which helped to establish his reputation. Eventually he became very much interested in the music of the American Indians, and in 1909 went to live for a time among the Indians of the Omaha reservation, Thurston County, Nebraska. The results of his studies at first hand have placed him among the foremost of the younger American composers. His more elaborate compositions include *The Moods* for symphony orchestra, *The Vision of Launfal*, a cantata for male voices, some chamber music, and some well-known songs, such as *Abse Lilies*, *A Little While*, and the piano pieces, *The Revelers*, *On the Plaza*, etc. In addition to his work as a composer he has won distinction as a lecturer, music critic, and as organist of the East Liberty Presbyterian Church in Pittsburg.

EVENING SONG—C. MOTER.

This is an easy teaching piece of real merit. It exemplifies the device of a melody and accompaniment in the same hand. It is taken from a set of characteristic pieces entitled "Sketch Book."

ADAGIO (PIPE ORGAN)—L. VAN BEETHOVEN.

The slow movement from the famous "Moonlight Sonata" makes a very satisfactory organ voluntaria. The arrangement by the celebrated English organist W. T. Best, is effective throughout. It will be noted that the effect of sustained harmonies, attained on the pianoforte by the employment of the damper pedal, is supplied on the organ by the held chords of the left hand. Against this background the triplet figure should stand out slightly, and the melody tones should be more so.

THE VOCAL NUMBERS.

Mr. C. W. Cadman's portrait and a short account of his career will be found on this page. The song "Lilies" is a fitting musical expression of a very touching sentiment. This song was written originally for low voice, but the present key brings it within the range of many voices. It is a song that good singers will appreciate.

A. L. Powell's "Sweetheart" is a light song, in popular style, requiring flexibility of voice and a brilliant style of execution. This will make a fine *encore* song. It should also prove useful for teaching purposes.

Mr. Carlo Minetti's "I Heard the Voice of Jesus Say" is one of the winners in the contest recently closed, taking the second prize in the class for sacred songs. This fine setting of the familiar and beautiful hymn text will speak for itself. A portrait of Minetti, with a sketch of his career, will be found in THE ETUDE for December, 1911.

THE ETUDE

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To Dr. W. S. Hawkins

ON FAIRY BARQUE

BARCAROLLE

Andantino cantabile M.M. ♩. = 56

CHARLES HUERTER

ten. *ten.* *ten.* *a tempo*

p dolce *rit.* *a tempo* *p rit.* *a tempo*

Last time to Coda *mf* *f* *p rall.* *mf*

Lento

Coda *a tempo* *rit.* *p*

p *p* *rit.* *f* *a tempo*

cresc. *f* *rit.* *mf* *mf* *sfz* *rit.* *D.C.*

allarg. *mf* *l.h.*

REVERIE

N. SOLOWIEJ
meno mosso

Andante non tanto M. M. $\bullet = 46$

Andante non tanto M. M. ♩. = 46

p

a tempo

mf

piu f

p

f

ritenuto

a tempo

p

f

riten. p

ritenuto

p

a tempo

p

ritenuto

WALTZ NOBLE

VALSE NOBLE

FRANZ SCHUBE
Arr. by Hans Harth

Allegretto M. M. ♩ = 58

Copyright 1912 by Theo. Presser Co.

First system: Treble and bass staves with dynamic markings *sf*, *f*, and *p*. Fingerings are indicated with numbers 1-5.

Second system: Treble and bass staves with dynamic marking *p dolce*. A double bar line is followed by the word *Fine*.

Third system: Treble and bass staves with dynamic marking *p*. The piece concludes with a double bar line and the marking *D. C.*

EVENING SONG

Allegretto M. M. ♩ = 84

CARL MOTER

First system: Treble and bass staves in 2/4 time, marked *dolce*. Fingerings are indicated.

Second system: Treble and bass staves. The phrase "Last time to Coda" is written below the bass staff.

Third system: Treble and bass staves. The word "Coda" is written to the left of the staff. The right hand part includes markings *r. h.* and *pp*.

Fourth system: Treble and bass staves. The word *cresc.* is written below the bass staff.

Fifth system: Treble and bass staves. The word *dim.* is written below the bass staff. The piece concludes with a double bar line and the marking *D. C.*

THE ETUDE
SLUMBER SONG
SCHLUMMERLIED

R. SCHUMANN, Op. 124, N

Allegretto M. M. ♩ = 69

SECONDO

p

ritard.

a tempo

1st time only

p

Last time

Coda

pp

mf

D.C.

SLUMBER SONG

SCHLUMMERLIED

Allegretto M. M. ♩ = 69

PRIMO

R. SCHUMANN, Op. 124, No. 1

p

a tempo

ritard.

1st time only

Last time

p

pp

mf

D. C.

Two eighth notes in the time of three. ($\frac{2}{8} = \frac{3}{8}$)

MARCHE MILITAIRE

SECONDO

CARL KOELLING, Op. 4

M. M. ♩ = 96

M. M. ♩ = 96

f *mf* *p* *ff* *cresc.* *Fine* *D.S.*

Ped. simile

THE ETUDE
MARCHE MILITAIRE

413

M. M. ♩ = 96

PRIMO

CARL KOELLING, Op. 413

This image shows a page of musical notation for a piano piece. The notation is arranged in systems, each consisting of two staves. The key signature is B-flat major (two flats). The time signature is 2/4. The piece begins with a forte (f) dynamic and features various musical notations including notes, rests, and dynamic markings such as mf, p, cresc., and ff. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are also some triplet markings (3 2 1) and fingerings (1, 2, 3, 4, 5). The piece concludes with a "Fine" marking and a "D. S." (Da Capo) instruction. The page is numbered 8 in the top left corner.

GRANDE VALSE DE CONCERT

1st and 2nd Themes

M. MOSZKOWSKI, Op. 8

Molto moderato

p con dolcezza

(m.s.)

La melodia

poco cresc.

cresc.

espress.

con ca

Fine

p stacc.

mf

f legato

cresc.

ff

D. C.

PERDITA

VALE CAPRICE

GEORGE DUDLEY MARTIN

Vivo

Tempo di Valse M. M. ♩. = 63

mp

f

pp

p

f

dim. e rall.

Fine

p

THE ETUDE

Musical score for "THE ETUDE" in B-flat major, 3/4 time. The score is divided into several systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *a tempo*, *p*, *dim.*, *cresc.*, *mf*, *mf rall.*, *a capriccio*, *mf*, *dim.*, *rit.*, *p*, *mf*, *mf*, *mf*, *p*, *dim.*, *rall.*, *e*, *rit.*, *f*, *mp*, *dim.*, *rall.*, *rit.*, *p*, and *pp*. The score includes a **TRIO** section starting at measure 18, marked *3/4* and *p*. The piece concludes with a *Tempo* marking and a *pp D. S.* instruction.

From here go to § and play to Fine; then, play Trio.

DANCE OF THE VILLAGE MAIDENS

INTRO.

Allegretto con grazia M.M. ♩ = 100

CHAS. LINDSAY

poco cresc.

DANCE

f *p* *f* *p*

delicato

pp

animato

ritard. *Fine.* *mf*

f *D.S.*

TRIO

mf scherzando *rit.*

D.S.

TOCCATINA CAPRICE

Allegro con spirito M. M. ♩ = 108

G. N. BENSON

brillante
f

leggiero
mf

p

mf

Fine

p

cresc.

f

D.S.

From here go back to ♯ and play to Fine; then, play Trio.
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TRIO *Meno mosso*

p espressivo *cresc.* *dim. rit. pp* *a tempo* *p*

cresc. *f* *poco rit.* *rall.*

D. S. al Fine

THE SINGER'S LAMENT

Gravemente M. M. ♩ = 88

CARL KLING

ff *cresc. 3* *dim.* *Fine* *p* *pp* *p* *cantando* *mf* *rit.* *D. S.*

PRAIRIE QUEEN

INTERMEZZO

Allegretto grazioso M. M. ♩ = 108

SIDNEY STEINHEIM

pp *mf* *rit.* *ff* *p* *a tempo* *mf* *mf* *p* *Fine*

STACCATO CAPRICE

H. C. JORDAN

[illegible]

First system of musical notation. The treble clef staff contains a melodic line with a *cresc.* marking. The piano accompaniment in the grand staff features chords and arpeggios, with a *f* dynamic marking and a *dim.* marking.

Second system of musical notation. The treble clef staff includes a *mf dim.* marking. The piano accompaniment features a *f* dynamic marking and a *rit.* marking. The system concludes with a *a tempo brillante* tempo change and a *f* dynamic marking.

Third system of musical notation. The treble clef staff continues the melodic line. The piano accompaniment features a *mf* dynamic marking and a *rit.* marking.

Fourth system of musical notation. The treble clef staff includes a *mf* dynamic marking. The piano accompaniment features a *p* dynamic marking.

Fifth system of musical notation. The treble clef staff includes a *mf* dynamic marking. The piano accompaniment features a *p* dynamic marking and a *cresc. e c.* marking.

Sixth system of musical notation. The treble clef staff features a series of *ff* dynamic markings. The piano accompaniment features a series of *fz* dynamic markings.

BAGATELLE

In Old English Style

ERNST J. REITER

Allegro moderato M. M. $\text{♩} = 144$

f Con spirito

poco rall.

Pesante

ff a tempo

mf legg.

p

f

mf legg.

p

f

p

cresc.

f

mf

f

dim. e poco rall.

D. C.

ADAGIO

from the "MOONLIGHT SONATA"

Arranged for the Organ
by W. T. BEST

M.M. ♩ = 50

L. van BEETHOVEN, Op. 27, No. 1

MANUAL

Ch. Dulciana. (Sw. coupled to Ch.)

pp Sw. 8'

PEDAL

Ped. Dulciana 16' & 8'

pp

with Voix Céleste

senza V.C.

The image shows a page of an organ score. At the top, it says 'THE ETUDE' and 'ADAGIO' from the 'MOONLIGHT SONATA' by L. van BEETHOVEN, Op. 27, No. 1. The arranger is W. T. BEST, and the tempo is marked 'M.M. ♩ = 50'. The score is for organ and includes staves for Manual and Pedal. The key signature is A major (three sharps). The time signature is 3/4. The score is divided into sections. The first section is for Manual and Pedal. The Manual part has a registration of 'Ch. Dulciana. (Sw. coupled to Ch.)' and a dynamic of 'pp'. The Pedal part has a registration of 'Ped. Dulciana 16' & 8'' and a dynamic of 'pp'. The second section is for Pedal only. The third section is for Manual and Pedal. The Manual part has a registration of 'with Voix Céleste' and a dynamic of 'pp'. The Pedal part has a registration of 'senza V.C.' and a dynamic of 'pp'. The score ends with a final cadence.

The musical score is written for piano and consists of several systems of staves. The key signature is D major (two sharps). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

Dynamic markings include *cresc.*, *dim.*, *p*, *sf*, *pp*, and *cresc.*.

Technical markings include fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, slurs).

The score is divided into sections, with the final section marked "with Voix Céleste".

THE ETUDE

senza V.C.

Sw.

pp Ch. *p*

pp Ped. 16' only

dim. Sw. *pp*

The musical score for 'THE ETUDE' is written for piano. It consists of three systems of staves. The first system has a treble and bass staff with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The second system continues the melody in the treble staff and adds a new bass line. The third system features a more complex bass line with triplets and a final section marked 'pp' (pianissimo). Performance instructions include 'senza V.C.' (without vibrato), 'Sw.' (sostenuto), 'Ch.' (chord), 'p' (piano), 'pp' (pianissimo), and 'Ped. 16' only' (pedal 16' only).

LILACS

CHAS. WAKEFIELD CADM

Moderato cantabile

espressivo

legato e grazioso

mp

1. Li - lacs from the scen - ted East,
3. Dost thou miss the night - in - gale?

dim.

Ex - iled from thy Per - sian home Where the sil - ver foun - tain's fall, Ech - oed from the pal - ace wall
Lo, our thrush 's song is sweet: And thine an - cient land is low, Fa - ded, fa - ded long a - go,

dim.

The musical score for 'LILACS' is written for voice and piano. It is in 3/4 time with a key signature of one flat (Bb). The tempo is 'Moderato cantabile' and the style is 'espressivo'. The score includes lyrics for three verses. The piano accompaniment features a steady bass line and chords that support the vocal melody. Performance instructions include 'legato e grazioso' (legato and graceful), 'mp' (mezzo-piano), and 'dim.' (diminuendo).

Where the bul - bul's plain-tive call
All the splen - dor, all the glow
Thrill'd in gar - dens of de-light,
All the glo - ry, all the light.
Griev - est thou for that far home, O,
List, the thrush's note is sweet,

rall.
pale, proud flower of the East?
Oh, for-get the night-in - gale!

rall.
2. Like some prin-cess, Eastern born,
Strange a-mong our rus-tic ways,

mf
Heav - y per-fum'd, trop - ic bred, Dusky leaved and nour - ish-ed
On the dews which mid-night shed
Where old

mf
O - mar watched the night.
In our sim - ple West - ern ways
Mourn-est thou, O East-ern born?

rit.
O - mar watched the night.
In our sim - ple West - ern ways
Mourn-est thou, O East-ern born?

I HEARD THE VOICE OF JESUS SAY!

Prize Composition
Etude Contest

CARLO MINETTI

Andantino

tranquillo

p

I heard the voice of Je-sus say

"Come un-to me and rest — Thou wea-ry one lay down — thy head up-on my breast." I

cresc. *dim.*

came to Je-sus as I was Wea-ry and worn and sad, I found in him a — rest ing place A

p *f* *f*

sotto voice

He has made me glad. I heard the voice of Je - sus say "Be-hold I free-ly give Th

p *cresc.* *f* *p*

liv - ing wa-ter, thirst - y one, Stoop down and drink and live." I came to Je - sus and I drank o

f *p* *mf*

that life giv - ing stream, My thirst was quenched, my soul re - vived And now I — live in him, I

f

f

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two flats. The piano accompaniment is in bass clef. Dynamics include *f* (forte) in both parts.

live in him. I heard the voice of Je - sus say "I am this dark world's light — Look

p

pp cresc.

p

This system contains the third and fourth staves. The piano part features a *pp cresc.* (pianissimo crescendo) marking. Dynamics include *p* (piano) and *pp* (pianissimo).

un - to me, thy morn shall rise, And all thy day be bright" — I looked to Je - sus and I found, I

f

This system contains the fifth and sixth staves. The piano part has a *f* (forte) dynamic. The vocal line continues with a melodic phrase.

found in him my star, my sun, And in that light of — life I'll walk Till tra - velling days are done, And

f

f

f

This system contains the seventh and eighth staves. The piano part features a triplet of eighth notes and a *f* (forte) dynamic. The vocal line continues with a melodic phrase.

in that light of life I'll walk Till tra - v'ling days are done.

This system contains the ninth and tenth staves. The piano part continues with a *f* (forte) dynamic. The vocal line concludes the phrase.

ff

rall.

f p

rall. dim.

This system contains the eleventh and twelfth staves. The piano part features a *ff* (fortissimo) dynamic, followed by a *rall.* (rallentando) and a *f p* (forn piano) dynamic. The vocal line concludes with a *rall. dim.* (rallentando diminuendo) marking.

A.L. POWE

1. There is a lit -
2. I heard him sing
3. And like that bird

bird that sings,
soft spring days,
heart, too sings,

"Sweet - heart,"
"Sweet - heart,"
"Sweet - heart!"

"Sweet - heart;" I know not what his name may be,
"Sweet - heart;" And when the sky was dark a - bove,
"Sweet - heart!" When Heav'n is dark, or bright, or blue,

"Sweet-heart," "Sweet-heart."
"Sweet heart," "Sweet heart."
"Sweet-heart," "Sweet-heart!"

I on - ly know his notes please me, As loud he sings, and thus sings he
And win - try winds had stripped the grove, He still poured forth those words of love
When trees are bare or leaves are new, It thus sings on and sings of you

"Sweet - heart," "Sweet - heart." Ah "Sweet-heart;" Ah Ah

Ah Ah Ah Ah Ah "Sweet-heart"

The Teachers' Round Table

Conducted by N. J. COREY

DOTS TIES AND SIMILAR MARKS.

1. When two notes are tied with a semi-staccato mark over each, is the second note sounded?

2. When playing in 6-8 time, and dots are placed both over and after a quarter note, as follows:



which dot is observed?

3. Has C sharp major a relative minor scale?

4. When two quarter notes are tied, and a dot placed after the second note, as in the example:



is the second note tied?

5. (a) In the formation of the scales I teach pupils to count five notes above the keynote to find the tonic of the next scale in order of succession, and that the added sharp to the signature will be the seventh of the scale. (b) In the flat keys I tell them to count four above the keynote for the new tonic, and to count four degrees above this to find the new added flat. Is this correct?—O. S. C.

The two notes mentioned in your first question not tied. You must interpret your signs in their completeness. The following combination is a single by itself: . It indicates a marcato effect the notes over which it is placed, usually played with the down-arm touch.

In your second question the dot after the note refers to its time value, increasing its length by one-half of its, or to the value of a quarter and an eighth. A dot over the note indicates the manner of playing, staccato. Pupils sometimes ask: "Why not write eighth notes instead of notes that are apparently tied for a quarter and an eighth?" Because signs with many of them abbreviations. To write sixteenth notes with the necessary rests between the notes would be a confused looking page of music, while the dot indicates in a simple and clear manner the effect that is desired.

In your fourth question the slur mark is a tie. A slur indicates that the second note is a continuation of the first. In the example the dot adds an eighth to the value of the second note, and the following eighth completes the measure value.

In answer to fifth question, A sharp minor is the relative minor to C sharp major, but on account of the confusing accumulation of its seven sharps, its harmonic equivalent, B flat minor, is generally used in its place. The information you convey in question (a) is correct.

TUNING.

"Does it injure the tone quality of a piano to permit it to stay untuned a long time? Does it or simply cause the tuning not to stand so well when this is next done?"

The tendency of wood in standing for a long time is to assume a normal condition, towards which it usually returns after this condition has been disturbed in any way. A violin loses its resonance if it is for months unstrung and unused, and requires playing before it can be brought back into condition. The wood in pianos exhibits some of the same tendencies, and hence is the better for being kept in good condition. The right condition is that in which the piano should stand when in constant use and tuned. If left untuned for a long time the tendency is for the instrument to become normal in that condition, and then when it is tuned it naturally begins at once to fall back into this condition, and retunings may be necessary to bring it back again. The normal has to be established. It naturally follows that the tone quality of the instrument will be better if it is constantly kept at a correct normal and not a wrong one, even though this may consist in tuning more than the wires being allowed to remain out of tune.

TONIC-SOL-FA, PHRASING, ETC.

"1. Why is the term 6/4 position so named?"

"2. Where can I find a discussion of the respective merits of the fixed and movable *do*, and tonic-sol-fa systems?"

"3. Kindly define the exact motions in hand touch."

"4. In one instruction book I see the frequent direction: 'Begin each phrase, and each slur, and play reiterated notes with the hand touch.' With beginners (when the attention is preoccupied with the notes) this seems to begot good phrasing, naturally accenting the first tone, and causing a perceptible difference between phrases. With more advanced players I advocate a slight fall of the hand for the first note. Is this correct?"

M. B.

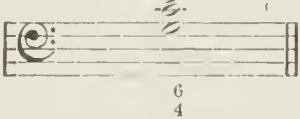
1. The common chord or triad consists of three tones forming the intervals 1, 3 and 5, counting upwards from the root or 1. This is the root position, with 1 in the bass. If 5 is in the bass, the triad would be written using the triad on C.

Rest position.



Computing the notes again they will read, bass-tone, fourth, sixth, the form having changed thus from root, third, fifth. The triad is now "called for short" the 6/4 chord.

Six-four Chord.



2. A complete discussion of the merits of the tonic-sol-fa system may be found in "Teacher's Manual of the Tonic-sol-fa System," by John Curwen. I do not remember to have seen any book that presents the opposite side of the case, although there have been many articles published in various periodicals. The tonic-sol-fa has met with great success in England and Wales in teaching sight singing, but never made much headway in this country. It has never been successfully applied to instrumental music. The principal objection brought against the "movable *do*" is that it is unnecessary. By it too many names are provided for the same conception, thus confusing the student mind. The letters of the staff, A, B, C, etc., represent fixed pitch. Each letter always represents the same tone. Each new scale, therefore, must begin on a new letter. The inter-relationship of the tones of the scale are represented by the figures from one to eight. The inter-relationship is invariable, hence the same figures apply to each and every scale. By practicing the pitch names (letters) and scale names (figures) the student may acquire a complete understanding of, and feeling for, the scales. The syllables *do*, *re*, etc., represent the same idea as the figures, and therefore the student is required to master three names for every tone in the scale, the letter, the figure and the syllable. As adherents of the "movable *do*" maintain that the syllables are only needed for purposes of vocalization, they can as well be abandoned, as their application in doing the same service as the figures occasions great confusion of idea. The figures answer the purpose much better, as they show the inter-relationship in a manner that is easily understood.

3. Lay the arm on the table. Raise the hand up and down from the wrist without disturbing the arm. This is hand motion, frequently called wrist touch. Meanwhile accurate definition is not universal, or if it were, "wrist touch" would be a misnomer, for the wrist is the hinge on which the hand works.

4. The understanding of playing motions has increased much during the past quarter century, together with more accurate definition. It would be a little difficult to decide just what was meant in your quotation, for the reason that in many of the older books terms are used differently than they are now. Your use of the down-arm touch for the beginning of phrases, however, is correct. Phrases should be generally terminated by the up-arm touch, which leaves the arm poised in air, ready to descend correctly on the first note of the

succeeding phrase. Hand touch is used for rapid repetition, and in combination with the forearm, a detailed analysis of which you will find in Mason, in octaves.

M. B. also writes at length in regard to phrasing, and the clearness of phrasing upon wind instruments as compared with its confusion upon the piano. Probably nine-tenths of the average players have a very indistinct idea of what phrasing is; indeed if you will question them you will find that the fact that a piece of piano music does not progress without break from end to end, in a sort of endless melody, has never occurred to them, although they have been vaguely conscious of something of the sort. The idea of punctuation in music is a revelation to them, and even after instruction the majority of them do not take the pains to study it out in their music. The wind instrument player, however, generally learns to take breath and break the phrase at the same place. There is, therefore, some punctuation, even though he does not regard it in its details. The average violin player is also a great offender in this regard, often letting his melodies stream along without the faintest sign of a break, until the intelligent listener gets fairly out of breath watching for the proper "breathing" places, as a singer would say. The question of phrasing is a very important one, and should receive much more attention than is ordinarily given to it. Take up a book and read a page aloud without minding commas, periods or any punctuation, but all in the same monotonous tone of voice. That is the way in which much piano and violin playing sounds to the cultivated listener.

DOUBLE SCALES.

"1. What is the best edition or arrangement of the diatonic scales, and both minor forms in double sixths?"

"2. What would you advise in the case of a careless student wishing to play from memory? Should not memory work be given very judiciously to heedless students? How would you give it?"

B. P. A.

1. The scales are treated very fully in Mason's *Touch and Technique*. You will also find them fully fingered in all forms in *Complete School of Technique*, by Philipp. Only the harmonic minor is used in double sixths.

2. Trying to learn to play from memory ought to make excellent drill for a careless pupil, although it may be some time before she can rely upon herself to make any practical use of it. But careless student's need constant and insistent drill in application and accuracy, and in order to memorize well it is absolutely necessary to hold the attention well in check. Hence if you can insist on your pupils carrying out your ideas, and can hold her to accuracy in her work, memorizing ought to be most excellent drill for her. I should give her at first simple pieces, and such as appeal to her musical nature. Pupils find difficulty in memorizing things they cannot understand. I should also require a small amount at a time to begin with, increasing as attention can be better held in control. The best manner in which to memorize is to learn the music away from the piano, studying it phrase by phrase. This may require more musicianship and concentration than you can command in your pupil at present however.

WHAT TO STUDY.

"1. Do you recommend Köhler for the first four grades?"

"2. In what order and in what grades could I use classical works so that my pupils may have a little easy Bach, Heller, etc.?"

"3. Is it preferable to use a special octave book or to teach octaves by dictation?"

"4. Please name some of the standard works in their proper order for the first four grades."

G. B. E.

1. Louis Köhler was one of the most distinguished and successful pedagogues of his generation. His ideas and principles were embodied in a long series of études covering much the same ground as those of Czerny. When they were first published they were enthusiastically received by a large number of teachers, who found them more musical than those of Czerny. They still have their enthusiastic adherents, although they have not supplanted Czerny in the manner that was at first predicted by their admirers. They are very excellent études, and you can use them to advantage in the first four grades.

2. The best collection of simple pieces by Bach is *First Study of Bach*, which may be taken up in the third grade. This may be followed by *Little Preludes* in the fourth grade, and the *Lighter Compositions* in the fifth. Heller's Op. 47 may be begun in the third grade, and may be succeeded by Op. 46 and 45. If you do not wish to use so many of Heller's études, you will find *Thirty Selected Studies* one of the best collections.

3. The principles of octave playing you will find thoroughly discussed in Mason's *Touch and Technique*, Book IV. These principles you can teach by dictation.

BREASTING THE OPERATIC WAVE.

BY FRANK J. BENEDICT.

The pupil will need octave études, however, and you will find Horvath's *Melodious Octave Studies*, Op. 43, will please the student. *Selected Octave Studies* by Presser is also an admirably selected collection for the earlier stages of the study.

4. Second grade. The simpler numbers in Schumann's *Album for the Young*, Op. 68.

Third grade. Mozart, Sonata in C, No. 1; in F, No. 4; in F, No. 6; Rondo in D. The numbering is according to the Cotta edition. Haydn, *Gipsy Rondo*; Sonatas in C and in D. Beethoven, two sonatas, Op. 49. Variations on *Nel cor piu*. Variations in A, *quanto e piu bello*. Rondo in C. Schubert, Impromptu in A flat.

Fourth grade. Mozart, Sonata in B Flat, No. 10; in F major, No. 7; in A minor, No. 16. Beethoven, Sonata, Op. 14, No. 2; Op. 14, No. 1; Op. 10, No. 2, Op. 2, No. 1. Schubert, Impromptu, Op. 90, Nos. 1, 2 and 4. Schubert, Impromptu, Op. 142, No. 3. Mendelssohn, Selections from *Songs Without Words*. Fantasies, Op. 16. Caprice in A minor, Op. 33. Schumann, Romance in F sharp, Op. 28, No. 2; Arabeske, Op. 18; Blumenstucke, Op. 19.

STACCATO.

- "1. How many kinds of staccato are there, and what are they?
- "2. Which staccato is used the most?
- "3. What kind of staccato does the following measure require?



- "4. If the diminished seventh chord of the key of C is B, D, F and A flat, is it major or minor? Is there not a diminished seventh chord in every key?"

PUZZLED

1. Two main divisions of staccato are commonly indicated in music, "short staccato," indicated by the pointed dash, as above, and semi-staccato, indicated by the dot. Some teachers maintain that there is only one kind of staccato, that the effect produced in the effort to differentiate the two is more imaginary than real. Be this as it may, the sharp staccato dash is seen less in modern editions than in the older ones. Beethoven, in a rather careless manner, used the dot interchangeably for either staccato or accent, leaving it to the intelligence of the player to determine which was intended. The terms finger staccato and wrist staccato are much used, but refer more to the manner of execution than to the shortness of the resulting sound. As I have said before, however, the term hand staccato would much more accurately define wrist staccato, as it is produced by moving the hand up and down on the wrist as a hinge. The semi-staccato is used the most, the so-called wrist studies belonging mostly to this class; for example, the celebrated *Staccato Etude* in C major by Rubinstein. The marks over the notes in the example you give in your third question call for the short staccato. Whether correctly or not it would be impossible to say without knowing the context. The probability is, however, that the marks are carelessly placed.

In answer to your fourth question, the chord named is neither major nor minor, but diminished. It is formed on the leading-tone, or seventh degree, of the key of C minor. Although occurring naturally in the minor, diminished sevenths are nevertheless freely used in the major, where they are formed by flattening the sixth degree of the scale, which is the seventh in the chord. The chord may be formed in every scale, but demands different spelling according to the position in which it is found.

GRAND PAUSE.

"Will you please tell me what the letters G. P. mean, being placed in a measure containing a whole rest? I have been unable to find it in my dictionary of musical terms."

E. M.

The letters simply stand for "Grand Pause." In cases where it is used, it is the composer's intention that the pause should be much more impressive than the ordinary time called for by the correct counting of the rest, even longer than an ordinary hold over the rest might indicate. You will also sometimes find the letters L. G., or "Lunga Pausa," which means long pause.

If music be the food of love, play on.
Give me excess of it; that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O, it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odor!—*Shakespeare*.

WHATEVER may be the final effect of the music-drama in its relation to the strict forms of pure music, the present revival has brought a new problem for the vocal teacher. The glare and glitter of "grand" opera have bewitched the young person of both sexes. The old plodding career of church and concert singing is far too tame for the youngster of to-day. Newspapers are filled with the exploits and exploitings of "stars," and every youth and every maiden possessed of a pleasing twitter sees visions of gold and glory. A little study, a little "high C," a little "influence," and they, too, will be heralded far and wide as "song-birds," and their princely incomes and style of living will be the envy of all the lesser fry of church and concert singers.

CHURCH AND CONCERT OPPORTUNITIES
NEGLECTED.

In the meantime church choirs languish and organists and music committees seek frantically and vainly for singers who have voices and are musicians. For example, a position paying \$1,000 became vacant in New York last season. The work was light, the prestige of the institution unusual. With any enterprise at all, concert singing and teaching would have returned an income of \$5,000, with pleasant social connections and a probability of permanency. An opera engagement would need to offer double the amount, with its roving life, enormous expenses and managerial uncertainty, to be in the same class, even from a purely financial point of view. But although a well-known vocal teacher was given *carte blanche* in the selection, no available candidate was found. Scores of voices were carefully "tried" and the country scoured for hundreds of miles in all directions by the most successful agents, but in vain. A really beautiful, well-trained soprano voice could not be obtained at that figure. Moreover the search revealed only two thoroughly trained and thoroughly satisfactory voices at any price!

Plenty of operatic aspirants were willing to accept the humble salary pending the influx of wealth which they were confidently expecting a bit later. As one young lady naïvely expressed it, "Oh, I am studying for opera you know, but in the meantime a church position would come in all right." It certainly would have, in her case and many others, but as a prominent organist remarked in my hearing, "Once a singer gets the operatic bee in her bonnet she is of no earthly use in a choir loft." These operatic aspirants all displayed certain fixed disabilities, among them utter absence of musicianship, inexperience, ignorance of sacred song literature. As for tone production, their one idea seemed to be, "Anything to raise the roof." Everywhere conditions seem to be about the same. From every studio transom come fearsome sounds of young, undeveloped tenors coming to conclusions with their "high C" many years too soon; of young and delicate sopranos straining desperately for what? Quality? Execution? Interpretation? No indeed! Just for plain LOUDNESS. Do they know any of the songs of Schubert? No. Any of Schumann? Grieg? Strauss? Debussy? Brahms? Well, yes. They believe they did see a song of Brahms once but they don't exactly remember which one.

VERY, VERY FEW CAN SUCCEED.

In the very nature of the case not one-half of one per cent. of these ambitious students, even though talented, will ever secure any sort of an engagement in opera. And failure here is failure indeed. The church or concert singer who fails to reap the big prizes may always fall back on an innumerable array of fair church positions, smaller concert work and teaching, but the budding Caruso or Sembrich who fails to bloom has poor picking of alternatives. The opera chorus master is glad to get them, of course, at a wretched pittance for six months in the year and they have the privilege of starving the balance of the time. No organ loft wants them. For the concert stage they are not adapted. The few operatic artists, even the successful ones, who have attempted concert work were concert singers first and operatic "song-birds" later on, almost without exception. The voice, having been ruined by much forcing, will scarcely justify study in other lines. One chance of success remains—to rent a studio and lure young students into the failure wherewith they themselves have failed.

The problem presented is a very practical one.

How are we to keep the fires of enthusiasm burning while gently directing the pupil into paths of vocation and common sense? We can afford to be patient with the young person. Footlight glamor calls to youth, and when to that is added the narrow conviction that opera is the highest form of art (being the most costly), it is small wonder that the precious heads have been turned. Let us fortify the toleration with memories of our own first circus, the immediate and mad desire to become a "performer." Just hark back to our own first opera, to mere nerve intoxication which it induced. The youngster may have his fling at the opera; he may survive, just as we all passed through the circus of other fevers. Let him have his musical measles, dose him liberally and unceasingly with Schubert and Brahms. Make him grind out the necessary years of apprenticeship at the work bench of vocal control and development. Inoculate him with admiration for a good *pianissimo*.

When the patient is convalescing we may point out the fact that opera is after all only one-half music, the other half belonging to the drama and one might add, the other half to Society, with a large "S." Let him notice that mature musicians of dramatic culture are only rarely seen at the opera but always and faithfully at symphony, oratorio and chamber music concerts and at recitals of all kinds. When the pupil's gifts point unmistakably to an operatic career, the fact should of course be recognized, but the same patient and thorough foundation should be laid as in the case of the church or concert singer.

WHEN THE PIANO GETS OUT OF ORDER.

BY AN OLD TEACHER.

SOME people have a habit of sending for the doctor when many times a good mustard plaster would be better than all the doctors in town.

It is the same way with the piano. Many teachers and students run for the dealer and the repairer when there is really very little wrong in the matter with the piano.

For instance, some piano owners will tell you their instrument has suddenly "lost its tone." An investigation will often reveal that the piano has simply been moved to another part of the room or else placed flat against a wall, so that the acoustical properties of the instrument are altered by outside conditions.

In order to get volume from an upright piano should not be backed up against a wall. Set it at an angle to the wall even though you have to drape back with a light silk drapery. The silk curtain will not destroy the sound—the wall does. The source of light upon the music desk must, of course, govern the placing of the piano to a large extent. When possible the piano should rest upon an uncarpeted wooden floor.

If the placing of the piano is right and the tone is still unsatisfactory your only recourse then is to call a tuner. I do not advise "tinkering" with the piano at home. Like home plumbing, home repairs should be limited to the simplest possible matters.

Sometimes the ivory keys come loose. This is usually due to atmospheric changes—too much heat or too much moisture in the room. In such a case the tuner will give much trouble until they are securely glued at the factory. Sometimes the expert repairer will allow two or three days for the glue to set. During this time the key is in a clamp made especially for the purpose. A temporary repair may be made by mixing good glue and whitening together and attaching it to the surfaces, rubbing the ivory back and forth upon wood until it hardens.

Old tuners have told me that the piano that is tuned at regular intervals lasts much longer. The teardrop piano, when in constant use, should be tuned not more than three times a year. Some teachers have monthly tunings. Few teachers appreciate the effect of seasons upon the piano. The changes in temperature will have a more appreciable effect upon the instrument than excessive playing. Cold nights and warm days produce expansions and contractions of the metal which affect the pitch very noticeably. The metal in a piano is just as much metal as though it were in a bridge. Consequently, protect your piano from extremes of heat and cold.

Poor music expresses human sentiment but poor technique and for this reason it is bound to die before it is very far. It comes not from the heart, hence it cannot go to the heart, and for this reason it lacks life and must pass away.—*Schopenhauer*.



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Editor for June

MR. KARLETON HACKETT

Karleton Hackett was born in Brookline, ss., October 8, 1867. Educated at thebury Latin School, Harvard College, ss. of '91. Studied for four years with annucini and Vannini in Florence, with aschel in London, also in Munich. Settled Chicago on his return from Europe. Vice-president and director of the vocal department of the American Conservatory. His sills are now singing in the opera in rope and this country, with the oratorio leties, and filling concert engagements all r the land. Mr. Hackett is music critic the Chicago Evening Post and a regular tributor to many foremost publications.—TOR OF THE ETUDE]

HOW TO GIVE A YOUNG PUPIL AN IDEA OF A GOOD TONE.

In an overwhelming majority of cases, in a young student enters the studio to in lessons he has but the most misty ion of what a good tone sounds like, n when produced by his own voice. n may have excellent taste, may have rd much good singing, and may possess urally a voice of musical quality, yet e scarcely any standard by which to ge the sound of his own voice. Such sills lack a standard, and have no means tell what their own voices sound like; y are completely ignorant. Moreover, y are apt to be both hurt and offended en you broach the subject to them. en you first tell them that they can accurately tell what their own voices ly sound like, they have the notion that are somehow accusing them of lack musical perception. Consequently, the ter must be handled most carefully, it is vital to successful work that ndly relations be established between il and teacher.

How is it that the young student, with ood voice and some talent for music, not accurately judge of the quality of own tone, nor know what is desired? e tone depends on perfect vocal adment, and not once in a hundred times s a pupil come to the teacher with a dom in tone emission which has end him to develop a perfectly pure tone. ear has become so accustomed to the lity of tone which he has always heard n his own voice that he considers the lity of it is not only desirable, but distively and peculiarly his own—someg like the color of his eyes, and not e changed. But if, as is practically ys the case, there is something oblonable in his manner of tone produc- something which interferes with his ing the best tone of which his vocal aratus is capable, then the tone to ch his ear has become thoroughly aded is not the desirable one, and must hanged.

ANGING THE QUALITY OF THE TONE.

any young pupils know in a hazy way their voices are not well produced have come for the express purpose of ng their tone production bettered, but also expect in the same hazy way this process would somehow not et the quality of the tone. Now if e was something wrong with the man- in which the tone was made, someg which must be corrected if the er is ever to gain the full beauty of voice, and the teacher makes a suc- ful start, the very first thing noticed be a change in the quality of the tone. at once upsets all the pupil's ideas, ng him adrift like a boat without oars udder.

The human ear, by which name we usually call that faculty of the brain which recognizes musical impressions, is just as uncertain in its action and standards as everything else which pertains to man, and only through long study can it be at all sure of itself. But the young student starts in with the idea that he knows a good tone when he hears it, more especially when applied to the tones of his own voice, and sometimes it is a serious task to convince him that, so far as his own voice is concerned, he has never heard it give out the true tone, and has no sort of idea what it ought to sound like. Not until the pupil has reached such a stage of development as has given him perfect freedom of tone emission can he possibly hear the desired sound of his own voice, and this is always the work of months, sometimes of years.

THE PUPIL'S GUIDE.

Still the student must have something to go on, some picture in the mind which will guide him, for as he only makes tone in response to a mental or aural picture, without something definite he will not utter a sound; so how shall one go to work to form an image for the pupil? Impress on his mind first of all that pure tone is the result of perfect elasticity in the tone-producing apparatus, directing his attention to relaxing all rigidity in the breathing muscles and in the throat muscles, so that the muscular system may be in normal condition for action. The tension of all the muscles necessary for the production of tone can be relaxed if the pupil is willing to put his mind to it, just as easily as the wrist can be relaxed at will. Then give him the pitch of a tone in the middle of his voice, one that he knows he can sing easily. Tell him to breathe out freely, making the sound of

the vowel oo. Here, of course, comes in the special function of the teacher, which is not only to tell the pupil to do all these things with perfectly elastic muscular action, but also to know by the tone which the pupil produces whether or not he actually does use the right muscles. If all that was necessary to enable the pupil to produce pure tone was merely to tell him to do so, then indeed the teaching of singing would be a simple matter. The value of the teacher depends almost entirely on his possessing a fineness of hearing which enables him to tell a pure tone when he hears it, if the pupil does not succeed in producing what is desired, and on his comprehending where the difficulty is and how to remedy it. If the tone be not pure, there is always some tension interfering in some manner with the proper elasticity of the tone-producing muscles. The teacher's business is to locate this trouble and remove it.

Supposing the pupil did produce a perfectly pure tone, the result of the proper action of the tone-producing machine, the chances are fifty to one that he will not like it. Here is the perennial trouble in the vocal studio. It is not difficult in normal cases to get a pupil into such a state of elasticity as will enable him to produce a really good tone, but it is exceedingly difficult to make him realize that this sound which he hears is a good tone, one which he is to take for his model, and reproduce with such accuracy as shall fix it in his consciousness as the basis of his future work.

The pupil may have heard much good singing, may even be very sensitive to good tone when he hears it from others, but in the practical work of the studio this very fact is often a hindrance in getting him adjusted to the correct tone for his own voice. The tones which he has most admired in others will have been those full, resonant, mellow tones which come from the completely poised and matured artist, the result of years of study which have brought mastery. The young pupil desires at once to give out his voice with the same fullness and volume, which is a simple physical impossibility. The volume and quality which he rightly admired in the finished artist has been achieved through long years of work in the right manner, and there is no more chance of the young student producing the same kind of tone at once than there

is of the youth at his first entrance into a gymnasium of doing the things he sees the old professional athletes do.

AVOID SEEKING VOLUME AT FIRST.

The ideal of the young student is nearly always volume, power, the resonance of the big developed voices, while the voice-placing work of the studio must establish conditions of freedom of tone emission which give purity and beauty of tone quality. If the pupil be intelligent and willing to subordinate his wishes to those of the teacher, the conditions of muscular elasticity on which freedom of tone production depend, can be obtained without great difficulty, but the tone quality of the voice then becomes so soft, and possesses so little resonance or intensity in it, that the average pupil is both dissatisfied and discouraged.

THE SYMPATHETIC TEACHER.

Herein lies the particular advantage in having a sympathetic teacher. The teacher must make the pupil comprehend why this tone, which seems to the teacher lacking in the desired qualities, but which the pupil has admired in distinguished artists, is nevertheless the basis on which all mastery of the voice must rest. Beauty of tone quality is really another way of saying freedom of tone production, and unless this condition is established in the first place, with the understanding on the part of the pupil as to why it is necessary, there is no chance for the development of the volume, power, and range, which are essential to success.

The young pupil comprehends the means of producing the desired one much more readily through the sensations of ease and freedom in production, than through the effect the quality of the tone produces on his ear. The sensations of ease and freedom he can be brought to understand through the definiteness of physical sensation. Then gradually his ear becomes adjusted to the sound, and he learns to recognize that certain sensations in the production of tone always produce a certain quality of tone. Not until these two cognate facts have become perfectly clear to his mind, has he any true idea of the tone quality which belongs to his own voice. A pure tone is something new to practically every student, something which was not in his voice in the first place, because of some physical or mental misad-



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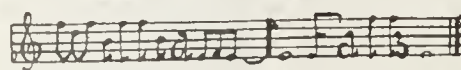
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justment. When he first hears it, the quality is so different from that which he expected, that it is impossible for him to recognize it as the the tone desired.

FREEDOM AND ELASTICITY NEEDED.

If the pupil knew the proper tone when he heard it, or how to go to work to produce it, he would have no need of the voice teacher, since he could do it all for himself. But the desired tone depends on establishing certain conditions of freedom and elasticity in the tone-producing apparatus, which he does not understand how to gain, and is still more confused by the fact, that when these conditions have been established, the tone quality which results is a new thing in his experience, something which left to himself he would not have considered desirable. Giving a young pupil a distinct idea of good tone, when produced by his own voice, is the result of a process of tone placement and voice development. This process takes time, since it means the adjustment of the pupil's consciousness to a tone quality new to his experience. There is no royal road to it, neither is it a something copied from the outside, but the growth of an understanding of certain facts within the inner consciousness of the pupil. Not until all restrictive tensions have been removed, so that the tone comes out with perfect freedom, can the pupil by any possibility know what the true sound of his voice is, for his voice is a thing personal to himself, the result of his peculiar physical and psychic makeup, not like that of anybody else in the world, and he himself can never know what it is like, until those conditions on which pure tone depends, have been completely established. Giving a young pupil an idea of a good tone means, in a few words, the successful achievement of freedom of tone production, for not until he has produced a free tone can he have any idea what it would sound like.

THE FUNDAMENTAL LAW OF SINGING.

THE first idea that the young pupil must grasp is that all the processes of singing are things attended by nature. Almost all the young students have a more or less misty idea that singing is an artificial act outside of nature's plans, which they must learn in some mysterious way. This idea has been fostered by many teachers of singing, whether intentionally or not cannot be said. The fact remains that the whole subject has been clothed in language giving the impression that it was a secret known only to the chosen few. When the pupil starts with this artificial idea the mental attitude in which he approaches singing is entirely wrong.

The pupil learns certain detached facts, that the breath must be taken just so, the tongue held in a particular position, the jaw in another, the larynx in yet another, and so forth. He has so many different things in his mind which he must remember that he is completely at sea, not knowing which way to turn, nor daring to make a move for fear he will make a mistake. Under these conditions the earnest student and conscientious teacher frequently become so confused and at such cross purposes that neither knows what to do next to unravel things.

TONE AN IMAGE IN THE MIND.

Tone is first of all an image in the mind. The singer conceives a tone in his brain. Then by means of his will acting on the tone-producing muscles he gives it utterance. This is the primary fact, should be kept clearly in mind by the teacher, and made plain to the student. The tone-producing machine which actually makes the sound is a complicated mechanism, but the motive power which sets it going is an act of will giving expression to an image of the brain. Pupil after pupil has the notion that it is a purely physical function, so each one seeks to comprehend the muscular functions involved, without the slightest comprehension of the psychic laws which lie back of all muscular functions.

Now if you can make the pupil understand that the response of the muscular system to the image in the brain is something intended for man by nature for which she carefully constructed the apparatus, and that it acts in certain definite ways, all in accordance with natural law, then you have given him some grasp on the fundamental principle of singing. With this clearly in his mind he can begin bit by bit to comprehend how the various parts fit together, for he will have hold of the root of the matter from which all else comes in natural growth. The other voluntary functions, such as talking, walking and the various other movements which we perform during the day for the purpose of living or getting from one place to another, were all learned by practical experiment before we were old enough to think, but people seldom study singing until they have reached years when they begin to ask reasons for things. Unless they understand that singing is as much a natural function as talking they have no notion how to approach it, so they ask questions, and wish to know things which are absolutely unknowable.

SINGING A NATURAL FUNCTION.

There are many pupils who have no idea that the apparatus with which they talk is precisely the same one with which they sing. If they have thought about it at all they have pictured the two things as distinct, the one a natural thing, for of course everybody can talk, while the other, the singing voice, was in their minds a something altogether separate, and as far as their knowledge went, an incomprehensible mystery. To the extent in which the actual mechanism for the production of tone is concerned, anybody who can speak in a normal tone proves by that very act that he possesses a voice which could be used for singing. Whether or not he will sing depends on that faculty of the brain, which is sensitive to musical impression, and which is commonly called "an ear for music." It is not however, the physical ear, but the faculty of the brain which counts. That the pupil is able to speak excites no surprise, for it is one of the commonplaces of life. He modulates his voice to express many emotions without causing comment, for everybody else can do the same, but the idea that his singing voice is fundamentally the same, moved through the same means, governed by the same natural laws in the same manner, is at first a most astonishing thought.

When you can make the pupil grasp the elemental fact that his singing voice was put into him by nature for the express purpose of being used for singing, and that he will learn how

to do it by practical experiment, the same way that he learned to swim and skate, then there is an understandable basis on which to work. Young singers, and a good many of them, enough to know better, have the notion somewhere in the back of their head that singing is a gift, like Titian's colored hair, and that if they have the teacher in some mysterious way "brings it out" while they may take their ease as he does the work.

Instead of understanding at the very beginning that they must learn to adjust just themselves to the workings of some complex but definite laws by nature, they superstitiously seek some secret way, which the teacher has learned some far-off country, which one day will be revealed to them, when they will find themselves transformed into great artists in the twinkling of an eye, as the fairy-godmother transformed Cinderella. But if they were made to comprehend at the outset that they are dealing with natural laws and bodily functions, they could delude themselves with any of the pleasing, but totally unreal fancies.

Singing being a natural function must conform to law. The only way of telling this is through the result. If you are learning a new movement, skating and fall down, it is painful evidence to you that you did not do it in the proper way, since we understand enough about gravitation to know that if you offend the law you are punished immediately, no matter what you may have intended.

In singing, pupils get a wrong notion in the heads so they keep on time after time, trying it in the way that does not work, permitting the tone to become and do all kinds of unpleasant things yet not understanding that they must be proceeding on an incorrect theory. If their idea of making the tone correct, that is what nature intended, the result would be good, but if it is not, nature is not at fault, they simply are doing the wrong thing. They do not understand that they must conform to natural law, which always works in a perfectly definite manner, but have the idea that singing is an artificially acquired muscular control, though they may have "broken" muscles disastrously on their previous attempts. They feel that if they persevere sometime they will get it. The plan that having started on the wrong road if you keep going straight ahead in course of time you will arrive at the place you wished to reach, will all the time lay in just the opposite direction.

There was one young man once who felt that he was progressing because when he began his study his throat used to hurt when his voice broke, but now he had reached a point where he could break time after time without any distress at all. This was so foolish as it might seem. They are at least a great many in his class going blindly ahead, getting deeper and deeper into trouble all the time, because all their knowledge of the voice is theoretical, not knowing that the whole matter is based on natural law and must conform to them if any good result is to be attained. Understanding that singing is the result of a natural function, does not make perfect singers, but it does give them the way to the truth, which if intelligently followed will save them from a vast number of the common pitfalls into which many students tumble, and from which a goodly number are never able to rescue themselves.

THE TONGUE.

ONE of the most evident causes of trouble to the young singer (and possibly to the rest of the world) is an faulty tongue. Yet as a matter of fact the tongue receives the credit for difficulties where, if the truth were better understood, the blame does not rest on the tongue at all. In a great many cases it is easy to be seen that the tongue is drawn back and all bunched up" so that the passage through the back of the mouth, which should be open to admit the free outflow of the tone, is almost closed by the tongue. This makes the tone thick and muddy in quality, renders distinct enunciation impossible, and presents a problem which must be solved if the singer is ever to gain proper control of his voice.

But in all this how much is the tongue really to blame? Nine times out of ten the tongue is not to blame at all, when you come to understand the laws which govern good tone production. To put it in language all can comprehend, the back of the tongue presses the front of the throat, so if there be any improper tension in the throat the tongue will be stiffened and unable to perform its functions of enunciation, and will interfere with the free emission of the tone. But the tongue is not causing the trouble, it is merely a visible signpost indicating that trouble exists down below.

The human voice is not produced by a series of detached, unrelated actions, but by one organic whole, with many component actions all interrelated in the closest manner. The vital fact is that the motor energy which produces the tone, is the play of the breath on the vocal chords. If this primary action be not right then everything above will be badly adjusted, not knowing what it should do, yet the fault does not with the bad results up above, but in the real cause down below. The reason why there is so much misapprehension in regard to the voice is because the vital functions, the interrelation of the breath and throat, which usually produce the tone, are hidden away from sight, while some of the results that come necessarily from proper breath action are plainly visible. But you cannot correct a fault by fussing over bad results, you must locate the cause of the trouble and remove it. To do this successfully demands that you thoroughly understand the mechanism of the entire tone producing mechanism.

The young singer can look into the mouth and see with his own eyes that the tongue is all out of place, that instead of lying quietly in the bottom of the mouth so that the passage from the throat is open, it is all bunched up the way. At once they know that it ought not to be, so they adopt all sorts of expedients to get the tongue out of the way, holding the tongue down with a spoon, even in some cases taking hold of the tip of the tongue with the fingers and drawing it out of the way by main strength. Meanwhile, as far as correcting the real difficulty is concerned, nothing at all is being done. When the tongue acts in this manner it is simply a sign that there is improper tension in the throat, which must be relieved.

This work with the tongue itself, while there is tension in the throat, is as though when there was a leak in the roof you put a pan under it to catch the water, and called that stopping the leak. That might prevent the damage, but nothing of permanent value has been done unless you

locate the leak and remedy matters where the trouble has been caused. But the bad action of the tongue is visible to any one, while the understanding of free breath action, so that there shall be no tension in the throat to cause the tongue to do the wrong thing, demands a knowledge of the laws of tone production which only the thoroughly equipped teachers have learned. In voice teaching, when the tongue is doing what you know it should not do, the cause lies farther down, and must be remedied there if permanent good is to result.

ENUNCIATE PLAINLY.

WHY do so many singers enunciate so indistinctly that it is often impossible to tell what language they are using? Usually, because they are not thinking of what the words mean, but have their minds fixed on making what they feel to be a good tone. Of course, if they do not make a good tone nobody will care to listen to them, but unless they use their skill to give expression to the meaning of the poetry and music, they will find that few are interested in what they do. Young singers get so bound up in consideration of the technical side of their work, that they forget that technique is but the means to an end; the expression of beauty is the true purpose of singing. The distinct enunciation of the words is one of the ways in which this beauty is given to the hearers, and unless it is there, the singing will be uninteresting. Put your mind on making the words mean something, then they will begin to come out clearly. If they don't you will be conscious of the fact, and learn to make them expressive.

KEEPING TIME.

How many singers labor under the delusion that keeping strict time renders music mechanical and detracts from its expressive power? This merely shows that they are young and do not understand the laws of art. You might just as well say that for a poet to express himself grammatically, would detract from his powers of imagination. If you have not had a sufficient drill in music so that you can sing the music accurately, as it is written, then you are hopelessly handicapped in the race, no matter how good your natural voice may be, nor how much feeling you may have for music. Vocally you may be equipped to sing the music, but in musicianship you are so weak that you cannot cope with the complex rhythms of modern expression.

This last season in one of our great opera houses there was a young singer of much promise, vocally, who was given a small part in an opera, to see if she "could make good." While there was not much to sing, what there was of it was both important and difficult. Her musicianship failed her, she could not enter at the proper place with the orchestra, nor keep the rhythm. After one trial the part was taken away from her. This is worth thinking about. Her voice was good enough for grand opera, but she was not a musician, so they had to let her go.

When you arrive at a point that permits you to sing with an orchestra, then the kind of musical training you have had will spell success or failure. Can you enter accurately on the last half of the third beat in the fifth measure of complicated music? If you cannot, then you must go at it in the

manner that will develop your powers, or you will find yourself left behind, no matter what your voice may be. Singing is a profession, in which only those well equipped succeed.

DON'T FEAR

Don't be afraid to sing. Like everything else in the world, singing is a definite thing, and is learned through the actual doing. Almost all the distinguished artists have done a tremendous amount of singing, and what they know is based on practical experience. Of course, they had to have some theories to proceed on, but they have worked these out from theories into facts which they knew, through long practice in actual singing. Don't be afraid that your voice will wear out, for nature constructed it of the toughest material she knew how to manufacture, and it will stand a lot of work. As soon as you can sing anything at all, do so. Not with the idea that it is perfect, or even very good, but with the view of gaining the understanding which only comes through actual experience. You learned to swim, by swimming, to skate, by skating, and you will learn to sing in the same manner, by singing.

VOCAL BEWARES.

BEWARE of any exercise that tends to tighten the muscles surrounding the larynx.

Beware of any voice exercise that leads to exhaustion.

Beware of any songs that employ more than one note outside of the most comfortable range of the voice.

Beware of eccentric vocal methods.

Beware of remedies for throat troubles which are liable to prove more violent irritants than the trouble itself. One singer recently ruined her voice by taking a strong solution of carbolic acid because some amateur doctor had told her that carbolic acid was a good throat disinfectant.

Beware of straining your voice while singing in a choir or chorus. Choir singing forms the best kind of practice, but must not be overdone.

Beware of foods that are known combatants. Nothing affects the voice so quickly as an "up-set" stomach.

Beware of teachers who tell you that a complete vocal training may be secured in one or two years.

WHAT METHOD DO YOU TEACH?

BY J. G. MAIER.

In searching for a vocal instructor, the student's first question naturally is: "What method does he teach—Italian, French or German?" The question is as ridiculous as the answer in most cases. Name and country have little to do with methods. National methods do not exist any more, as teachers of the same country have their own individual ideas and opinions; but tradition holds us fast if we do not break its shackles.

There can be only one way to sing correctly, and that is the "natural way." The fundamental laws are always the same; it is the comparative ability of the teacher to explain them, and the capacity to reach the possibilities of each individual voice which leads to success.

I would emphasize the importance of the stroke of the glottis. But there is a right and a wrong stroke of the glottis, and one should be very careful which he is practicing.—*Mme. D'Arona.*

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Editor for June, HERVE D. WILKINS

[Herve D. Wilkins was born in Italy, N. Y. He sung in choirs at the age of five years. His father was a clergyman, as were also his forebears for many generations, the earliest name being that of John Wilkins, Archbishop of Canterbury, and a brother-in-law of Oliver Cromwell.]

Herve D. Wilkins studied solfeggio and theory under the instruction of his father, who was a skilled musician. He spent the years 1875-76 at Berlin studying the piano under Theodor Kullak and A. Loeschhorn, organ and composition under August Haupt, and singing with Ferd. Sieber and M. Kotzolt, director of the Royal Cathedral Choir. He also attended lectures at the University of Berlin.

Returning to Rochester, N. Y., he became organist at St. Peter's Presbyterian Church and director of the Mendelssohn Vocal Society. He has given yearly sessions of organ recitals at various leading churches of Rochester, totaling 250 recitals in Rochester, where he has played the entire Bach repertoire.

Mr. Wilkins has also invented certain ingenious improvements in church organs, among which are a patented swell-action and a device for playing church chimes from the organ keyboard.—EDITOR OF THE ETUDE.]


ORGAN ACCENT.

In discussing the use of accent in organ-playing certain facts must be premised regarding the nature of the organ tone and mechanism as compared with other instruments, and a clear understanding must be established of the reasons for and the manner of using accent.

The piano is generally regarded as an ideal instrument for accent, on account of the nature of its mechanism, and the fact that the player can, by modifications of the touch, bring into prominence any individual tones, chords or melodies as desired, also on the violin and upon brass instruments a reinforced impulse can be given to any desired note.

While the tone of the organ does not respond to any augmented impulse in the touch as does the piano, the organ still has a great advantage over the piano in that it can sustain a tone with undiminished and even with augmented power, so that the end of an organ tone may be made as energetic as desired, while the end of a sustained tone upon the pianoforte is, from its fading nature, indefinite.

A tone upon the organ can be released with absolute suddenness and definiteness, while the close of a piano tone can never be as percussive as was its beginning.

In the Introduction to the Sixth Rhapsody by Liszt, the master has supplied this lack by a staccato re-percussion of the tone so as to indicate its exact moment of ending, hence the slurred unisons  in this piece, which are sometimes mistaken by students for tied notes.

The property of precise and full-toned ending possessed by the organ-tone can be made to contribute most extensively to the purposes of exact phrasing, since the end of each slur or phrase can be as accurately defined as can its beginning.

For the above as a reason the endings of slurs and phrases should receive increased attention on the part of organists, it can easily be discerned that organists are prone to be negligent

in the matter of letting-go, often dwelling unduly on the last note of a slur, or a phrase, or at the end of the piece, to the detriment of clearness and correct expression.

Probably the worst offender in this regard is the player who insists on holding a note or a chord while he is scanning the register-knobs in search of a stop to be drawn or pushed, thus upsetting the musical effect. To pause in silence between phrases, or when changing stops, would often be much better. But it is not only in the ending of a piece as a whole, but also in the delivery of phrases, and slurs, and place in instrumental melodies as well as in vocal music, and also in the delivery of staccato notes and chords, that the accurate release of the final tones is desirable and necessary.

Accents may be divided into two classes, each class merging with the other, since the lines of division cannot be closely drawn.

Rhythmical accents are those which have mostly to do with the time-keeping. It is safe to say that most people when they think of accent have in mind chiefly rhythmical accents, such as would be used in scale practice.

This is one of the most used accents, and is commonly dwelt upon by those who prescribe the use of the metronome, with continually increased speed for piano students. It is safe to say that such accents occur rarely in actual music, except when the scale is measured in octaves, or where successive scale-groups have a change of harmony.

The scales at the end of Weber's *Polacca* in E, and of Chopin's E minor Concerto show the accent on the octaves, but other scales, as in Liszt's *Tannhäuser March* and in Chopin's G minor *Ballade*, are to be played in an even flow without accent. Even the scales in Weber's *Moto Perpetuo*, from his first sonata, and the scales in Bach's organ preludes are without accent.

But when we come to figurations of the scale or of melodies in either organ or piano music, we find a prevalence of accents, and these are not only rhythmical accents marking the beginning of the group, or the tone upon which the figure is placed, but they are also melodic, bringing into relief the notes of the melody. Such accents do not require any material or muscular re-enforcement. They are written into the music and become obvious and duly effective when the notes are interpreted correctly.

Melody accents also fall upon the longer notes of a melody or theme. Take the familiar themes to Bach's G Minor Fugue:



Here again the accents are written into the music falling on the eighth notes, and they inhere in the resolute delivery of the theme.

A sustained tone after one or more staccato tones has the effect of being accented, as in Bach's G Major Fugue

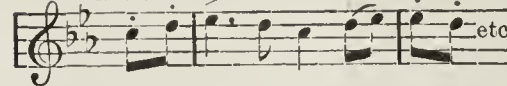
Ex. 2.



Here, as in all similar instances, there is the effect of an accent on the first note of the slur.

Guilmant's Fifth Sonata shows how a sustained tone after staccatos sounds as if accented.

Ex. 3.



An accent can be given to the final pulse of a sustained note or chord on the organ by an energetic and exact release of the same. This is especially useful in signalling the entrance of the choir on the first word of a hymn or anthem. If, for example, the singers are to begin on the fourth beat, then the final note of the prelude can be ended sharply on the third beat, thus indicating to the singers the exact instant of their entrance.

Even when the organ has no pause at the entrance of a vocal part a staccato beat can be introduced for the sake of rehearsal and can be discarded when the singers have learned their part.

EXPRESSIVE RHYTHMS.

Accents have a great deal to do with expressive rhythm. When the music is marked *risoluto* or *marcato*, also in minuettes Scherzi and similar forms the right effect must be sought in the phrasing and accentuation. Also in music marked *grazioso* or *maestoso*.

Some pieces have a swinging, swaying rhythm; other pieces have a martial, a resolute or a broad rhythm. Some melodies are tranquil and evenly flowing, others are animated and sparkling, or perhaps fierce and impassioned.

It is for the performer to invest all his playing with the appropriate mood and manner for every phrase, chord and melody. An affectation of nonchalance or of offhanded ease of execution, or any thought or emotion which may detract from the true effect of the music is to be deplored. There can be no meaning to music unless it is conceived and performed with sincerity. No haphazard effect can be worth while. All must be done with a right spirit and purpose. In short, whether music shall have a meaning and shall bring a message to the listener depends upon the skill and the sincere spirit of the interpreter, and if he possesses these qualities he will find in the nature of the organ tone and touch no hindrance to the complete expression of his thought. Since, whatever limitations the organ may have in certain particulars, are more than compensated by the infinite variety and power of its tones, and by the ingenious devices of its mechanism, which are ready to summon them forth at the touch of the master-hand,

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THE DYNAMICS IN ORGAN REGISTRATION.

There are two different and distinct principles which obtain in the management of the stops in organ-playing.

Of these two principles, one has to do with tone-color and the other with dynamics.

The first of these principles is that dynamics—to play softly or loudly, increase or to diminish the tone, in order to adapt the power employed to the end desired.

The earliest organs had no provision for changing or silencing any of the stops, all the pipes for each key were continually effective. One of the first mentioned organs had ten pipes for each key, and an ancient organ in Winchester Cathedral had forty pipes for each key. In some of the earliest organs and frescoes of organs the stops are represented as being silenced by the fingers of the players in touching the mouths of the pipes.

In order to learn to manage the stops with reference to their power, and to practice crescendo and diminuendo on the manuals and pedals, the student should study the tone of all the stops with reference to their power, observing this rule: In crescendo passage draw the softest of the stops yet drawn, that is, to add the stops in the order of their strength; and in diminuendo to withdraw the stops in the reverse order of their strength, beginning with the loudest of the stops sounding.

In making this study the unison stops should be considered first, the soft 4 ft. stops being added after all the soft stops are drawn, and the loud 4 ft. stops after the loud unison stops have been drawn.

In order to rehearse this a chord should be held on the middle of the swell manual with the right hand, while the left hand coupled to swell holds the bass of the chord. The left hand draws the stops in the following order:

Coline, swell to pedal and softest foot pedal stop being already drawn,

- P. Dolee.
- P. Stopped Diapason.
- Flute, 4 ft. (soft).
- P. Oboe.
- F. Open Diapason.
- Jewshorn, 4 ft.
- Bourdon, 16 ft.
- F. Flageolet, Flautino
- and Dolce Cornett.
- F. Cornopean.

These stops should then be retired in reverse order, reading upward. Then again added, and then again drawn with many repetitions. This acquiring facility of handling and practical knowledge of the dynamics of the various stops.

In the choir manual, hold the chord with left hand and pedal and follow in order using the right hand:

Dulciana, choir to pedal and pedal bourdon being drawn, add

- P. Melodia or Concert Flute, 8 ft.
- Flute d'Amour, 4 ft.
- P. Violin Diapason, 8 ft.
- Fugara, 4 ft.
- 16 ft. stop and 2 ft. stops if present.
- F. Clarinet.

Then retire the stops in reverse order reading upward and *du capo*.

In the great manual the order would be about as follows:

Soft 8 ft. (dulciana or spitz-ute),

also great to pedal and pedal bourdon being drawn, add

- P. Gamba, 8 ft.
- Flute, 8 ft.
- MP. Flute, 4 ft.
- MF. II. Open Diapason, 8 ft.
- Octave, 4 ft.
- F. Large open Diapason, 8 ft.
- Double Diapason, 16 ft.
- Twelfth, Fifteenth and Mixture.
- FF. Trumpet.

When the swell and great manuals are coupled the stops should be selected from the above lists, according to the rules first given, since there will be a greater number of stops to select from, so that the stops must be drawn now on one manual and now on the other in order that the crescendo may proceed upon both the manuals and the pedal at the same time.

In accompanying singing, whether solo or chorus or congregational, this practice of dynamic registration will be found most useful. The student will soon learn how to proceed or to recede from any grade of power which he may at the moment be using.

When there is a crescendo pedal in the organ it should be so regulated as to bring on and to withdraw the stops just as if it were done by the hands according to the above directions, except that the register-knobs need not be moved by the crescendo pedal.

The crescendo pedal has been heretofore denounced as inartistic by certain writers who would confound the two principles of tone-color and dynamics named above, forgetting that the crescendo pedal is not a combination pedal, although its various gradations may be used as combinations, if they happen to be appropriate.

Regarded merely as a dynamic aid to the player, adding and withdrawing the stops in the same order as if done by hand, the crescendo pedal is no more inartistic than are the combination pedals which aid the performer by adding and retiring the stops in groups.

The crescendo pedal when properly regulated can also be used very appropriately to produce a momentary reinforcement of the tone on either manual, and also to accentuate any desired chords or passages. It may also be used as a full organ pedal, thus completing with all the directions above given, the list of dynamic signs used in music, namely, pianissimo, piano-forte, mezzo-piano, mezzo-forte, crescendo, diminuendo, rinforzando, sforzando and fortissimo.

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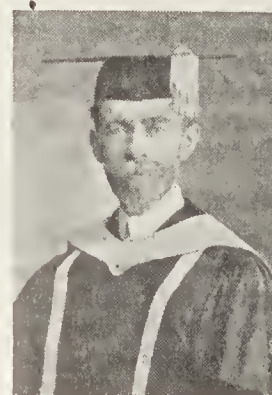
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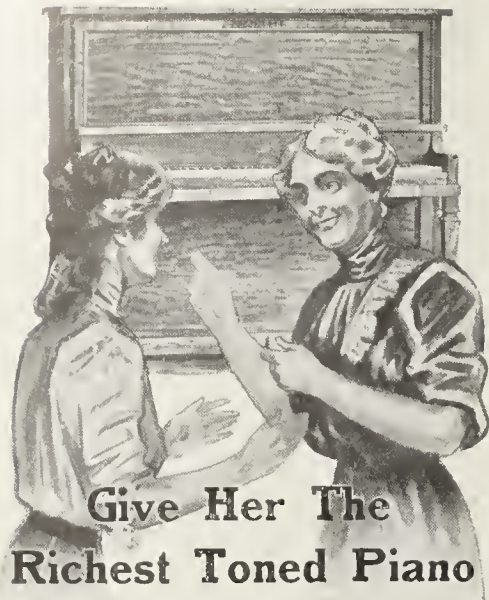
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The four-part harmony as found in hymn-tunes is founded both on the nature of music and the nature of the human voice.

Hymns should, at first, be thoroughly studied without pedal, so as to play each voice-part as written, upon the manual alone. It is often required of an organist to give out the tune in this way, and it should be well done. An organist ought to know all the usual hymn-tunes by heart, so as to render them the most effectively, both in the giving out and in the accompanying of the congregational singing.

PEDAL OBBLIGATO.

Hymn-tunes furnish good material for the study of the obligato pedal, and this study should be undertaken systematically. First, the bass part should be marked for the pedal application, so as to insure a smooth legato.

Hymn-tunes are usually written in short score, so that various ways of marking the pedal are not convenient, there being two parts on the bass staff. The best way is to use numbers underneath the bass clef, thus:

1 = left toe. 2 = left heel. 3 = right toe. 4 = right heel. These markings should be made with ink and a fine pen, so as to give a neat and legible appearance to the page.

The left hand plays only the tenor part. The compass of the tenor part is often limited to five or six tones.

The fingering is found by placing the left hand so as to include all the notes of the tenor part in a five-finger position.

This will also show where the hand may have to be shifted to cover another set of tones, or where a scale-fingering must be used to reach tones not covered by the five-finger position.

It will thus be easy to learn to play the pedal bass, and the left hand independently, since the left hand fingers are placed, once for all, each finger over its proper key.

This study of hymn-tunes is measurably of equal value to the study of organ trios, which is everywhere regarded as the best method of mastering the pedal obligato.

PEDAL OTTAVA OR 8VA.

When the bass part of a hymn-tune is written rather high the student should learn to supply where desirable a bass part of lower tones, playing the pedal an octave below the written bass.

This is not to be managed by playing all of the pedal tones an octave lower than written, but only a part of them. A very good way is to consider the middle E of the pedal as the limit and transpose all the bass tones above this E, playing them in the lower octave. This should be done discreetly so as to avoid any awkward or unmelodious skips in the pedal part.

FINAL TONES.

The final bass tone of hymns should be in the lowest octave. The bass part rarely extends below G, first line bass staff. Whenever the bass ends on a note higher than the middle C of the pedal then it should be played an octave lower.

TRANSPOSITION.

The student should learn to transpose certain hymns a half tone or a whole tone up or down. The organist who has to play in church should decide on trial at rehearsal whether a tune is better when transposed and, having decided this point, should make a memorandum in his hymnal of the key preferred.

Certain tunes, written in F, such as *Hursley, Dennis, Federal, St. Laugran* and some others sound better in the key of F sharp.

Tunes in E or A sometimes sound milder and more melodious in E flat or A flat.

PHRASING.

Those who have heard the wonderful performances of the Mendelssohn Choir of Toronto will have noticed how much of their perfection consists in the precise beginning and ending of the phrases.

Every voice is heard on the first word of the phrase and, at the end, all the voices cease at the same moment on the final pulse of the final note of the phrase.

The student will note that sometimes, as in the tunes *Hursley, Federal, St. Nicola, St. George's, Bolton*, and others, the same chord is repeated. Such repeated chords should always be repeated in playing hymns, but only when all the notes of the chord are repeated.

The pedal, if played, should at the same time sustain without repeating the bass note. Elsewhere the voices should be played legato, tying all the notes which continue from one chord into the following chord.

When the soprano note only is repeated it should be articulated unless there is a change of harmony sufficient to give the effect of a percussion to the treble note. In such a case the soprano notes may be tied, it is not necessary to articulate them.

Chorales should have a hold of three beats at the end of each line, the third beat staccato, so that breath may be taken and the next line begun without loss of rhythm.

OMITTING THE PEDAL.

The pedal should not be used when less than four voice parts appear in the score. When one, two or three voices have a rest the pedal should rest also, and re-enter when all the voices resume.

The pedal should also be omitted when there is a line or a measure of unison, as in the Italian Hymn. A hymn may occasionally be announced by playing the soprano part alone for the first line, then continuing with full harmony.

THE SOLO STOP.

The student should also learn to play the soprano part on a solo stop, the alto and tenor with the left hand on a second manual, and the bass with the pedal.

If the congregation are to sing it is better to play only a portion of the hymn in this way, changing at a convenient point to the usual four-part harmony, so as to end the "giving out" with appropriate fullness of tone.

TIME-KEEPING.

Hymn-playing offers to the organist the opportunity to show his learning and authority as a master and an expounder of exact and expressive rhythms.

A hymn-tune may be bold or solemn, martial or graceful, majestic or tender, joyful or prayerful, just like any other

music, and the organist must discover the true nature of the tune and the import of the words and give them full expression.

When the congregation is to sing the proper "giving out" is a wonderful incentive and inspiration to them and tends to make them ready and eager to join in the singing.

The education of a church organist should have a broad foundation. It is on hymn-tunes, just as in German, that the candidate for the position of organist must show a good command of chorales, so in this country a young organist should make a constant study of hymn-tunes, how they should be played, and how they should be sung. He will thus fulfill the primary duty and office of a church organist which is not the playing of voluntary or of other instrumental music, but first of all and above all to lend a full and appropriate support and accompaniment to the Sacred Song.

RHYTHM, THE ESSENCE OF MUSIC.

"RHYTHM, taken in a general sense, include keeping in time, is the essence of music, in its simplest form as well as the most skilfully elaborated fugue of the modern composers. To recall a melody the rhythm must be revived first, and the melody will be easily recalled. Complicated to understand a musical work ceases to be difficult when once its rhythmical arrangement is mastered; and it is this rhythmical performance and rhythmical susceptibility that musical effects are produced and perceived. From these studies I conclude that the origin of rhythm must be sought in a rhythmic pulse in man."—Richard Wallaschek

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Department for Violinists

Edited by ROBERT BRAINE

THE SECRET OF A GOOD TONE.

A CORRESPONDENT writes: "What causes the violin to squeak or screech? There must be several reasons for it. Could like your opinion."—M. W.

Our correspondent's difficulty is one shared by thousands who have not access to a really good teacher. They cannot produce a good tone but do not know why, nor the remedy. It is impossible without a personal hearing to plain where the trouble lies in the present instance. One might as well write to a doctor and say: "I do not feel well, what is the reason?" Bad tone may spring from a great variety of causes, and I will try and enumerate the most important of them.

Good tone is the foundation of all successful violin playing. Without it the left hand technic is of no avail. A violinist is judged largely by his tone. How often have we heard a great violinist send an audience into ecstasies of delight with a composition like *The Swan*, by Saint-Saëns, which consists of but a few simple notes, at a slow tempo. He conquers by sheer beauty of tone, whereas we often hear the elaborate reworks of a difficult piece, played by an amateur, fall flat because the tone is feeble and scratchy. There are many singers who can sing as well from a technical standpoint as Caruso, but what other tenor has his golden tone? I once heard a singer say, "I would rather hear Caruso sing the scale, than another tenor sing an elaborate aria." Tone being of such prime importance, it is strange that the average violin student does not pay more attention to it. Eminent violin teachers force their pupils to spend much time on tone exercises alone, but the average violinist seems to think of nothing but notes.

Bad tone is caused either, first, by bad playing; or second, by a poor instrument and bow; or third, by bad strings or poor condition or adjustment of the violin and bow. As regards the first cause it may be said that no instrument requires such extraordinary accuracy of the muscles of the fingers, hands, wrists and arms as is the case with violin playing. To flash the bow across the string swiftly at full length without varying the point of contact with the string is one of the most difficult feats I know. Many jugglers' feats are a child's play in comparison. The violinist must never rest until he can draw the bow at an exact right angle to the string, and keep the point of contact of the hair with the string at the same place, throughout the stroke. To master this precision and all other things in fact, much practice must be done on the open strings, since in this case the player has his eyes free to watch the course of the bow. The bow must not be allowed to wobble around the strings, but must pull steadily against the string at the point of contact. A failure to do this is the cause of much of the bad, feeble tone which is so common. In playing swells and diminuendos the point of contact gradually changes, since, as the tone grows

louder the hair of the bow must approach the bridge and recede as it grows softer; still, these changes are made so gradually and evenly that the continuity of the tone is not broken.

The pressure of the bow must at all times be exactly proportioned to produce the intensity of tone required, and most important of all the distance of the hair from the bridge must exactly correspond with the pressure being used at the time. When the bowing is done near the bridge, great pressure can be applied, producing a loud sonorous tone. Use the same pressure when bowing three inches from the bridge and see what a distressing tone results. Thousands fail to produce a good tone from their failure to observe this important fact. Another rock on which many violin students split is their failure to bow gradually closer to the bridge as the higher positions are reached. If the player bows at the same distance from the bridge when playing in the higher positions as he does in the lower, he will inevitably produce a squeaky, impure tone. From the seventh position upwards the bow must approach extremely close to the bridge, since the string is so much shortened. People who neglect these first fundamental principles of violin playing produce a bad tone and cannot account for it. They often blame the violin, the bow, the strings, the rosin—everything in fact but their faulty playing.

It must, of course, be understood that the comparative beginner cannot at first produce a fine tone, which is the product of years of careful training of the muscles of the arm and wrist. The muscles must be trained to apply pressure, while at the same time they retain their elasticity. The artist applies pressure and a big sonorous tone results, the beginner applies pressure and a hideous scratch is the only answer. The beginner must be content to do much bowing on open strings and slow scales for tone alone, with wrist and arm kept limber, and the joints open and free—the arm devitalized in fact. One of the most successful violin teachers I ever knew did little else during the instruction hour of a beginner than constantly reiterate concerning the bowing; "light," "light," "light." He would not allow any pressure until a perfectly free tone had been achieved with loose muscles and joints.

PRESS DOWN THE FINGERS.

Another prolific source of bad tone is the failure to press the fingers of the left hand firmly on the strings, thus holding them tightly on the fingerboard. If a tone is loosely stopped with the finger, a clear tone is impossible. Long finger nails interfere with the fingering, which should be done directly on the tips of the fingers, which become callused. Violinists should have closely clipped finger nails.

Often the bad tone comes from a poor violin and bow. A good player can do wonders with a violin of very modest quality, but sometimes violin

are met with of such vicious quality, producing such horrible, raucous tones that a Paganini could make nothing of them. It is useless to try to do good work with such instruments as these. A good bow is also a great aid to tone. The stick should be of Pernambuco, straight and not warped, but with a deep inward curve, so that it will hold the hair taut when screwed up ready for playing. The stick should be elastic and full of life with a good spring, but not too limber. Cheap bows, almost as limber as a willow switch are often met with, which are almost worthless for tone drawing qualities. It is not a good idea to economize on the bow. Professional violinists often spend as much as \$150 or \$200 for genuine Tourte bows and consider the money well spent, for these bows enable them to draw tone of remarkable quality and volume, and have such life and elasticity that it is much easier to execute the different varieties of staccato, spiccato, springing bow, etc. The hair should be fresh, to produce a good tone. The bow should be re-haired by an expert workman from two to four times a year, according to the amount of use it gets. No one can produce a good tone with old hair, yellow with age, worn smooth, with all the "bite" worn out of it.

The rosin should be of good quality, and care should be taken to see that it comes off the cake freely. If the surface of the cake of rosin becomes glazed with grease or dirt it should be scraped with a knife so that the hair will take hold in rosin. A freshly re-haired bow should be treated with powdered rosin before the cake of rosin is used. Care should be taken to see that the hair of the bow and the strings of the violin do not become over-loaded with rosin, as this will interfere with a good tone. Lastly the violin and the stick of the bow should be kept clean. The rosin should not be allowed to accumulate on the violin, especially on the end of the fingerboard, as it is apt to get on the fingers of the left hand and render them sticky.

A good player with a good violin often fails to produce a good tone because it is not in proper condition for playing. Many persons, from a false notion of economy, try to keep their own violins in order, to save the expense of taking them to a good violin maker for repairs. In this they make a mistake since really good violin-repairing takes as long to learn as the profession of law or medicine.

There are many things which may interfere with the tone of a violin. The bridge must be of the proper thickness, and carefully adjusted, and of the proper heights that each string is at the proper distance from the fingerboard. The bass bar and sound-post must be in exactly the proper position to produce the best results. The fingerboard must be perfectly smooth, and if grooves have been made in it by the pressure on the strings of the fingers of the left hand they must be removed. Pegs must be made to fit their holes perfectly, and the nut must be the proper height. Cracks in any part of the violin must be glued shut. Thousands of violin players produce a bad tone because these defects exist in their violins.

The best violin cannot sound well with poor strings. Even the best strings are not dear and it is economy to buy the best, considering how much they improve the tone. The G should be silver-wound on Italian gut, and the other strings of Italian gut. False strings should be thrown away, as soon

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as it is discovered that they are false. Strings of the same kind vary slightly in size, and each violin player should take great pains to find out what size strings sound best on his violin, even if he has to employ an expert violinist to experiment with his violin and determine definitely the proper sizes. These once determined upon, he can always buy the same sizes by means of the string gauge, a little instrument which can be purchased for 25 cents.

In addition to the above causes of poor tone, it will be found that the atmosphere sometimes takes a hand. Violins sound better sometimes than at others. Catgut strings are very sensitive to temperature and to moisture, and the wood of violins, especially very old instruments with thin wood, seems to be affected from the same cause at times. During the summer season in periods of great heat, coupled with much dampness and humidity in the atmosphere, I have often noticed the difficulty of even great violinists in producing as good a tone as usual. Harmonics miss fire, the fingers stick to the strings, the strings become damp and sound dead from the moisture and heat in the atmosphere and the perspiration of the fingers of the performer, and there is trouble generally.

The greatest number of cases of bad tone comes from faulty bowing. For this reason much bowing should be done on open strings or slow scales played from memory, for in this case the course of the bow can be watched and inaccuracies corrected.

DEMAND FOR VIOLINISTS.

KUBELIK, the great Bohemian violinist now touring America and Canada, recently told the writer that he finds the demand for great violinists and great violins constantly increasing, and that the interest in the art has never been so great as now. He, however, serves warning on those who would become concert violinists, that the standard of playing is rising as well, and more is required of the concert player than ever before. The solo violinist, who fifteen or twenty years ago could have achieved good financial and artistic success on the concert platform, might not be able to do so now. The violin student who has his heart set on a concert career should look well to his talent and his physical strength, to see if these are equal to carrying him up the steep road to Parnassus. With the fierce competition at the present day, the concert violinist must have more than fair talent, energy and industry; he must have positive genius for the violin.

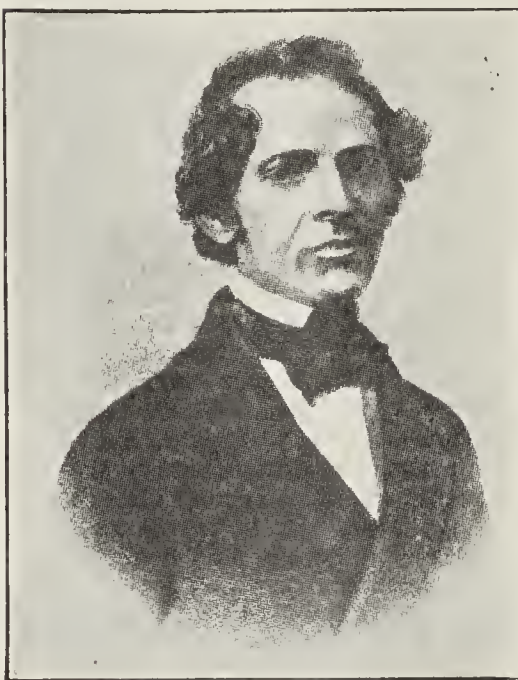
Kubelik is now the owner of the "Emperor" Stradivarius violin, which he recently purchased from the Haddock collection. This is one of the best three Stradivarius violins in existence. The beauty and power of the tone of this violin are almost incredible. I heard it recently in a large concert hall, seating 3,500 people, where an ordinary violin would be all but lost, but this violin filled the big auditorium to the farthest corner. I was much surprised, while visiting Kubelik in the artist's room after the concert, when he told me that he did not have to force the violin at all in order to fill the hall, so great is its power.

In the opinion of Kubelik, the violins of Stradivarius, although they have already reached fabulous prices, will continue to advance. The best of them, which have not been scraped or remodeled by bungling repairers, show no deterioration in tone, notwithstanding their age.

SCALES AND ARPEGGIOS.

It must be plainly apparent to every thinking teacher that the technique of every musical instrument rests primarily on the ability to play scales and arpeggios in all keys and all forms. No scheme of violin practice is complete without scale and arpeggio studies in all keys and positions. These can be taken with a great variety of bowings. Minor scales should be practiced in both the melodic and harmonic forms, and all scales and arpeggios should be studied to the extreme compass of the instrument. An exhaustive study of the chromatic scale should be made in all positions, for in the higher positions, especially of the violin, the chromatic scale presents great difficulties.

Scale and arpeggio work is much neglected by many violin teachers, more is the pity, for no form of practice advances the pupil faster. An additional value of this practice is that the pupil learns a great deal of theory in the course of his study.



THE FAMOUS VIOLIN TEACHER,
 C. H. HOHMANN.

CHRISTIAN HEINRICH HOHMANN.

IN the little village of Niederwern, near Schweinfurt, Germany, they recently celebrated the centenary of a man who has set more fiddle bows agoing than most any other teacher of his time—Christian Heinrich Hohmann, born March 7, 1811. Over half a century has passed since his death. The highest post he ever held was that of musical director of the Royal Seminary at Schwabach, where for the better part of his life he led an existence even more secluded than did J. S. Bach.

Working quietly and systematically and observing very carefully he succeeded in making a series of instruction books which have stood the one great test of all—the test of time. He was known as a teacher of great geniality and enthusiasm. His great aim was to make the pupil musical, not merely technically proficient. Of his instruction books in piano playing, organ playing, singing, etc., the one that remains of particular value in this day is his Violin School, which has had an enormous sale and seems to fill the needs of many teachers better than any other book.

Hohmann was a well-trained pedagog. His first musical instructor was his father Johann Georg Hohmann, and he later attended the Seminary at Altdorf, graduating with high honors. The pedagogical instruction in German seminaries is particularly thorough.

THE PLAYER VIOLIN.

WHILE the manufacturers of "player" piano have been perfecting and developing this popular invention, the makers of the "player" violin have not been idle by any means, and the instrument as at present perfected is one of the mechanical marvels of the age. At first a mechanical violin "player" constituted the sole device, but now the "player" violin has been combined with a "player" piano, so that both are actuated from the same roll of perforated paper, thus making the two instruments one, and making the accompaniment to the violin playing absolutely perfect.

In the "player" violin any violin clamped into the "player," after having been fitted with four steel strings. There is no bow, as the mechanism producing the vibration of the strings consists of four aluminum discs which run through a trough of powdered rosin, and which revolves at a high rate of speed. Each of the discs presses against one of the strings of the violin. The fingering is done by small clamps or fingers, which press against the strings, and which are operated by electro magnets. There is a device to produce the "vibrato," another for the pizzicato. The instrument can also reproduce "spiccato" and "saltato" bowing effects more or less perfectly.

While the playing of this remarkable mechanical device cannot be compared for a moment to the playing of a good human artist, it is certainly a marvel of ingenuity, and its work never fails to produce unbounded enthusiasm in an ordinary audience. I heard of the latest improved "player violins" at an exposition recently, and it excited so much wonder that it was almost impossible to get anywhere near it, so great were the throngs of people it attracted. Besides popular pieces, the machine played Wieniawski's Minor Concerto for violin, several solos by Sarasate, and short pieces by Dordla. While there is an arrangement for increasing and decreasing the strength of tone by varying the speed of the revolution of the discs served as bows, one misses, of course, the firm attack, strong accents, sonorous tone and infinite shadings of the human violinist; still one cannot but wonder at the marvellous accuracy of the passage work, scales, arpeggios. The monotony which goes with mechanical instruments is, of course, present, and the staccato work lacks the crispness of the human player.

It is remarkable that this invention has not come into more general use, but this may be because of its expense. The price of the combined instrument ranging from \$1,000 to \$1,500. "Player violin-piano" has been exhibited with great success at many of the expositions in this country and Europe and is sometimes met with in clubs and places of amusement, but rarely in private homes as yet. It could only be used where there was someone who could tune the violin to the piano, the steel springs used get out of tune in the same manner as ordinary strings.

One of the remarkable things about the mechanical violin is the fact that it can play passages which would be impossible for the human performer on account of difficulty of fingering and lack of ability to make great stretches. For instance the mechanical violin can play all four strings absolutely at once, making organ effects or violin quartets. Part of the fingering can be done in the first or second lower positions while other notes are being played simultaneously at the very top of the fingerboard.

Some Important Questions Answered

A Page of Vital Interest to all Violinists

J. W.—It is not necessary to advance the end on the neck of the violin, when changing from the key of C major to E major, when playing in the first position.

A. N. M.—1. Your questions about scales would take up too much space to answer here. In order to understand the theory of scales you should take up the study of musical theory, and the history of music. You will find a very good article on "Scales" in Sir George Grove's Dictionary of Music, which you will find in the public library of your city. 3. The harmonic minor scale is the same both ascending and descending; the melodic minor has the sixth and seventh notes raised in ascending, and a semitone lower in descending. 4. The teacher should certainly explain the object of each exercise. 5. Your teacher should be willing to mark the fingerings of exercises wherever necessary. Good editions of standard exercises are usually carefully marked, but the teacher will often find it necessary to mark additional fingerings. 6. There is no technical work more necessary and improving than practicing exercises with various bowings, and you can hardly do too much of it. The teachers you ask of who "skip" these bowings are making a great mistake. You can get prices on all music and books writing to THE ETUDE.

J. D. P.—There are very few explanations of Sevcik's "School of Violin Techniques." This book is designed to be studied under a teacher, who makes all the explanations. 2. In bowing, the stick of the bow is inclined towards the bridge. The effect of this is that soft passages, only the edge of the hair is used. Where more tone is required, the pressure of the forefinger on the bow brings the hair and more of the hair into use, until in loud passages the entire surface of the hair is brought to bear on the string.

J. T.—"Col Legno" in violin music means "with the stick," that is, the strings are struck with the stick of the bow instead of the hair. Leonard, in his "Serenade of the Trial Rabbit," makes extensive use of this effect. This number never fails to arrest an audience.

J. T.—1—The crack in your violin, as you describe it, must certainly affect the tone unfavorably. To sound its best a violin should have no open cracks in any part. In your description I should judge that the back would have to be taken off. However, you had better take the instrument to a good repairer. 2—As a rule the viola is somewhat larger in its general dimensions than the violin. Its compass is a fifth lower. The four strings are respectively A, G, C, with the G and C strings wrapped with wire. The tone of the viola, on account of its larger size, greater length of strings and deeper compass, is less brilliant and penetrating than the violin, but is nevertheless of a beautiful and sympathetic quality. The technique of the instrument is the same as that of the violin, but parts for the viola are written in the C or alto clef. Learn to read in this clef offers the chief difficulty to violinists in learning to play the viola.

E. B.—In playing "ponticello" passages on the violin, the bow approaches very close to the bridge, at a distance of a quarter of an inch or so. This gives the tone a peculiar shrill, metallic effect. This peculiar effect is caused by the fact that the vibration of the string is partially stopped. It is not often met with in violin music, but sometimes used by composers for characteristic effects. It is most frequently found in solo pieces for the violin, but Beethoven used it in a string quartet, in the closing passage of the Presto, No. 5, String Quartet in C sharp minor, Op. 131. The left hand finger pressure has nothing to do with the ponticello. Its principal difficulty is in keeping the bow accurately very close to the bridge, in bowing. If the bow allowed to recede from the bridge the ponticello tone is lost, and ordinary violin tone is produced.

J. R. S. T. P.—The issue of THE ETUDE for November, 1911, was largely devoted to self-study in the study of the violin, and you will find much in that number which will be of assistance to you, as it was designed to help students who have no available violin teacher with whom to study. Back numbers can be obtained from the publisher.

J. McG.—You will find a very clear explanation of position work for the violin in the Violin School, Vol. II. You might supplement this with Kayser Etudes, Vols. I and III, Op. 20.

B. S.—From what you say as to your present state of advancement, and noting that you are anxious to become familiar with the school of Sevcik, I am inclined to think that it would be best for you to commence with the "School of Violin Techniques," Op. 1, Part 1, by Sevcik. This can be followed by Parts 2 and 3 of the same, and finally by the fourth part, although the latter is quite difficult and only intended for advanced pupils. As to Sevcik's "Four Thousand Bowings," it might be well for you to study the celebrated bowing study (No. 2) in the Kreutzer Etudes, with its great variety of bowings, before commencing with the Sevcik bowings.

The Sevcik school is principally intended for those who are studying for the profession of violin playing, and requires much practice to master it. If there is a teacher in your vicinity who has studied with Sevcik, you would find it a great advantage to study with him.

R. P.—It is better to teach the third position after the first and before the second, as the third position is easier, for one thing, and also because in shifting, violin positions run 1, 3, 5, 7, etc. As to the use of pads, shoulder rests, etc., much depends on the build of the pupil. Some seem to be able to retain the proper position without any aid of this kind, while others are compelled to use it. As a rule, the beginner finds a shoulder pad or rest a great assistance in holding the violin in the proper position.

A. E. S.—"Comparisons are odious," as Shakespeare says. It would be easy to name the greatest river, the largest glacier, or the highest mountain. When it comes to eminence in violin playing, however, there is so much difference of opinion involved that it would be extremely difficult to comply with your request for a list, which would satisfy everybody, of the world's greatest violinists in the order of their merit. It would be quite as difficult as choosing great men from the Hall of Fame or books for the "six-foot shelf." Every music lover has a list of his own. However, Paganini is pretty generally agreed to have been the greatest violinist the world ever produced. Among living violinists the following are of high rank: Eugene Ysaÿe, Fritz Kreisler, Mischa Elman, Cesar Thomson, Willy Burmeister, Kathleen Parlow, Maud Powell, Marie Hall, Efrem Zimbalist, Carl Flesch, Albert Spaulding, Jan Kubelik, Francis Macmillen, Alex. Petschikoff, Jaroslav Kocan, Bronislaw Huberman, and a very large number of others. No attempt has been made in this list to name the artists in their order of merit.

F. L.—Carlo Bergonzi was a great violin maker of Cremona from 1715 to 1750. He was Stradivari's best pupil, and his instruments are greatly sought after and command very high prices. His instruments have not been imitated so much as is the case with those of Stradivari, Guarnerius and Amati. Whether your instrument is a genuine Bergonzi or not is a matter for an expert to decide.

R. A. L. W.—From the description and photographs of your violin which you send, it must be an interesting old instrument. If you will reflect a little, however, it will be plainly apparent that it would be impossible to hazard an opinion as to what your violin is without seeing it. With the violin actually in the hand, where all its characteristics can be carefully studied, it is often difficult for an expert to determine the exact school or maker of a violin; how, then, can any one hope to determine the question from pictures and descriptions? No expert in art matters would venture an opinion as to the genuineness of a painting by Raphael or Michael Angelo with only a photograph as a guide, nor can it be done in the case of a violin.

J. T. II.—No, a good bow does not improve with age like a well-made violin, but neither does it deteriorate, if it is properly taken care of. Francois Tourte was the greatest bow maker the world has yet produced. He died in 1835, and yet his bows—many of them over one hundred years old—seem as good to-day as when they left the hands of the maker. Tourte received from \$50 to \$75 for his bows; to-day they command prices of from \$150 to \$300 or even more in the case of especially choice specimens. A bow with a good Pernambuco stick will last indefinitely, if carefully used. The two things to watch are not to let the bow fall on the tip, which is almost sure to break it, and to be careful in loosening the hair after playing, so as not to destroy the curve of the stick.

PROF. AUER'S METHOD.

Methods of teaching of great violin teachers are always interesting to violin students and teachers, especially in the case of teachers who have produced pupils of eminence.

Mr. Victor Kuzdö, a Hungarian violinist and teacher of note, of New York city, recently studied for a time with Leopold Auer, the famous St. Petersburg violinist and pedagog, who has to his credit the production of three such great artists as Mischa Elman, Kathleen Parlow and Efrem Zimbalist. Of Prof. Auer's "method" he says:

"Auer has no specific 'system' or 'method.' He simply believes in the ancient and well-tested golden rule of scale practice, the study of the standard works, such as the Etudes of Kreutzer, Rode, etc., and particularly the concertos of Spohr. One must practice all exercises, as well as pieces of technical display, very slowly. It is almost painful to practice in this slow manner, but results from such work are well nigh miraculous, with regard to accuracy, clarity of execution, and purity of intonation. The rhythmic element must also be strictly observed and accentuated at all times. Auer is a tireless worker, patient and amiable, but always on the *qui vive*, devoting the same attention and care to the interpretation of a simple *berceuse* that he would to a great concerto. It is marvelous to observe this Hungarian of sixty-six years, who possesses as much temperament and genuine sentiment as an aspiring virtuoso of twenty."

KNOWS NOW

Doctor Was Fooled By His Own Case For a Time.

It's easy to understand how ordinary people get fooled by coffee when doctors themselves sometimes forget the facts.

A physician speaks of his own experience:

"I had used coffee for years and really did not exactly believe it was injuring me, although I had palpitation of the heart every day. (Tea contains *caffeine*—the same drug found in coffee—and is just as harmful as coffee.)

"Finally one day a severe and almost fatal attack of heart trouble frightened me and I gave up both tea and coffee, using Postum instead, and since that time I have had absolutely no heart palpitation except on one or two occasions when I tried a small quantity of coffee, which caused severe irritation and proved to me I must let it alone.

"When we began using Postum it seemed weak—that was because we did not make it according to directions—but now we put a little bit of butter in the pot when boiling and allow the Postum to boil full 15 minutes, which gives it the proper rich flavor and the deep brown color.

"I have advised a great many of my friends and patients to leave off coffee and drink Postum, in fact I daily give this advice." Name given by Postum Co., Battle Creek, Mich.

Many thousands of physicians use Postum in place of tea and coffee in their own homes and prescribe it to patients.

"There's a reason," and it is explained in the little book, "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

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For Quartet or Chorus Choirs Specially Adapted for Volunteer Choirs, for General Use.

The newest addition to our successful series of anthem collections. One of the best. The plates were specially engraved, and the anthems are largely in short score, although not entirely so. They are all easy or of moderate difficulty, bright, melodious and generally attractive.

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Each of these volumes contains a collection of melodious anthems of moderate length and difficulty suited for general and special use, including standard and original pieces available for quartet or chorus choir. Thousands of copies of each of these works have been sold in the last few years.

The titles of the above collections are arranged in the order of their difficulty. Among the composers represented are Schnecker, Barnby, Buck, Dunks, Geibel, MacDougall, Spinny, Gaul, Brackett, Wodell, Simper, Handel and Beethoven.

Let us send our list of new octavo music, also our plan for sending "Octavo Music on Sale." Also a pipe organ catalogue, containing many imported novelties.

Mail orders solicited and filled to all parts of the country.

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The Children's Page

Edited by JO-SHIPLEY WATSON

MISS MARSH'S LETTER TO HER NIECE.

NEW YORK CITY, June, 1912.

DEAR RUTH:—

I am sending you the pieces I want you to practice this summer, Schumann's *Arabesque*, the Beethoven *G major Rondo*, the MacDowell *Polonaise* and Grieg's *Sonata*.

There is no use in your coming to New York without the proper preparation. It's quite the same as going to Europe without knowing your scales or harmony, and you can learn them out there just as thoroughly as here and with half the expense. Your teacher is ambitious for you, so why not follow her to the letter; she has had all of this experience and knows what you need. In your last letter you seem to be choosing the pieces you "like" and you say you don't practice Bach or some of the sonatas she gives you.

Now this is all wrong, my dear. When we hire a mechanic or a plumber we don't muddle or dictate, and if you are to become anything at all in your music you must follow a trustworthy teacher at first. After a while when you have "arrived" you may work out your own ideas, but not now.

You are not likely to forget the things you are learning now. I know that from my own experience and I'm over forty. I'm sure if any one were to awaken me in the night and ask for Mendelssohn's *G minor concerto* or Beethoven's *Sonata Pathétique*, I could go to the piano and play them blindfolded, and these I learned when I was your age. So please, dear Ruth, make your work "concert proof," play so often and memorize so much and try so hard that your music becomes your easiest mode of expression.

That's one great point I observed in Harold Bauer's playing last winter. He walks out and plays the greatest masterpieces with the same ease and deliberation that he would use in putting on his overcoat and hat. There is absolutely no "flub-dub" or fuss about it, and still his playing is magical. Then, you know, I have heard the great master conductor, Nikisch. He is another example of perfect poise. Calm as a mountain peak, he towers above his men, and literally draws the music from their souls.

I don't expect you to understand all I'm saying, but some day you will. It's only by living up to our ideals every day that we can ever hope to attain a place in the world of artists; it's an endless journey too and it means sacrifice and days of toil and disappointment; but the reward is at the end, dear.

You know that your old aunt takes defeat very hard, but this I think is only a matter of temperament. You are young; you must be more elastic and rebound every time until it all becomes as easy as A, B, C. The other day I played the Concert Etude of MacDowell for a young actor, and afterward we were discussing the amount of energy it took to play the piano and the amount of concentration it took to keep in perfect balance, and he said something to me that helped, going to pass it along to you. "In my profession," he said, "acting becomes

so natural, so easy, that I've been able to do a death scene and wink out of the other eye."

So that's what I'm trying to do with that Concert Etude, but it's awfully difficult to get in the wink.

I'm quite sure when our playing becomes so much a part of us that we can do it anywhere on any piano and under any conditions, then we are truly ready; for we never know under what circumstances we may be called upon to play or sing, nor do we know what great end our music may serve.

Look at the musicians on the fated Titanic; brave souls marching about the decks of a doomed ship, playing operatic airs and catchy tunes, making no effort to save themselves, but doing all they could to cheer the others, and ending it all with a noble hymn. Dear Ruth, do you think we shall be ready to do the same in our own small way?

This is a long, "preachy" letter I fear, but I'm certain it has done us both good to be serious this once.

Your loving

AUNTIE MARSH.

MUSICALE—A DAY IN JUNE.

PART I. SUNRISE.

RECITATION.

"It is the azure time of June,
When the skies are deep in the stainless noon,

And the warm and fitful breezes shake
The fresh green leaves of the hedgerow brake."

DUET, *Spring Breezes*, Calvinini, (ETUDE, August, 1911).

RECITATION.

"Sweet spring! thou turn'st with all thy goodly train,
Thy head with flames, thy mantle bright with flowers;

The zephyrs curl the green locks of the plain,
The clouds, for joy, in pearls weep down their showers."

PIANO SOLO, *Morning Song*, Spence, (ETUDE, February, 1911).

PIANO SOLO, *Primroses*, Rolfe, (ETUDE, February, 1912).

PART II. MORNING.

DUET, *Feathered Songsters*, D'Haenens, (ETUDE, July, 1911).

RECITATION.

"The bobolink has come, and, like the soul
Of the sweet season vocal in a bird,
Gurgles in ecstasy we know not what,
Save June! Dear June! Now God be praised for June."

PIANO SOLO, *The Birds in the Apple Tree*, Swift, (ETUDE, December, 1912).

RECITATION.

"Summers may come and summers may go,
But never another will be, I know,
So full of greenness and fragrance and bloom;
So laden with sunshine and rare perfume,
So full of its mystic, wonderful lore;
O, there never was summer like this before."

PIANO SOLO, *Fluttering Butterflies*, Braeckmann, (ETUDE, February, 1911).

PART III. MID-DAY.

PIANO SOLOS, *March of the Boy Scouts*, Renard, (ETUDE, October, 1911).

Frolics, Greenwald, (ETUDE, November, 1911).

Song of the Bathers, Wachs, (ETUDE, March, 1912).

The Hay Ride, Crosby, (ETUDE, November, 1911).

PART IV. AFTERNOON.

RECITATION.

"Clear and cool, clear and cool,
By laughing shallow and dreaming pool:
Cool and clear, cool and clear,
By shining shingle and foaming weir;
Under the crag where the ouzel sings,
And the ivied wall where the church-bell rings."

PIANO SOLO, *The Babbling Brook*, Farfar, (ETUDE, March, 1912).

PIANO SOLO, *The Trout*, Nolck, (ETUDE, May, 1911).

RECITATION.

"Ah, happy day, refuse to go!
Hang in the heavens forever so!
Forever in mid afternoon,
Ah, joyous day of merry June!
Pour out thy sunshine on the hill,
The piney wood with fragrance fill,
And breath across the singing sea
Land-scented breezes, that shall be
Sweet as the gardens that they pass
Where children tumble in the grass."

PART V. EVENING.

PIANO SOLO, *Evening Glow*, Benson, (ETUDE, February, 1911).

RECITATION.

"O blith newcomer! I have heard,
I hear thee and rejoice.
O cuckoo! shall I call thee bird,
Or but a wandering voice?"

While I am lying on the grass
Thy twofold shout I hear,
From hill to hill it seems to pass,
At once far off, and near.

Thrice welcome, darling of the Spring!
Even yet thou art to me
No bird, but an invisible thing,
A voice, a mystery."

PIANO SOLO, *The Cuckoo*, Arensky, (ETUDE, December, 1911).

PIANO SOLO, *Slumber Song*, Schytte, (ETUDE, November, 1911).

PART VI. NIGHT.

PIANO SOLOS, *March of the Hobgoblins*, Necke, (ETUDE, February, 1912).

Rip Van Winkle and the Dwarfs, Atherton, (ETUDE, June, 1911).

RECITATION.

"The sun is set; the swallows are asleep;
The bats are flitting fast in the gray air;

The slow soft toads out of the damp corners creep,
And evening's breath, wandering here and there
Over the quivering surface of the stream,
Wakes not one ripple from its summer dream."

PIANO SOLO, *March of the Indian Phantoms*, Kroeger, (ETUDE, February, 1912).

RECITATION.

"What stands upon the highland? what walks across the rise,
As though a starry island were sinking down the skies?
What makes the trees so golden? what decks the mountain side
Like a veil of silver folden round the white brow of a bride?
The magic moon is breaking, like a conquerer from the east,
The waiting world awaking to a golden fairy feast."

PIANO SOLO, *Full Moon*, Halzer, (ETUDE, December, 1911).—J. S. Watson.

THE PIANO DUET.

THE piano duet is seldom taken seriously and yet in places where there is the opportunity for orchestral performance it is the only means we have of gaining a knowledge of orchestral and operatic works.

It is through the now somewhat neglected piano duet that the youth of our country towns may be given a working familiarity with the great masterpieces.

A duet arrangement is seldom "hard." The duet does not demand advanced technique, therefore it is nearly always easy to play. Nothing could be simpler, more beautiful, or more wholesome than the arrangements of some of the string quartets, such as those of Haydn.

Of all the great composers Schubert is probably the one who has given us the most for four hands. The *Grand Duo*, Op. 140, is very effective. Besides this he wrote innumerable four-hand compositions, seventeen marches, ten polonaises, six sets of variations, three ländler, fantasias, a fugue and four separate pieces. All of these are masterpieces of their kind, yet how rarely do we play them!

Mendelssohn did very little original work of this kind, though he arranged several of his orchestral works for four hands. Schumann and Brahms of modern writers are the most interesting. D'Orville, an Englishman with a French-sounding name, has written some clever duets of the salon type, and a little search will reveal many interesting compositions in this form. Piano duet recitals may prove to be something quite novel. At least we can learn to be good timists by using duets not only in a while but all the time.

The following list of duets may be found in THE ETUDE of 1910, '11 and '12.

March Romaine, CH. GOUNOD, MA 1910.

Anvil Chorus (Il Trovatore), V. ENGELMANN, March, 1910.

Banner of Victory, VON BLON, July, 1910.

Two Fairy Stories, WOLF, August, 1910.

Russian Intermezzo, FRANK, September, 1910.

New Virginian Dance, ATHERTON, October, 1910.

March Russe, GANNE, November, 1910.

Cujus Animam from Stabat Mater, SINI, December, 1910.

Carmen Overture, BIZET, January, 1911.

Faust Waltz, GOUNOD, February, 1911.

March Militaire, TSCHAIKOWSKI, March, 1911.

Serenade Berceuse, GOUNOD, June, 1911.

L'Angelus, GOUNOD, June, 1911.

Violoncello Concerto (Slow Movement), SCHUMANN, November, 1911.

Spring Breezes, CALVINI, August, 1911.

Feathered Songsters, D'HAENENS, September, 1911.

Daughters of Spain, ATHERTON, October, 1911.

Melody in F, RUBINSTEIN, October, 1911.

Harmonious Blacksmith, HANDEL, November, 1911.

Quartet (Rigoletto), VERDI-ENGELMANN, January, 1910.

Morris Dance, ATHERTON, February, 1910.—J. S. Watson.

GRAND OPERA.

FIND the names of eight famous operas in the following:

1. Goethe's most famous poem.
2. A celebrated Swiss hero.
3. The heroine of one of Scott's novels.
4. A much burdened woman of scripture.
5. The early French Protestants.
6. The legendary Greek bard who made the rocks and trees with his music.
7. The hero of the Nibelungenlied.
8. A celebrated phantom said to haunt the Cape of Good Hope.—Elma Locke.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

c and
inery.

to be affected by piano-playing
ines? We have been asked this
ion innumerable times. Our
is invariably "No." In fact, we
an idea that it will not only serve
lp the teacher's business, but also
ise the standard of musical effort
ar country and throughout the
l. Millions of dollars are invested
year in piano-players. Some
of piano manufacturers find that
emand for players increases each
What is the inevitable result?
ousands of pianos go into homes
they would never have gone
e. For the most part they are
ased by music lovers who hope
d in them some means of making
r a neglected musical education.
people undoubtedly find much
re in treading out masterpieces,
though they are unable to com-
nd them. We are willing to war-
however, that every puff of wind
send through the rubber tubes of
layer makes them more and more
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that underlie the structure of the
music. Imagine an intelligent,
l, educated person spending his
hours at bricklaying without
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e. The introduction of the piano-
in some homes as a substitute
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tly stupid child may mean a loss
t one to some particular teacher,
hat same piano-player may be
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another child become proficient
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this reason it is very unlikely
our teachers will be "out of
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nical virtuosos. The great ad-
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of music. Working indirectly,
create a larger business area
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Music teachers
whose work is
continued during
summer months should write for
onthly ON SALE packages of
usic for teaching purposes; these
es contain music in all grades

Are the business
interests of the
music teacher

(but principally in the earlier and
medium grades), and as the music is
all absolutely new, there is no danger
of receiving old and hackneyed com-
positions; it is not only a good plan
to have the above-mentioned at hand
for immediate use in teaching—it is
also well to have the music to look
over, with a view to its use in the
fall after the regular teaching season
begins. In placing an order for our
summer new music one assumes no
obligation to buy, the only certain ex-
pense being a small amount for post-
age. Each season shows a flattering
increase in the number of applicants
for these novelties, and we are sure
that this season will be no exception
to the rule; in ordering it is only neces-
sary to state that the summer novel-
ties are desired and to mention whether
piano or vocal music is wanted. A
postal card request of this nature will
receive prompt attention at our hands.
The music is to be kept in good con-
dition and any part of it unsold or
unused is to be returned in the fall,
when we will expect settlement for the
portion kept or disposed of. TEACH-
ERS are invited to try this plan for
three or four months; there is no re-
quirement as to the ultimate purchase
of, or payment for, any definite quan-
tity—just pay for what is kept plus a
small amount for postage.

On Sale Returns and Yearly Settlement.

Once each year
this house ex-
pects a complete
settlement of every account. The sum-
mer season—June, July and August—
has been selected as the time of the
year most convenient for the greatest
number of our patrons for that settle-
ment. With the statement sent out on
June 1 full directions will be given
with regard to the settlement and the
return of On Sale music. For the
benefit of those who desire to make
their returns earlier than June 1 we
will give a few directions.

We expect complete cash settlement
for all regular accounts, and the re-
turn of all On Sale music not used and
not desired, and cash settlement for
what is not returned.

In returning music that has been
sent On Sale, be sure that the name
and address of the sender is on the
outside of every package that is re-
turned. This is permissible whether
the package comes by mail or express,
and is the most important direction
that can be given. The receipt of
packages without the name of the
sender means the greatest dissatisfac-
tion to both parties.

Small packages should be returned
by mail at 2 oz. for 1 cent, no matter
from what distance they come. Larger
packages should be returned from near-
by points by regular express prepaid.
Packages that have been sent out by
printed matter express are entitled to
the same rate on the return—2 oz. for
1 cent. Very large packages should
be returned boxed, by freight. Prepay
express charges, see that the amount
is written on the package as having
been prepaid, and keep the receipt.

On Sale music which has been re-
ceived during the season just past, and
which is desired in next season's work,
may be retained for one more season
under conditions to be arranged by
special correspondence.

The June 1 statement will contain
both the regular and On Sale account
of the entire season. When the return
package is received the value of its
contents is taken and a memorandum
of that value is mailed to the sender.
This amount deducted from the total
of both the On Sale and regular ac-
counts as shown in the June 1 state-
ment is the amount that is due for the
music that has been purchased and
kept.

The name of the sender must be
written on the outside of every pack-
age that is returned, in order that
credit can be given.

Summer Mail Orders.

The main busi-
ness of this house
is the supplying
of schools and teachers with every-
thing they need in their musical work.
Some teachers and almost all schools
stop during the summer. This means
we are not as busy during this season,
notwithstanding vacations and other
summer work, as during the balance of
the year. This is to impress on our
patrons that during the summer our
mail-order business receives the very
best of attention. Every order is at-
tended to on the day it is received.
Let us say that by just complaints and
criticisms from our patrons it is pos-
sible for us to improve our service.

Order Early for Fall Work.

It would be a
great accommo-
dation and a
great favor if our patrons would make
up their order for their fall opening
work before they leave on their sum-
mer vacation instead of after they
come back. The reasons are obvious.
We can give better attention to the
selection ordered, we can have it at its
destination on any date and it will not
interfere with the tremendous influx
of orders that must be attended to at
the last minute.

Orders received before August 1 will
be shipped in bulk to a central dis-
tributing point, and from there by ex-
press, thus saving our patrons about
half the charges.

We will send a special form with re-
gard to this matter with the June 1
statement. We ask that this offer be
taken advantage of to the benefit of
all concerned.

Commencement Music.

Have you made
final arrange-
ments for the
musical part of this year's Commence-
ment Program? If not, do not delay
writing us for an assortment of music
from which to select. We are pre-
pared to submit appropriate music of
all kinds for examination, including
solos, duets, trios, quartets, etc., for all
voices and for all instruments for
which music of this nature is com-
posed or arranged. Our stock of
choruses and choral works for all
voices is complete in every branch, and
we have long been headquarters for
piano music for six hands, two pianos,
four or eight hands, and for odd and
unusual combinations of players and
instruments. We have made quite a
study of the wants of those who are
required to get up programs for this
occasion, and dependence may be
placed in our ability to assist materi-
ally in selecting suitable music of all
kinds. Write at once if music is
wanted for this year's program.

Diplomas.

Diploma form,
21 x 16 inches,
without special printing, 15 cents; the
same in parchment, 25 cents. Certifi-
cate of Award, with or without special
printing, 12 x 9, 5 cents. The special
printing referred to is to this effect:
"This is to Certify that ——— has
completed in a creditable manner a
course in ——— music as follows
———." Here follows the signature
of the school or teacher.

Course of Study Certificate with this
printing costs 10 cents; parchment di-
ploma with the printing costs 50 cents.

Grande Valse de Concert. Op. 88. By Maurice Moszkowski.

This new com-
position for the
piano, which is
Mr. Moszkowski's
latest production,

will be published most likely during
the present month. The proofs have
been corrected and sent to the printer.
The work is being done in Europe, as
there will be an edition brought out in
every country in Europe. The work is
one suited for advanced pianists. It is
very brilliant and attractive, and will
make a most excellent concert number
or graduation solo, and it will repay
study by any good pianist. The two
principal themes are printed in this
number of THE ETUDE.

Our advance price on this composi-
tion is 40 cents, postpaid.

Reed Organ Music.

This house has
made a specialty
of Reed Organ
music for a number of years. We have
some very excellent works of instruc-
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the "daily need in music study" de-
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technical systems are continually crop-
ping up. Up to this time no truly
comprehensive book upon this subject
has appeared. There are many excel-
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and arpeggios, and there are a few ex-
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with advanced scale technic, but no
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explaining everything in the simplest
possible manner, giving adequate prac-
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As the work is now ready, the special offer is hereby withdrawn, but we shall be pleased to send a copy for examination to anyone who may be interested.

New Gradus ad Parnassum, Double Notes. The volumes of this series previously issued have all proved successful. The new volume, now under way and devoted to double notes, is one of the most important of the series. A good double note is so essential in modern pianoforte playing. The studies selected for this book are the best of their kind in existence.

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Echoes from Childhood. Nursery Songs in a New Musical Dress. By an accomplished American musician, has taken the texts of most of the well-known nursery songs and given them original and artistic setting. The music is delightfully characteristic, both as to the voice part and the piano accompaniment. The songs are not such as will be sung by children, but they are more particularly intended to be sung to children or to older people. This book is a decided novelty and we recommend it to the attention of all singers.

For introductory purposes we will offer the work for a short time at the special advance price of 20 cents, postpaid, if cash accompanies the order.

First and Second Grade Study Pieces for the Pianoforte. This is a volume of short and easy studies or pieces by the well-known and successful composer. The volume may be taken up by pupils who have advanced sufficiently in first-grade work to be able to play the easiest music written in both clefs, and the book may be used well into the second grade. The pieces are so musical and so melodious that they can hardly be considered studies, but they will be appreciated as pieces.

The special introductory price on book will be 20 cents, postpaid, if cash accompanies the order.



A Mid-Summer Carnival ETUDE

August, 1912

A Novel Holiday Issue—Worth Waiting For

The August "Mid-Summer Carnival ETUDE," an absolute novelty in American musical journalism, will bring the wholesome vacation relaxation which everyone welcomes.

The Carnival Spirit

Once a year the German musical magazines issue a "Fastnacht" (Shrove Tuesday) number, devoted to a refreshing relief from all conventions and pedantries. Wit, caricature, irony, real fun and whimsicalities make these issues so fascinating that they are eagerly awaited long before they appear. Our *Mardi Gras* issue will come in August when we shall give up part of THE ETUDE to the brighter side of musical life.

America Loves a Holiday

America, the land of the strenuous, yet always ready to enter into a good time, will find genuine delight in our gayer, brighter, lighter issue—a vacation issue filled with good-humored American holiday spirit, an ETUDE so fascinating that our readers will be eager to urge their musical friends to secure it. Of course, the sound educational features will be preserved, but the entire August ETUDE will be spiced with so many piquant novelties that every purchaser will have lots of hearty laughs.

Fun That Elevates

THE ETUDE educational cartoons were immensely appreciated because they carried a message under their humor. In our August issue we shall poke some innocent fun at our American musical foibles and we shall turn the sharp weapon upon some of the evils that deserve ridicule. As "many a true word is spoken in jest" the Mid-Summer Carnival issue may bring you the most important educational lesson of the year. You will surely want this "so different" ETUDE. No one has ever contradicted the old saying:

*"A little nonsense now and then
Is relished by the best of men."*

Important Announcement

Mr. Louis C. Elson to interview
Beethoven, Haydn and Mozart

Mr. Louis C. Elson, the distinguished and witty Boston critic, teacher and author, has arranged to sail on the Trans-Universal Dirigible Airship "Polyphonia Limited" going direct to the Vienna of 1790. There he will meet the well-known composers, Herr Ludwig van Beethoven, Herr Joseph Haydn and Herr Wolfgang Amadeus Mozart and interview them especially for THE ETUDE Mid-Summer Carnival issue. The entire expense of the expedition is defrayed by THE ETUDE. This is only one of many similar features.

A Three Months' "Summer Opportunity" Subscription

The Summer months offer the very best opportunity to get acquainted with the great advantages of THE ETUDE. We know that our coming Summer issues will be especially fine and we want those who have not been subscribing regularly for THE ETUDE to let us send them the July, August and September issues for the special "Summer Opportunity" price of 25 cents. Send us the amount now and we will put your name on our list at once. This also offers the enthusiastic ETUDE friend a splendid chance to make an economical musical present to some other musical friend or some deserving pupil who ought to have THE ETUDE regularly.

Virtuoso Pianist. We omitte
By C. L. Hanon. month t
nounce the

tuoso Pianist," by C. L. Hanon. work has been delayed somewhat account of pressure in our engineering department, and we owe those who have subscribed for the work an advance apology, but the work will positively be ready during the summer months. It is now being engraved, and we shall push it to completion as soon as possible. The work is well known to need any comment. In previous issues of the journal mention has been made of the value of the work. It is one of the leading works in technic and has been introduced largely in the leading conservatories of Europe, and especially in Russia. The advance of publication price is 25 cents, postpaid, if cash is sent.

Marchesi. Op. 15. We will publish this during the summer months. ing summer 20 Vocalises of Marchesi. This work is one that is used largely in vocal culture by many leading teachers, and it is one of the most standard works in voice culture published. This edition will contain all of the improvements that have been added to the original. It will be published in the Presser Collection. The custom of offering works in advance of publication will be in force for this work during the present month. The advance price will be 25 cents, postpaid, when published.

Grieg's Lyric Pieces. This volume, Op. 43, Book 3. Grieg's compositions. This work will be published in the Presser Collection during the present month. Pieces like "The Butterfly" and "To the Spring" are from this volume.

Our advance price is 15 cents for this work. After this month the special offer will be discontinued.

The New Beginner's Method. The "New Beginner's Method" is well advanced toward completion. The work is entirely in this office, under the Presser's special supervision, and will only be taken up when the press business will permit. It is the duty of the publishers and author to make this work one of the most standard ever issued. The material goes into this work has never appeared in any instruction book before. The presentation will be along entirely new lines. The work will be as close to the kindergarten method as it is possible to make it. This work will appear in a number of volumes, but this volume, upon which we are now working, will contain the veriest elements for a piano player and will go about the beginning of the scales. It will afford material for the first months of a child's musical instruction.

Those desiring to procure a copy of this work at a very low rate will do well to send in their orders at as early a date as possible, as the work will soon be withdrawn from the special offer. Our advance price is 15 cents, postpaid.

Technical Exercises in a Musical Setting. We will soon publish this important technical work by the well-known technician, Carl A. Preyer, whose "Six Octave Studies" are very well known. The work is original and covers a field of piano technique heretofore sufficiently supplied. It is a blending of the musical with the technical that makes the work

ly attractive. The grade of the is from five to seven in the scale. A number of the studies are through all the keys. Each part study is an exercise in a special ily. Thus No. 11 is a wrist study, 3 is a chord study, No. 20 is a atie study, etc. The work is a s one by a mature musician and e an excellent addition to our ng material in the higher grades. work will be issued in a short and the advance price will be 35 postpaid.

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At Home.

WE regret to record the death of Enrico Alfieri, teacher of Italian at the Chicago Musical College.

THE cost of the Metropolitan Opera productions for one season is said to amount to \$1,700,000.

ONLY two operas were given in Washington during the past season. These were *Aida* and *Natoma*.

THE Society of Music Teachers of Iowa holds its sixteenth annual convention this month at Grinnell College, Grinnell, Iowa.

T. SCOTT BURMAN, of New York, gave the inaugural recital on the new Möller organ at the Methodist Episcopal Church in Waynesboro, Pa.

MRS. FANNIE BLOOMFIELD-ZEISLER has returned after a brilliantly successful tour in Europe. No American pianist is more widely appreciated than she.

THE Richmond Festival has proved a very successful affair and Victor Herbert and his orchestra together with the soloists engaged, have good reason to be pleased with themselves.

FOLLOWING the success of the recent revivals of *Pinafore* and *The Mikado*, lovers of Gilbert and Sullivan opera will be given an opportunity to hear *Patience*.

THERE is a possibility that Prince Joachim Albrecht of Prussia will make a tour of America with his orchestra. He travels under the name of Count Hohenstein, and has produced some worthy compositions.

ANOTHER American singer has been enrolled on the staff of the Metropolitan Opera Company. Paul Althouse, a tenor and a native of Pennsylvania, has signed a contract for four years to sing only leading rôles. He is American trained entirely.

THE opera impresario, Henry W. Savage, has promised to produce two of Wolf-Ferrari's operas in English. The works will be *The Jewels of the Madonna* and *Le Donne Curiose*, and the first performances will take place in New York.

MRS. FREDERICK EMERSON FARRAR, one of the leaders in musical education in Nashville, Tenn., died on the nineteenth of last April. Together with her able husband she did much for the musical advancement of Nashville.

AN old square piano, formerly owned by James Fenimore Cooper, is on show in the windows of its maker in New York. The piano is one which was in the famous novelist's home in Cooperstown, N. Y. He was in the habit of naming his furniture after historic characters, and the piano was christened "Nero V." The name is found in the right-hand corner of the piano, and has been pricked on with a pin.

AMONG the novelties to be presented by the Metropolitan Opera in New York next season is a new opera by an American composer. The work is an operatic setting of Rostand's play, *Cyrano de Bergerac*, and the libretto will be by W. J. Henderson, music critic of the New York Sun, while the music is the work of Walter Damrosch, conductor of the New York Philharmonic Orchestra.

THE National Chorus of Toronto has arranged for a three days' festival of music, to be held January 14th, 15th and 16th, 1913, in conjunction with the New York Symphony Orchestra, under the direction of Walter Damrosch. Two concerts will be given in Toronto and one in Buffalo, New York.

A SERIES of students' recital programs received from the College of Music of the University of South Dakota all indicate the very high standard maintained by Mr. Ethelbert Grabill, whose gifts as an educator have frequently been manifested in his able writings.

STOKOWSKI, the conductor of the Cincinnati orchestra, has been "dismissed" by the management. As he had repeatedly asked to be released from his contract, owing to the many difficulties which have been placed in his path, it is not quite easy to see where the "dismissal" comes in. His work with the orchestra has been highly praised by all competent critics.

THERE seem to be no limits to the possibilities of modern surgery. Alexander von Skibinsky, a violinist in Georgia, had the misfortune to have his left hand injured in

a dynamite explosion. It became necessary to amputate half the index finger, it seemed as if the violinist's career be at an end. The injured member replaced by an artificial finger, however, Mr. von Skibinsky is now able to well as ever.

VLADIMIR DE PACHMANN has made announced as "his last appearance in New York for all time." De Pachmann much an institution in the musical world that it is difficult to remember the weight of years must fall upon him, spite of all his mannerisms, he remains one of the great pianists of the age, and piling down from the concert platform in full possession of his powers, de Pachmann is acting wisely.

THE much heralded visit of Arthur Nikisch and the London Symphony Orchestra now taken place, and the organization has been heard in several important matters. Nikisch still retains his old mannerisms and those who remember him as conductor of the Boston Symphony will not be surprised to learn that he has lost no of his old time mastery. The orchestra also come in for a full share of praise, comparable with, though it does not pass, the finest orchestras in this country.

A RATHER unique benefit performance given at the Metropolitan in aid of the victims of the *Titanic*. The program included a memorial to Bonrke Crocker; the singing of *Te Deum*, in English, by Caruso; and *Requiem*, by the Oratorio Society, and by the Philharmonic Orchestra. The wireless discoverer, was presented with a gold tablet of honor. The was under the patronage of President and the Duke of Connaught, Governor General of Canada.

ANDREAS DIPPEL, the General Manager of the Chicago-Philadelphia Opera Company, announces that he has completed arrangements for the production of grand in six Pacific Coast cities: San Francisco, Los Angeles, San Diego, Santa Barbara, Portland, Ore., and either Vancouver or Tacoma. The visit to Santa Barbara particularly interesting, as a gala performance of Victor Herbert's *Natoma* given in the open air on a stage to be in the polo grounds. A sacred concert also be given in the open air Greek of the University of California at Los Angeles.

THE Mendelssohn Club Company of Cleveland, Ohio, offers a prize of thirty dollars for an *capella* setting of William Bryant's *To a Fringed Gentian*, and dollars for a setting of *The Djinn*, by Hugo. The conditions are the must be a resident of the United States. The settings are to be for mixed voices. *The Djinn* may have piano accompaniment for either two or four hands. The are Wilson G. Smith, James H. Ross, Johann H. Beck. Further information be obtained through the director of the Club, Mr. R. E. Sapp, Cleveland, Ohio.

A "SYMPHONY MANDOLIN ORCHESTRA" been formed in Chicago, in which instruments have been substituted violin family, while the woodwind and remain the same. This is a novel method, and it will be interesting to it will turn out. The combination prove at least as effective as the "band," which substitutes extra wind instruments for strings. The violin family, ever, will never be eliminated from the orchestra, as there is no other group of instruments which combines beauty with such a wide variety of color and musical possibilities.

THOSE who may have looked upon Lohar, the author of the *Merry Widow*, as a composer of superficial attainments, surprised to know that Brahms and were both very much impressed with his works. At twenty he was the bandmaster in the Austrian army. He served for over twelve years. It is realized that most of the concert bands are made up of players who to play string instruments as well as instruments when it becomes necessary to have an orchestra instead of a band. Not surprising that Lohar acquired a knowledge of orchestration which amazed those who heard the *Merry Widow*.

HERE is the latest piano selling story. A man residing in a New York flat advertised that he would sacrifice his late wife's piano for a song. The buyer went to the flat, the song, which was about one hundred dollars. The man with the piano begged the good lady to take the instrument away at once and spare his breaking



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The next day the same advertisement appeared and the lady who had bought the piano sent her married daughter to investigate. The same forlorn widower was ready to sell his wife's prized piano for a mere sum of one hundred dollars. The police investigated and found that if the piano gentleman had had a wife for every instrument he had sold he would have put Solomon to shame. They gave the lachrymose widower two months.

MR. HENRY K. HADLEY, the conductor of a San Francisco orchestra, has been having an exciting discussion with the customs authorities as to the value of an opera of his. The work had been in the hands of various agencies in London, and was later ordered returned by the composer. The authorities appraised the value of the work, and gravely decided that it was worth \$50,000, and therefore subject to a duty of 50%. Mr. Hadley is inclined to place the value of his work nearer to \$50,000, but as the work is a native production, he felt he was justified in refusing to pay any duty whatever. After further cerebral activity, the customs authorities decided to admit the manuscript duty free. It is not known whether this decision was arrived at because the customs officials concluded that, being an American opera, the work must necessarily be valueless.

THE mandolin craze, which seemed to have died out some years ago, because the tendency was to devote the instrument solely to the most superficial kind of music, is apparently gaining an entirely new kind of life through the study of better music and the improvement of different forms of the instrument itself. The plectrum principle in musical instruments is really very delightful when properly applied. The old mandolin orchestra of fifty to one hundred instruments used to raise a racket like a thousand tin cans tied to the tails of a thousand dogs. Now, the intelligent mandolin performers are continually working to form orchestras devoted to the finer interpretation of good music. One enterprising Western firm is making instruments of seven different types corresponding to the different instruments of the violin family for what they call the mandolin orchestra. The Russian Ballalaika performers, who produced wonderfully artistic results, certainly set a new standard for the mandolin orchestras of America.

Abroad.

A FRENCH paper tells us that Caruso will sing the rôle of *Lohengrin* in Berlin this season.

RACHMANINOFF has had a call to become conductor of the royal opera at St. Petersburg.

MAX REGER has been appointed conductor of the Meiningen Orchestra, the body which gained such fame under Hans von Bülow.

HALMAR THUREN, a young composer of Copenhagen, has died. He has accomplished an excellent work relating to folk music.

THE Amalgamated Musicians' Union of England now has a vocalists' section. Organ singers in England have hitherto been entirely at the mercy of the managers.

MR. BASSETT W. BOUGH, of Richmond, has been appointed organist and choir-master of the American Church in Berlin, succeeding Mr. E. Metter Davis, who has returned to his home in Brooklyn, N. Y.

THE much-talked-of stage version of Menckes's *Elijah* has now been produced at Liverpool, England, by the Moody-Manners Opera Company. The work appears to have made a great impression.

THE famous old London music publishing firm, Chappell & Co., has celebrated its centenary. The original partners were Samuel Chappell, F. T. Latour and John Baptist Mermer, the composer of the famous *Studies*.

A WONDERFULLY impressive performance of Verdi's *Aida* was given a few weeks ago outside the Great Pyramid of Cheops in Egypt. A huge wooden stand was erected for the accommodation of an audience of over four thousand people of all nationalities, and the performance itself took place on the base of the pyramid.

ISCHIA ELMAN has received a scarf pin in the Royal arms in diamonds, with a warrant permitting him to wear it, from the press of Russia. It is terrible to think that it would have happened if the warrant had been omitted, and Elman had been forced to keep the ornament locked in a secret cabinet.

THE death is recorded of Henry Trotter, an English composer. His family name was Trotter, which he changed for professional purposes. He was born in London on Christmas Eve, 1855, and died on April 10, in London. He was the composer of the popular songs, *In Old Madrid*, *Once for All*, *Home*, etc.

A NEW Roumanian opera, *Le Cobzar*, the title of which is by a lady, Mme. Gabrielle Trari, has just been successfully produced in Paris. The music is stormy and passionate, but well planned. Many characteristic Roumanian folk-songs and rhythms are employed.

THE new opera, *Die Brautwahl*, by Ferruccio Busoni, has been given a hearing in Berlin. It was received with applause, but hisses and hisses were also in evidence. The disapproval of the audience, however,

was probably mainly on account of the weakness of the plot and the pooriness of the libretto, as the music is said to be tuneful and artistic.

THE profits of street musicians are not always so meagre as might be supposed. A London man who was penniless recently went out on a Sunday afternoon armed with a concertina. He played hymns in front of the Oxford Music Hall for a short time, then started to cross the road. On the way over he was knocked down by a motor bus and killed. Over \$2.50 was found in his pocket in small copper coins. His widow said that he always did this when rent day came round, and invariably came back with sufficient to pay the landlord.

WHAT is the correct thing to do when a member of the audience insists on joining in with the soloist? The problem was effectively solved by Felice Clochetti at a concert near Bern, Switzerland. He was interrupted while carolling an impassioned verse by the singing of one of the members of the audience. He promptly stopped singing, jumped off the platform, and "got after" his interrupter. After chastising him the gifted tenor resumed his place and continued his song, presumably without further interference. The audience applauded rapturously at the end of the song.

ANOTHER rumor has sprung up that Boito has completed the opera, *Nero*, upon which he has been working for the last twenty years. Ever since his *Mefistofele*, this work has been awaited with the greatest respect. It is difficult to maintain an attitude of respectful expectation, however, for a period of twenty years, and it is not surprising that rumors have repeatedly arisen that the work was completed. This time there seems to be some truth in the report, as Gatti-Casazza is said to have made arrangements for its production at the Metropolitan, New York, soon after it is produced at Milan. Boito, it will be remembered, is the librettist of many of the Verdi operas, including *Falstaff* and *Otello*.

RARELY has the musical world had such a tid-bit to gossip about as the recent "discovery" of Ernest Fanelli, the humble drummer who has written music in his youth, which appears to have antedated the theories of Debussy and other modern French writers by quite a considerable time. Fanelli had no one to befriend him in getting a hearing. Doubtless, too, the fact that most of his works are extremely long and call for unusual instruments, made those who might have wished to help him think twice. His discovery came about by his submitting to Gabriel Pierné a specimen copy of one of his own scores. In applying for work as a copyist, Pierné has aided him to the utmost, and his prompt action in bringing to notice a composer of genius who bade fair to be forever neglected, cannot fail to add to his popularity as conductor of the Colonne orchestra. In speaking of Fanelli's work, Pierné has said: "M. Ernest Fanelli's craftsmanship is admirable and astonishingly modern considering the time when he began to write. I obtained the Prix de Rome in 1882, and I can confidently say that in those times our art was very different from M. Fanelli's. Wagner's influence was not yet felt in France; we did not know the Russian school, and Debussy's creative powers hardly asserted themselves before 1890 or thereabouts." Fanelli was born in 1860, and entered the conservatoire at the age of ten. He gave up attending the classes in consequence of the terror inspired by one of the masters, and was consequently expelled. He was readmitted at the age of sixteen. He studied under Delibes, but was obliged at the same time to work for a living, so progressed little. Most of his remarkable skill has been gained as the result of self-effort.

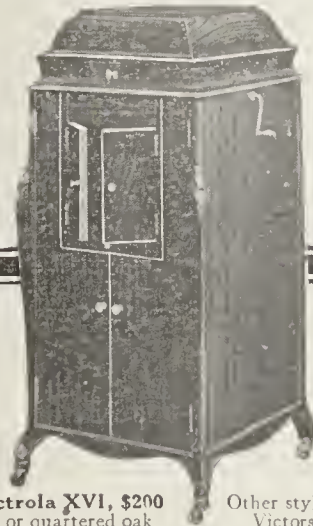
THE Aborn Spring Opera Season opened during the week of April 15th. The present is the tenth annual season of these exceptional operatic companies. Few people have any idea of the extent of the operations of the Aborn Brothers. They have no less than seven operatic companies with over one hundred members in each company. They give the most demanded grand operas in seven cities, covering a period of about ten weeks. The operas are given at moderate prices before audiences that come to hear the music, not to hear themselves. They give over five hundred performances during this time, against the possible one hundred and fifty given by the Metropolitan company. The singers are usually very good, and a special point is made of fine chorus work. This year over thirteen operas have been given, ranging from *Lohengrin* and *Aida* to *Madam Butterfly* and *Hansel and Gretel*. We like the spirit of the Aborn Brothers. They are both Americans, sincere and hard workers. During the opera season they have nine hundred and fourteen people in their employ exclusive of supernumeraries. The extra fourteen are, according to the program of *Hansel and Gretel*, angels! No wonder the Aborns have been so successful with fourteen angels. Most dramatic producers have to be satisfied with one.

We know they music made
In heaven, ere man's creation;
But when God threw it down to us that
strayed,
It dropt with lamentation.
And ever since doth its sweetness shade
With sighs for its first station.
—Jean Ingelow.

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New Books

Tristan and Isolde and *Meistersinger*. Edited and with introduction by W. J. Henderson. Published by Dodd, Mead & Co., New York. Price, 60 cents, each, net.

Wagner's texts for his operas have brought grey hairs to the heads of many scholars, who have pondered over them with great erudition. The two small, red-bound volumes before us contain nothing more nor less than the German librettos to *Meistersinger* and *Tristan* side by side with an English translation. The introductions by Mr. Henderson deal discursively and interestingly with the operas given, and add much to the value of the books.

The Composer. By Agnes and Egerton Castle. Published by Doubleday, Page & Co. Price, \$1.50. 289 pages.

This exhilarating romance of operatic life in Europe will surely find a large audience among musical readers as well as the coterie who "read everything the Castles write." *Savolta*, the heroine, is a fine etching of the ideal prima-donna temperament, and the figure of Lothnar, the composer, is drawn with classic outlines which are difficult to forget. It is not *The First Violin*, but it has certain literary values which will doubtless make it quite as popular. The death of Reinhardt is a fine piece of realistic writing. The writers are to be complimented upon the praiseworthy manner in which they have preserved the musical atmosphere—that is, the real life and breadth of the opera stage, the student life and the orchestra *Probe*, without attempting to include those details of insignificant import with which so many authors attempt to create a musical setting, which in the end proves ridiculously artificial to those acquainted with the technicalities of the art.

Diction for Singers and Composers. By Henry Gaines Hawn. Published by the Author. Price, \$2.00, net. 172 Pages, bound in cloth. (Enlarged Edition.)

The new edition of Mr. Hawn's interesting and helpful work contains some valuable additional matter. The book is particularly useful for singers who realize that the average audience is quite as much interested in the words of a song as in the music. In fact, people want to know what the words are all about. The singer who reads this work will have little difficulty in making his meaning clear. There are many well-selected notation examples.

The Wind Band and Its Instruments. By Arthur A. Clappé. Published by Henry Holt & Co., New York. Price, \$1.50 net; by mail, \$1.60.

This little guide to the instruments of the wind band is one which will be greeted with enthusiasm by all players of wind instruments, for outside of the regular pedagogic works on instrumentation—in which the wind section is usually treated as subservient to the strings—no such work exists. Mr. Clappé was trained at the Royal Military School of Music, Kneller Hall, London, and has been a teacher at West Point, and was formerly editor of *The Dominant*. He has read widely and has had a great deal of practical experience, and these advantages are apparent in the skill with which he has accomplished his work.

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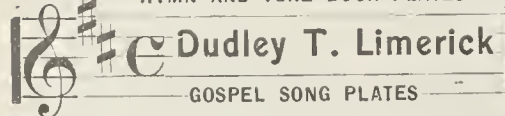
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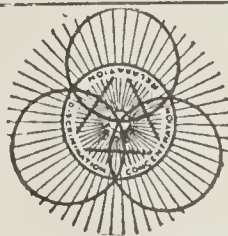
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have never produced an o-
why the Zulus have never e-
symphony? Is it a matter o-
of temperature? When we
think of it very little of the
greatest work has been de-
far from the temperate zon-
northern hemisphere. Glan-
equator on any map and
little the countries through
has passed are distinguis-
great achievements of a-
Notwithstanding this, it is
ing to remember that in the
climate of Egypt, India, E-
and Assyria the human race
some most brilliant att-
In fact, civilization seemed
in warm temperatures and
northward. Compare the n-
attainments of the Aztecs o-
with the best that the North
dians were able to produce.

Despite these very co-
facts that great things may
in warm climates, our Amer-
dents often make the fatal
of thinking that the only time
year in which real study
done is the winter time. If
been the case the greatest
plishments of Demosthenes
Pythagoras, Ptolemy, Dan-
and Homer would have be-
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Mediterranean countries a-
veled at the remains of the
civilization everywhere
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ess profit—if he only

the best way to make the
y is to determine that
omplish a certain amount
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s and map out a chart,
ill an itinerary. With a
cher the whole season
a charm of a vacation
d the first two weeks at
Masondale or Philipp-
go on to Mozart Heights,
or Beethoven Manor.
nd the last weeks at
k, Liszt Lawn or Schu-
All fancy, you say?
but don't forget that the
s fancy.

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ss of the Summer Study
most of the Summer
nts make play of their
work is the best kind
ause the heart is in it.
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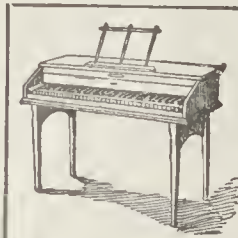
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teachers actually do take
are very near their own
musical ability. The more
knows, and the more she
larger her field of activ-
Too few teachers rec-
They expect business
hem when they really do
e business. Many a
raised her income in the
making herself more
ng the previous Summer.

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question that an ambitious
ly asks of me when she
I for piano lessons is this:
ld a musical hand? What
about it? Are her fingers
? And I always feel like
this wise: "O foolish one!
be musical whether it is long
ad or narrow, fat or thin,
s little whether the fingers
slender or short and stubby.
nd is one which will con-
work which a hard-working,
ve musical mind demands

as been played by all kinds
binstein's hands were large
fleshy, while von Bülow's
y small. Joseffy's fingers
ut the hands were wide.
I De Paclmann have small
y are giants in the world of

experience has convinced
there is a musical taste and
o learn to play, there is a
n do the work. The char-
a person are reflected in
ve you never seen the lazy
fferent hand, the impatient
tempered hand? Yet any
hands might have been a
had the music in its owner
irface.

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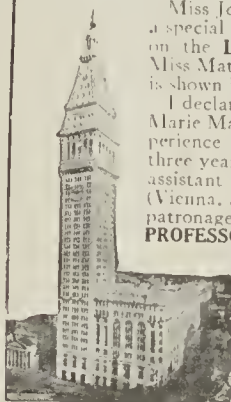
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HOW WILLINGNESS
CENTRATION LE
MUSICAL PROG

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Two ingredients are need-
ing of a musician. He must
learn, and he must be able
his mind on the things he

Willingness to learn is one
of gifts. All are willing to
point, but there comes a time
large number of students
that they "know it all," and
planations are unnecessary
rarely "amount to anything"
ways the ones who are will-
the explanation—even if
which they are already fam-
beyond the elementary stag-
itive benefit to have a th-
twice, as it serves to im-
in our minds, which are
too readily, and disastrous

Willingness to learn is
thing. It implies willingne-
It is of little use to grasp a
mind without having it in
also. Of what use is a le-
tice is neglected in the day
Remember the old story ab-
A friend of his once re-
supposed von Bülow had
further practice. "If I mi-
day," said von Bülow, "I
miss three days, the public

Concentration is even m-
willingness to learn. It is
next stage of development
willingness. As soon as a
a thing badly enough, he c-
his energies on getting it.
pils, but many teachers can-
their minds on one thing.
instance, get their lesson, lo-
hunt up the composer's hist-
familiar to them, but few
down to work, concentrat-
upon the task of learning
learning it thoroughly. Of-
tice for a while, and then
something more pleasing
Franz Schubert died when
thirty years of age, yet he le-
behind him than scores of c-
lived twice as long. Much
is of incomparable beauty.
do it? He concentrated all
his energies, all his knowle-
and all his thought upon h-
press his musical ideas.

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She has never been told that she must practice for any stated time. Children first commence to study, and how interesting the work is about the drudgery, and half an hour is won. When the hard places children complain, I usually say, 'You do in day school, leave out that are hard and those you do just make it clear that though hard to do now, mastering it will put the pupil just so far ahead.'

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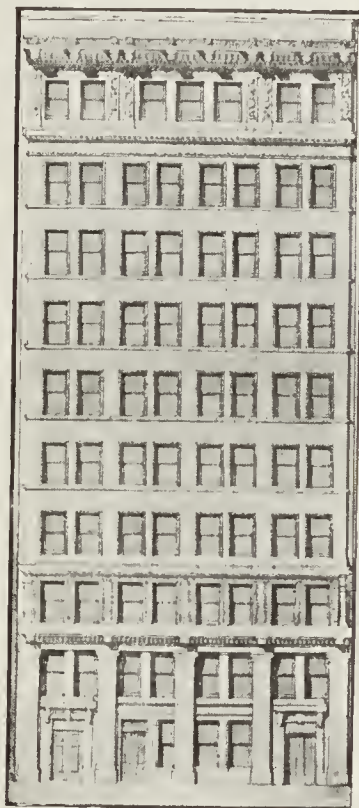
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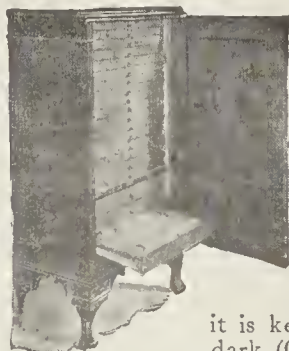
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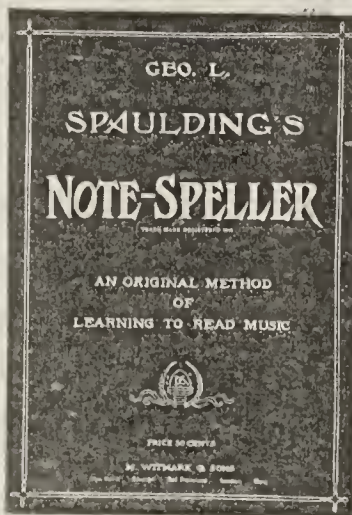
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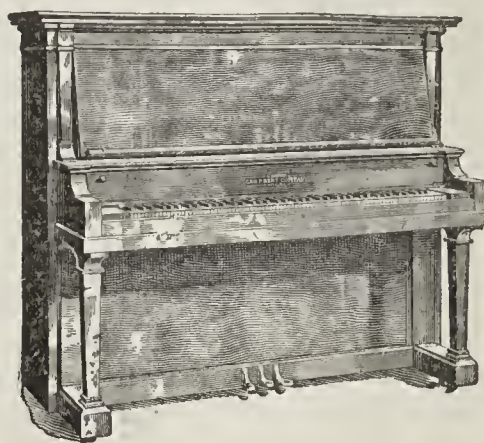
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THE ETUDE

JULY, 1912

VOL. XXX. No. 7

DO IT YOURSELF.

It is an old song and we have sung it many times, "Do it Yourself." Unfortunately, most students have an idea that the "self-help" principles apply only to those who have to struggle along without a teacher. Consequently, they are quite willing to leave all the hard work to the teacher while they wait for the results.

Books, magazines, schools, colleges, conservatories, universities, laboratories, what are they? Simply mines in which the student must dig for his knowledge. The teacher merely shows you how to do the digging and where to do the digging. The teacher who can do this with the greatest success is the best teacher. Merely standing by and watching the teacher dig, or, to amplify the figure, scratching the surface of the earth under the teacher's direction can produce nothing but that nightmare of thinking people—mediocrity.

By doing the thing yourself, by working out the problem with your own mind you come into an understanding that cannot possibly be reached in any other way. By all means avail yourself of all the books, magazines and schools you can reach, but always regard them as nothing more than mines. They may be mines of iron, coal, gold or diamonds as you please, that depends upon where you dig. No one can bring the precious metals or priceless gems to the surface but yourself through your own hard work.

This thought is so venerable that we would hesitate to state where it first appeared in literature. In the new and invaluable series of articles being prepared for THE ETUDE by the wholesome, genial and able educator, Dr. E. E. Ayres, the most vital thoughts of the greatest educators in their relation to music study, will be clearly presented. Dr. Ayres starts the series with *Aristotle*, "The Father of Those Who Know," whose wisdom has endured over twenty centuries. These are the words which the immortal Greek used to clothe this time-old truth. "It is impossible for those who do not learn to do things themselves to be good judges of them when they are done." If Dr. Ayres' articles do no more than reveal a few imperishable truths of this kind they should be of incalculable service to our readers.

THE MERRY SIDE OF MUSIC.

"He that is of a merry heart hath a continual feast" runs the proverb. What a surpassing joy is a merry heart shining through beaming countenance.

Sometimes we think that music lovers are not half merry enough. Come now, you might as well admit it, you take yourself far too seriously. You carry your burden too heavily, as school boys going unwillingly to school carry their books. Everybody knows that the books couldn't weigh more than two pounds. Yet, judging by the boys' method of carrying them the circumstantial evidence would be that they weighed two tons.

When Mars bumps into Venus ten thousand years from now, more or less, what will it matter whether you are rich or poor, famous or unknown, praised or criticised? What will it matter whether your precious practice hour was thoughtlessly interrupted, or whether the promising pupil failed to come or whether "those awful bills" failed to collect themselves? Old Epictetus had it right. Lead him now and then and get your wrinkles straightened out. Listen! "Reckon the days in which you have not been angry. I used to be angry every day; now every other day; then every third and fourth day; and if you miss it as long as thirty days, offer sacrifice of thanksgiving to God." Or, if you have been trying

to make yourself a prima donna when nature intended you to be a zither teacher, let the merry old philosopher tell you, "Were I a nightingale, I would act the part of a nightingale; were I a swan, the part of a swan."

We herewith serve our readers final notice that in our August "Mid-Summer Carnival" issue we shall positively refuse to be tense. For some years we have been terribly in earnest. Most everything of consequence that has come into THE ETUDE pages has been watered with the perspiration from many corrugated brows. We get things by working for them. In other words, we try to practice the doctrine we preach. Next month, however, we are going to "let up" or "let down" or do whatever the polite slang calls for. If you are so far gone that you are incapable of a chuckle, a twitter or a giggle we give you fair warning not to get this issue as it is intended for live people. However, if you get half as much fun out of the Mid-Summer Carnival issue as we have had in preparing it you will enjoy it hugely.

You have no idea how many odd and interesting things there are in musical work. Gradually they came to us but we so very severe, so extremely pedantic, so terribly sober in keeping up the high standard of THE ETUDE that we didn't dare put them in. Now, they won't keep any longer and we have chosen August to make merry, to have a laugh with our friends the "old subscriber" and the "constant reader," and you, too, if you are not above laughing. Only once in a very long time is such an issue as this possible, and we know that many of our friends who go out of the reach of a news stand in August will arrange to have this entertaining issue sent to them.

WHEN YOU BUY A PIANO.

THE man who would think nothing of employing a real estate expert and a lawyer when buying a five-hundred dollar property will not hesitate to purchase a piano without any deeper investigation than an inspection of the veneer. If this same man were asked to pay a fee of ten dollars to an expert for examining a few different pianos he would probably grasp his pocket book a little tighter and fortify his conviction that he himself is the best kind of a judge for the kind of a piano he wants.

There is no class of merchandise in which the purchaser can be so easily deceived as in a piano. We have seen some exceptionally fine looking pianos "go to pieces" in an astonishingly short time. They were the inevitable results to cheap workmanship and cheap materials. They contained defects which only a piano expert could have discovered.

Piano price seems to have very little to do with the matter for some manufacturers have the audacity to ask a price for an instrument that could not possibly bring more than two-thirds of the amount (in some cases one-half the amount) with another name plate. The best safeguard is the maker's reputation for excellence in manufacture and for square dealing.

The advisability of adopting the "one price" system is being widely advocated by leading dealers. The *Musical Age*, a piano trade paper says of this, "1. It is right, for a dollar has an unchangeable universal value; 2, it strengthens the salesman morally and intellectually; 3, it secures the confidence of the customer; 4, it grades pianos where they belong; 5, it sells better pianos; 6, it assures the house the respect of the community, increasing the number of sales; 7, it saves valuable time, no dickering; 8, it helps collections—customers feel that they have been dealt with squarely; 9, it enables business to be conducted on a closer margin; 10, it imparts enduring reputation to the house.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

CHILDHOOD INFLUENCES.

In the *Revue* of the International Society, St. Saens writes of his childhood. He had "two mothers," he asserts—the real one, naturally bright and imaginative, who always intended him for a musician, and his grand-aunt, of great education and former position, who could remember the Revolution and the Reign of Terror that impoverished her father. After two years of babyhood in the country, the child began to take interest in every noise, making doors creak, listening to the clock bells, and following with impassioned interest the boiling of a great kettle. Six months later he touched the notes of a tiny piano and named them for himself. After learning the notes he was still too small for the ordinary piano, but when it was locked against him he cried bitterly. It was then left open and the child propped up so that he could reach the keys. He refused childish music without left-hand parts of value, saying, "La basse ne chante pas." At five he could play little sonatas, and, strangely enough, would not play unless assured that it was for a cultivated hearer. One biographer said he had to be menaced with a whip, but this is wholly false, like the stories of Garcia bullying his daughters to make them sing. Soon St. Saens began to compose, writing waltzes and galops. These were conventional enough, and it took a Liszt, with his *Galop Chromatique*, to give the form any value. Taken to hear an orchestra, St. Saens reveled in the string tones; but when the brasses entered, he cried, "Keep them quiet, I want to hear the music!"

At seven, St. Saens came under Stamaty for really earnest education. He began with Kalkbrenner's guide-bar, a rest for the forearm that confined muscular action to the hand. This system does not suit modern needs, but is a good way to begin, for the hand should be developed before the forearm and upper arm. "Now-a-days," says St. Saens, "it is the fashion to begin at the end. People learn fugue from the well-tempered clavichord, piano from the works of Schumann and Liszt, harmony and instrumentation from Wagner, and they make a mess of it like singers who ruin their voices by starting in before they really know how to sing properly." The attainment of tonal quality by the finger was valuable. At ten, St. Saens played Beethoven's C minor concerto. Such events made Gounod say to him, "You had no childhood in music;" but the reader will grant him a short one.

The childhood of composers is always an attractive subject. One likes to note the early budding of genius, and it is also interesting to see what sort of boys they were when at play.

Bach and Handel were earnestly musical. The former injured his eyes during boyhood by copying music by moonlight. The latter concealed a small spinet in the paternal garret, where he could play in secret; and he ran after the coach in which his father was setting out to visit the Duke of Saxe Weissenfels. Handel was then taken to the court, and the Duke persuaded his father to let him become a musician.

Haydn's boyhood was fairly normal, but Mozart led the exacting life of a child prodigy. Yet Mozart had many good times in the family, with his sister "Nannerl." Beethoven was harshly treated by his father, being forced to practice in a way that would have turned almost any one else away from music. Once his father brought home a friend from a carousal and made the boy get out of bed and play, even though it was nearly midnight. When this same father died, the Bonn authorities spoke of the event as "a great loss to the tax on liquors." But Beethoven had his play-times with the neighbors, and was much liked by the Von Breuning family.

Schubert was a natural genius, and one of his teachers said: "I never tell him anything without his seeming to have known all about it before." But certain lines were neglected, and in after life he regretted his ignorance of counterpoint, which he would have studied if he had lived longer. Schumann was a normal German student, with the romantic and philosophical tendencies of that type. Mendelssohn was lively and active, grew up in a most delightful family circle. Wagner was of an intellectual type, with no tendency to music at first. He was meant for an artist by his parents; but his step-father, Geyer, hearing the nine-year-

old boy play a tune from memory, asked himself: "Has he perhaps a talent for music?" Geyer was then on his death-bed and could not foresee the immortal works that were to answer his question.

Liszt was refused by the Paris Conservatoire. Massenet, too, was dropped from that institution on the ground that he lacked talent. Both men outlived the event quite successfully. Verdi was refused admission to an Italian conservatory. He "turned the tables" on it by writing a better fugue than any of its students did on a subject given to them in its examinations.

THE DISCOVERY OF FANNELLI.

New composers are being discovered frequently, but there is some pathos in the story of Ernesto Fannelli. He had composed large scores bristling with modern originality, but had never been able to gain a hearing for them; so in 1894, he gave up writing and became a copyist in order to avoid starvation. It was on a recent visit to Pierne, in that capacity, that he brought one of his old scores with him and had its merits recognized. This was a set of tone pictures entitled *Thebes*.

Fannelli was born at Paris in 1860, his father being a bank clerk of Bologna. He studied a little at the Conservatoire, but was frightened away by the severity of one of his masters. At thirteen he played the kettle-drum in a small orchestra. Three years later he studied with Délibes, but working for his living still took up most of his time. His proficiency in orchestration came rather from his habit of score-reading, and his observation while playing minor instruments. Between 1883 and 1887 he wrote his Symphonic Pictures, of which the *Thebes* set is a part. In 1890 he wrote the orchestral suite entitled *Impressions Pastorales*, an immense work that takes (or will take, if ever given) three hours in performance. In the next two years he composed four orchestral Humoresques and an interesting *Suite Rabclaisienne*. A piano quintet, a lyric scene, *L'Effroi du Soleil*, and several pieces for voice and orchestra complete his list of works, all of which have lain in manuscript for at least 18 years. The *Thebes* pictures, lasting half an hour, demand a full orchestra, with saxophones and sarussophones. They proved admirable in workmanship, and subtle and interesting in expression. Fannelli shows an unusual combination of descriptive power and pure idealism, with a grim sense of humor when necessary. The date of his works makes him a pioneer in impressionism. Some critics rate him as a disciple of Berlioz. The first picture in *Thebes* is an oriental medley, with a slave's melody in the distance. Next comes a dazzling picture of crowded bazaars, and the third picture brings the roll of chariots and the outburst of fanfares.

MUSICAL NOVELTIES.

D'Albert's new opera, *Liebesketten*, will be heard at Leipzig, where critics were gathering for it at last accounts. It was called a dramatic work, though the name would indicate something lighter. Hans Sommer's *St. Foix* is a *Heitere Bühnenspieler*, with a delightfully charming score for such a long title. Wilhelm Mauke's two-act *Fanfreluche*, based on a Gautier comedy, was well received by a Munich audience, the composer getting many recalls. Vienna applauded Oskar Nedbal's ballet, *Des Teufels Grossmutter*, which includes visions of heaven and hell. Leipzig heard *Ninon de Lenclos*, by Michele A. Eulambio, of Trieste.

A new opera at Brussels is *Oudette*, a tale of love and jealousy among fishermen, with an expressive score by Charles Radoux. Busoni's *Brautwahl* proved bright, but very modern in style. De Fara's new three-act *Nail* deals with the love of an Algerian dancer for a bandit chief, and tempts one to hope that the composer has hit the "nail" on the head. Marziano Perosi's *Pompeii* has proven too light and lyric for its subject. Portuguese operas include *Leonar Telles*, by Joao Arroyo; *Don Alfonso VI*, by Jose Henrique dos Santos, and Thomas de Sima's *Abandonada*. Mascagni's *Parisina*, in which a young wife and her stepson fall in love while reading of *Tristan and Isolde*, is not meant for an Italian revival at Wagner's expense.

New orchestral works include a symphony by Gliere, written in strong vein to illustrate the Russian epic of Murometz, a personification of power. A suite by Strawinsky proved exotic and charming. *Ariel's Song*, by Walter Braunfels, is a successful and romantic orchestral tone picture. Prag enjoyed Novak's symphonic poem, *Der Sturm*. Karlsbad heard the dramatic overture, *Horand und Hilde*, a worthy work by Emil Kühnel, who studied at the Prag Conservatory and with Humperdinck. Choral works include *Thors Hammer-schwung*, by Edward Pilz, for male voices, brass quartet and kettledrum; and Karl Kampf's *Meeresage*. The

Musical Record names, as young Russian composer, merit, Steinberg, Prokovieff, Seniloff, Gniessin, nokoff, Boyarinoff, Miaskowsky, Karatyghin and but the others had better wait, lest the composer on strike.

In the vocal field, Pierné has finished an or *St. Francis of Assisi*. Among operas, *Oberst C* by H. W. von Waltershausen, has been received ably at Frankfurt. It is based on a Balzac story, colonel, serving under Napoleon, is left for Eylau. Returning to Paris ten years later, he in wife married again. Instead of indulging in B Shaw witticisms, the two men fight, fatally, a lady is left eligible for further efforts at marriage. In Paris Alberic Magnard's *Berenice* has earned the old reproach of being an imitator of Wagner that is no reproach, unless the imitation is unsuccessful; and the work received much praise from critics. Paderewski is in the field again, tackling libretto by René Morax. Italy has found a new composer, Licino Refice.

GREAT MUSICIANS ON THEIR CONTEMPORARIES.

BY FRANK HYDINGER.

THE fallibility of human judgment is strikingly illustrated by the fact that many of the great musicians have failed to do justice to their contemporaries. If we were always to accept the opinions of those whose knowledge and experience entitle them to respect, we should have to deny ourselves the pleasure of admiring the works of some of the greatest geniuses that have ever lived. Handel, for example, said of Gluck, "He has no counterpoint than my cook." As a matter of fact, Gluck wrote excellent counterpoint, and one who has thought that Handel, himself one of the greatest contrapuntists, would have been the first to recognize this.

Wagner was the most abused man of his time. Music critics of all nations outdid themselves in finding opprobrious epithets to apply to one who has had a greater influence on musical development than any composer who ever lived, with the possible exception of Bach. Nevertheless, Wagner was no means sparing in his own criticisms of his contemporaries. He called Meyerbeer a "miserable comic-maker," "a Jew banker to whom it occurred to compose operas." His work, *Judaism in Music*, is a scurrilous attack upon the chosen race at a time when Meyerbeer, Mendelssohn and Offenbach were in the zenith of their popularity.

Tschaikowski visited Germany at a time when Brahms was the shining light of the musical world. In spite of attempts to do justice to the great T, however, he had to admit in his diary, "I never and never can, admire his music. . . . There is nothing dry, cold, vague and nebulous in the music of this master which is repellant to Russian hearers. Nevertheless, Tschaikowski was himself not without his critics. At the time he was instructor of harmony and composition at the National Conservatory in Moscow, he was in close association with its director, Nicholas Rubinstein, the famous brother of the more famous Anton Rubinstein. Naturally Tschaikowski looked to his chief for sympathy and encouragement. As a rule he obtained it, but in one case he did not.

After finishing his pianoforte concerto in D minor (Op. 23) he naturally took it to Rubinstein for criticism. Nicholas looked over the manuscript in a very desultory manner. When he commenced to play it, however, he expressed himself as greatly surprised and shocked at the way Tschaikowski composed it. No doubt he was a little sore because Tschaikowski had not consulted him with regard to the writing of the piano part—as Tschaikowski was wont to do. Rubinstein played it over, finding fault all the time. Tschaikowski was so much irritated that he resolved not to alter a single note. The work had been dedicated to Nicholas Rubinstein, but Tschaikowski scratched this out, and inserted the name of von Bülow instead. Von Bülow was starting for America, and took the manuscript with him. Thus the famous concerto received its first hearing in Boston.

The Training of the Pianist of the Future

An Interview Secured Expressly for THE ETUDE with the Distinguished Pianist

WILHELM BACHAUS

EDITOR'S NOTE.—Wilhelm Bachaus is the youngest of great virtuosos of distinction. Yet those who know have discovered a kind of perception and maturity which does not come with years. When he was but a child he outdistanced many of the older virtuosos from the standpoint of technic and it was natural that the musical world should inquire who this young giant in the field was. The first thing they discovered was that he was not a pupil of Liszt, Rubinstein or Leschetizky or other world-famous teacher with the exception of Albert, with whom he studied for only one year. Bachaus was born at Leipzig, March 26, 1884, two years before the death of Franz Liszt. Consequently he belongs to the era of virtuosodom and is in position to talk upon the subject suggested by THE ETUDE. He is nine years younger than Josef Hofmann and a little more than one the age of Paderewski. Despite his youth he has a serious reputation as a virtuoso in both Europe and America, and, moreover is a virtuoso who has won the universal admiration of other virtuosos who have marveled at his technical facility and mature interpretations. Bachaus studied for nine years with Alois Reckendorf, a Moravian teacher, who was for thirty years at the Leipzig Conservatory. Reckendorf had been a student of Schumann at the Vienna and the Heidelberg Universities and was an earnest musician and teacher with theories of his own. He took an especial interest in Bachaus and was his only teacher with the exception of the year spent with d'Albert, and "three years with Siloti." Although Bachaus seemed to play in public when he was only five years old, he feels that his professional debut was made in London in June, 1901. He played the Brahms-Paganini Variations, which are rarely attempted even by the great virtuosos, because of their tremendous difficulties. In 1905, when Bachaus was only twelve years old, he won the famous Rubinstein Prize at Paris, a prize of 5000 francs, offered to the five years to young men between 20 and 26 years of age. Busoni was one of the competitors who lost this prize (1890).]

TODAY, YESTERDAY AND TOMORROW.

It is somewhat surprising how very little difference exists between the method used in piano teaching to-day and the method employed forty or fifty years ago. Of course, there has been a remarkable amount of new technical material, exercises, studies, etc., devised, written and published, and some of this presents the advantage of being an improvement upon the old—an improvement which may be termed an advance—but, taken all in all, the advance has been very slight when compared with the astonishing advances made in other sciences and other phases of human progress in this period. It would seem that the science of music (for the sciences of studying the art are undoubtedly scientific) has left little territory for new explorers and inventors. Despite the great number of études that have been written, imagine for one moment what a desert of technic of music would be without Czerny, Clementi, Tausig, Pischner—to say nothing of the great works of Scarlatti and Bach, which have an effect upon the technic, but are really great works of art.

THE WONDERFUL EFFICACY OF SCALES.

Personally, I practice scales in preference to all other forms of technical exercises when I am preparing for a concert. Add to this arpeggios and Bach. You have the basis upon which my technical work is built. Pianists who have been curious about my technical accomplishments have apparently been amazed. I have told them that scales are my great technical mainstay—that is, scales plus hard work. They have thought that I had some kind of magical secret, like the philosopher's stone which was

designed to turn the baser metals into gold. I possess no secrets which any earnest student may not acquire if he will work in the laboratory of music long enough. There are certain artistic points which only come with long-continued experiment.

"As the chemist finds the desired result by interminable heart-breaking eliminations, so the artist must weigh and test his means until he finds the one most likely to produce the most beautiful or the most appropriate result. But this seeking for the right effect has little to do with the kind of technic which necessitates one to keep every muscle employed in piano playing properly exercised, and I may reiterate with all pos-

sible emphasis that this would reveal some new method, but I can only conscientiously point to the old. I have seen many ways and means tried out. Some seem like an attempt to save time at the expense of thoroughness. Furthermore, the means which have produced the great pianists of the past are likely to differ but little from those which will produce the pianists of the future.

"The ultra-modern teacher who is inclined to think scales old-fashioned should go to hear de Pachmann, who practices scales every day. De Pachmann, who has been a virtuoso for a great many years, still finds daily practice necessary, and, in addition to scales, he plays a great deal of Bach. To-day his technic is more powerful and more comprehensive than ever, and he attributes it in a large measure to the simplest of means.

DIFFICULTIES IN NEW PIANOFORTE COMPOSITIONS.

"I have often been asked if the future of pianoforte composition seemed destined to alter the technic of the instrument, as did the compositions of Liszt, for instance. This is a difficult question, but it would seem that the borderland of pianistic difficulty had been reached in the composition and transcriptions of Busoni and Godowsky. The new French school of Debussy, Ravel and others is different in type, but does not make any more severe technical demands.

"However, it is hard for one to imagine anything more complicated or more difficult than the Godowsky arrangements of the Chopin studies. I fail to see how pianoforte technic can go much beyond these, unless one gets more fingers or more hands. Godowsky's treatment of these studies is marvelous not only from a technical standpoint, but

from a musical standpoint as well. He has added a new flavor to the individual masterpieces of Chopin. He has made them wonderfully clever and really very interesting studies in harmony and counterpoint, so that one forgets their technical intricacies in the beauty of the compositions. One cannot say that their original beauty has been enhanced, but he has made them wonderfully fascinating compositions despite their aggravating complications for the student.

MERE DIFFICULTY NO LONGER ASTOUNDS.

"The day when the show of startling technical skill was sufficient to make a reputation for a pianist is, fortunately, past. The mechanical playing devices have possibly been responsible for this. The public refuses to admire anything that can be done by a machine, and longs for something finer, more subtle, more closely allied to the soul of the artist. This does not mean, however, that the necessity for a comprehensive technic is depreciated. Quite the contrary is true. The need for an all-comprehensive technic is greater than ever before. But the public demand for the purely musical, the purely artistic, is being continually manifested.

"Modern composers are writing with this in view rather than huge technical combinations. The giant



WILHELM BACHAUS.

sible emphasis that the source of my technical equipment is scales, scales, scales. I find their continued daily practice not only beneficial, but necessary. I still find it desirable to practice scales for half an hour a day.

BACH MUSICALLY OMNIPOTENT.

"It seems almost foolish to repeat what has been said so many times about the wonderful old cantor of Leipzig, Johann Sebastian Bach. However, there may still be some who have not yet become acquainted with the indisputable fact that the practice of Bach is the shortest, quickest road to technical finish. Busoni has enlarged upon Bach, impossible as that may seem; but as a modern bridge is sometimes built upon wonderful old foundations, Busoni has taken the ideas of Bach and, with his penetrative and interpretative ability, has been able to make the meaning more clear and more effective. Any young pianist who aspires to have his hands in condition to respond to the subtle suggestions of his brain may acquire a marvelous foundation by the use of scales, Bach and arpeggios.

THE OLD THAT IS EVER NEW.

"THE ETUDE has invited me to talk upon the preparation of the pianist of the future, doubtless with the

of to-day, to my mind, is indisputably Rachmaninoff. He is writing the greatest original music for piano of any living composer. All of his compositions are pianistic and he does not condescend to pander to a trifling public taste. He is a man with a great mind, and, in addition to this, he has a delightful sense of proportion and a feeling for the beautiful, all of which make him a composer of the master mould. His compositions will endure as long as music.

MODERN COMPOSITIONS.

"For others of the type of Scriabine I care less, although I am sensible to the beauty of many of their compositions. They have not, however, the splendid mould of Rachmaninoff, nor have they his vigorous originality. Doubtless some of these men will produce great original compositions in the future. Compositions that are simply not bad are hardly worth the paper they are written upon, for they will not last as long. The composition that will last is a great new original thought, inspired, noble and elemental, but worked out with the distinctive craftsmanship of the great master.

"I am very partial to Debussy. He has an extraordinary atmosphere, and, after one has formed a taste for him, his compositions are alluring, particularly his *Homage à Rameau*, *Jardins sous la pluie* and *D'un cahier d'esquisses*, which I have been playing upon my American tour.

THE MOST DIFFICULT COMPOSITIONS.

"I have continually been asked, 'What is the most difficult composition?' The question always amuses me, but I suppose it is very human and in line with the desire to measure the highest building, the tallest mountain, the longest river or the oldest castle. Why is such a premium put upon mere difficulty? Strange to say, no one ever seems to think it necessary to inquire, 'What is the most beautiful piece?'

"Difficulty in music should by no means be estimated by technical complications. To play a Mozart concerto well is a colossally difficult undertaking. The pianist who has worked for hours to get such a composition as near as possible to his conception of perfection is never given the credit for his work, except by a few connoisseurs, many of whom have been through a similarly exacting experience. Months may be spent upon comparatively simple compositions, such as the Haydn Sonatas or the Mozart Sonatas, and the musical public is blind to the additional finish or polish so evident to the virtuoso.

PRaise THAT IRRITATES.

"The opposite of this is also true. A little show of bravura, possibly in a passage which has not cost the pianist more than ten minutes of frivolous practice, will turn many of the unthinking auditors into a roaring mob. This is, of course, very distressing to the sincere artist who strives to establish himself by his real worth.

"Of course, there are some compositions which present difficulties which few work hard enough to surmount. Among these might be mentioned the Godowsky-Chopin *etudes* (particularly the *etude* in A flat, Opus 25, No. 1, which is always especially exasperating for the student sufficiently advanced to approach it); the *Don Juan Fantasia* of Liszt; the Brahms-Paganini *variations* and the Beethoven, Opus 106, which, when properly played, demands enormous technical skill. One certainly saves a lot of bother when one discards it from one's repertoire. If these four pieces are not the most difficult pieces, they are certainly among the most difficult.

WHY NOT SEEK THE BEAUTIFUL?

"But why seek difficulty when there is so much that is quite as beautiful and yet not difficult? Why try to make a bouquet of oak trees when the ground is covered with exquisite flowers? The piano is a solo instrument and has its limitations. Some piano music is said to sound orchestral. As a matter of fact, a great deal of it would sound better with the orchestra.

"Real piano music is rare. The piano appears to be too small for some of our modern Titans among the composers. When they write for the piano they seem to be exhibiting a concealed longing for the one hundred men of the modern orchestra. One of the reasons why the works of Debussy appeal to me is that he manages to put so much color into his piano music without suggesting the orchestra. Much of his music is wonderful in this respect, and moreover, the musicians of the future will appreciate this fact more and more.

EXERCISES THAT GIVE IMMEDIATE HELP.

"No one exercise can be depended upon to meet all the varied conditions which arise in the practice of the day, but I have frequently employed a simple exercise which seems to 'coax' the hand into muscular activity in a very short time. It is so simple that I am diffident about suggesting it. However, elemental processes lead to large structures sometimes. The Egyptian pyramids were built ages before the age of steam and electricity, and scientists are still wondering how those massive stones were ever put in place.

"The exercise I use most, apart from scales, is really based upon a principle which is constantly employed in all scale playing and in all piano playing, that of putting the thumb over and under the fingers. Did you ever stop to think how continually this is employed? One hardly goes one step beyond the elemental grades before one encounters it. It demands a muscular action entirely different from that of pressing down the keys either with the finger, forearm or arm motion.

"Starting with the above-named principle and devising new exercises to meet the very human need for variety, I devise something like this:



Modern Ideas on Broken-Chord Practice

By LEROY B. CAMPBELL

THE "New Era of Efficiency" is the subject of an article in a past issue in the *Literary Digest*. In this article the writer calls attention to some ideas which he specifies as "motion studies," by the use of which the output, or work accomplished in various lines of business, can be greatly increased.

For instance by economy in motion, he clearly demonstrates how by the use of his methods, a crew of men with shovels would be able to accomplish a certain task, in one day, which otherwise would take two days. His system of pile-driving shows an equal economy in time as also does his process of handling pig-iron. His greatest conservation of time, however, is in the matter of brick-laying. He reduces the usual motions of a brick-layer from eighteen to eight, and in so doing makes it possible for him to lay 2,700 bricks a day, where formerly he could lay only 1,000.

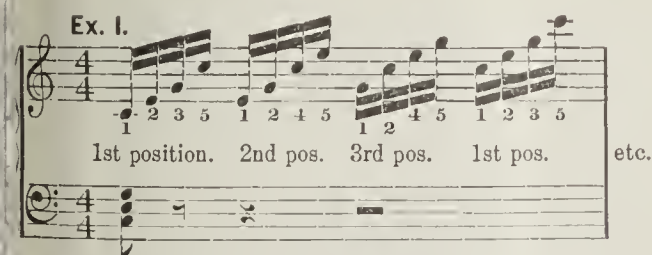
The whole principle is simply one of carefully dissecting a piece of work into the most minute detail in order to find out just what movements are absolutely necessary, and, at the same time to eliminate all superfluous motion.

THE "NEW EFFICIENCY" IN PIANO PLAYING.

When one stops and considers thoughtfully our piano practice in general throughout the length and breadth of the land, considers the round-about processes used in trying to reach a desired end, considers the superfluous motions, and the hours of practice that produce habits quite unlike the real playing, is it any wonder that this wave of "efficiency" has reached piano teaching, and that not a few men have been devoting diligent study of late to making our practice material apply more directly to the actual playing, whereby a great amount of time economy will result to the benefit of the student?

A PRACTICAL EXAMPLE FOR BROKEN-CHORD PRACTICE.

My purpose is to show briefly how to practice passage in a broken-chord figure, be it in a piece, study or in the regular broken-chord work. Suppose we have arrived at Study No. 3 in Czerny p. 299, beginning thus:—



The first four measures in the right hand are of the broken-chord type and usually present a considerable difficulty to the average student, for the simple reason that the student goes to work in the manner described by the chorus of a certain popular song: "I don't know where I'm going but on my way."

FINDING THE CAUSE OF THE DIFFICULTY.

The first thing to do with this passage is to find out the cause which prevents one from playing at once.

We can all agree that provided the proper fingers are brought exactly over the required keys the task of playing the passage would be very easy, it is granted of course, that the student has not yet advanced far enough to be ready for this study. We have, therefore, found the cause which makes it impossible for us to play the *étude* at once. The cause is that the hand does not move to position quickly enough.

Shall we, as is usually done, set about removing the cause by raising each finger as high as possible and slowly practicing the passage for hours, striking each key with a solid muscular action of the finger? No, indeed, for this is not getting at the cause as definitely and effectively as we might in another manner.

Instead of forming a habit where only one finger is made ready and then strikes, it is no more difficult, if practiced correctly, to form a habit whereby all the four fingers belonging to the chord are made ready for each new position and that, in the same time and with no more mental energy than is used for the one-finger-at-a-time process as cited above.

If, as pointed out, failure to place the proper fingers over the required keys, or, in other words, inaccurate spacing, be the cause of our inability to play the *étude* at once, then we should bring our practice material to bear directly on this cause and suffer no respite until such cause be removed.

The difficulty here is one which deals with accuracy, fineness and sensitiveness rather than that of any strenuous muscular activity; it is a difficulty in which, for the most part, the forming of a habit is involved, therefore we must go about it, taking into consideration all laws relative to habit forming.

EXERCISES FOR REMOVING THE CAUSE OF THE DIFFICULTY.

Begin then by buoyantly balancing the hand above the keys (*c-e-g-c*) of the first chord as seen in the above example.

Form the 1st, 2d, 3d and 5th fingers for the keys (*c-e-g-c*). Make this form just firm enough to stay in shape, but no firmer.

Then with the finger tips squarely over the middle of the required keys, give a delicate but quick impulse of the arm striking the four keys of the first chord, and at the same instant spring immediately over the 2d position. (Do not spring roughly, jerkily or too angularly, but simply make a gentle, quick, accurate movement.)

Now remain poised over the keys of the 2d position (finger tips touching the keys), until you have accurately in mind the 3d position, when with a like arm impulse spring in the same manner as before over the keys of the 3d position. This process should be carried out through the four measures and then repeated until the fingers will form quickly and easily for each succeeding position.

Further, to develop this habit for the proper spacing, play each position in this wise:



Practice this by gracefully dropping the arm, allowing the thumb to be used as a support on (*c*); and while (*c*) is being sounded form the 2d, 3d and 5th fingers over the (*c-g-c*) chord, when with an arm impulse throw the (2d, 3d and 5th finger) side of the hand on the keys (*c-g-c*), immediately preparing the thumb over the (*c*) of the next position. Drop again on the (*c*) and proceed in like manner through the four measures.

Again play in the same way, using the fingers in this wise:



Drop on the (*c, e, g*) preparing the 5th finger for

the (*c*) and immediately upon impulsing the arm lightly upon 5th finger, spring into readiness with (1-2 and 3) for the next chord (*c, g, c*).

Next play in the same spacing, but with still another combination of fingers:



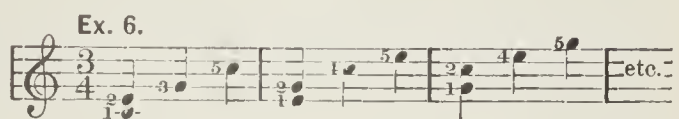
Play this and the following example with a like drop of the arm and impulse on the second chord, always preparing the proper fingers for the coming chord.

Use each different figure through the entire four-measure passage.

Change the combination of fingers to this:



and this:



Play this and the next two exercises by a dropped or thrown weight on the first count, immediately preparing the required fingers for the second and third beats. And this:



and this:

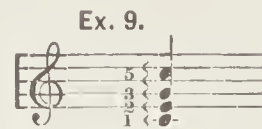


THE FUNCTION OF THE ARM IN BROKEN-CHORDS.

Thus far exercises have been presented where the attention has been directed to the spacing, which, if followed persistently for a few moments each day, will train the fingers surely and accurately to go automatically to the right places.

It now remains to practice the arm motions necessary for a correct performance of the arpeggio passage we are studying. The following exercise will indicate how this may be done.

Let the fingers rest lightly on the first four notes (*c-e-g-c*). When the fingers are in this position the wrist should be flexible, and the arm should be delicately poised. Then with an easy rolling motion of the fingers and arm, sweep the chord as if written thus:



Play each broken-chord four times throughout the four measures. Never allow the wrist to stiffen, and never use any roughness whatsoever. Observe just how much rolling or rocking motion is used in playing the first measure and then use that identical movement in practicing the above exercise, keeping the finger tips elastically firm and quite even at the ends.

THE UP-AND-DOWN FINGER ACTIVITY IN A BROKEN-CHORD.

Here is another exercise which is intended to impart life to the rolling weight of the hand and arm, which the last exercise called into play. Weight rocked upon the keys is not enough; the weight must be quickened into life and this quickening must come from the finger tips, hence the following exercise should be practiced with careful attention to a small but energetic movement made at the knuckle joint, imparting a sensitive finger-tip motion.

Play the entire four-measure passage like this:



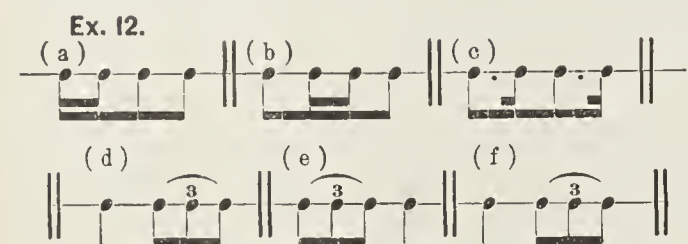
With the fingers in immediate contact with the keys the two taps should be made by finger energy immediately relaxing at each eighth rest.

RHYTHMIC PRACTICE FOR BROKEN-CHORDS.

Sometimes a student needs still further practice material on the broken-chord and especially in the matter of obtaining perfect control of a passage; in such a case, play each group of four sixteenths in various rhythms. Play the passage through with this rhythm to each group of four sixteenth notes:



Then change to the following:



Play the entire passage through, using the rhythm at (a), then (b), then (c), etc. When the broken-chord comes in the left hand, apply the same exercises, using the proper fingering.

With conscientious use of the foregoing exercises any broken-chord passage will soon come under the fingers of a student, and come to remain as one of his assets in a finished technic.

It is only a step from the broken-chord, learned in this thorough manner, to the arpeggio, and since modern music is very largely built upon these two figures it is essential that the student of piano-playing possess a good system for the practicing and acquiring of this important phase of technic.

In this manner of practice each and every exercise bears directly on the *cause* which is to be removed; the motions used are like those in the real playing of a broken-chord; every moment of practice bears the student onward toward perfection; the student is not required to practice in one way and then play in another.

WITH FATHER'S ASSISTANCE.

BY S. T. BRYANT.

UNLESS our pupils have the sympathy and interest of their parents in their musical studies, it is almost impossible for great advance to be made. This is more apparent in the case of little children. "Parental assistance" too often means something verging on interference on the part of the mother and a non-committal habit of paying the bill and "no questions asked" on the part of the father. Yet, what an incentive for good advancement it is if the little student is sure of his father's approval. At times, alas, the perverted musical taste in some homes has a bad influence on the children, who are encouraged to play only the lighter and more frivolous type of music, but this is not always the case.

The father of two of my pupils never fails to hear the repertoire of his two little daughters. His business requires frequent absence from home, but the incentive to practice is all the more urgent because of these absences, and when he does come home, he shows his interest and pleasure in many loving ways, besides clapping his hands and applauding. The parents of another little girl pupil of mine do everything they can to assist in the education of their bright little daughter. In music, especially, her father will assume the most dense ignorance just to make her explain to him the correct meaning of the puzzling musical terms. She tries very hard to *make* him understand, and is quite distressed when he tells her how his own musical education has been neglected.

"I am not strange that most men play Chopin in an effeminate way, and most women in a masculine manner"—Fannie Bloomfield-Zeisler.

MAKING RURAL MUSIC TEACHING INTERESTING.

BY CLARA LOUISE GRAY.

THE city teacher in her cosy studio, surrounded by every opportunity for keeping in touch with all that is going on in the musical world, never having occasion to leave her piano during the whole day's teaching, can have little idea of the hard lot of the country teacher. It is not always possible for the pupils to come to the teacher, so the teacher has to visit her pupils, who often live a great distance apart. This is especially hard in the winter time, and unless the teacher is a musical enthusiast of the most ardent kind, and a lover of nature in all her moods as well, the drudgery is likely to prove intolerable. Even on the coldest day, however, there is always a picture to be seen if one can learn to look for it. In the most lonesome spot, perhaps, a large ice pond will lie sparkling in the afternoon sun, or the golden splendor of a sunset will refresh tired eyes.

In addition to this disadvantage, there are other difficulties to be faced. Ready money is not always plentiful in the country, and lack of means on the part of one's patrons is a frequent source of trouble. Inability on the part of the parent to co-operate with the teacher or to understand the teacher's requirements is another hindrance. Endless tact is needed, and almost superhuman patience in dealing with these people.

The working people are the best payers, and it is almost always harder for them to owe money than for us teachers to wait. They always wish to settle everything as it comes along, as they are accustomed to do. They will not get into debt if they can avoid it. They have just so much a week, and know how to use it. If an accident happens, however, or if times are bad, life becomes hard for them. The music teacher is the first to be put off, because she is a luxury and not a necessity. If she understands her business she will say, "Never mind, it is all right." It is better to do this way, especially if the people have been her patrons long, because a pupil gone is always lost, while one who keeps right on is sure to bring others, and be a credit to her teacher by her playing later on.

It is best if possible to have the parents buy all the music that is necessary to carry on the work in advance, though this must be done with discretion. Not long ago a little girl, a member as I thought of a well-to-do family, said to me, "Mamma says that I must give up my music lessons." "Why is this?" I asked in surprise. "Mamma says that you do not charge too much for your lessons, but that I have so many new pieces this month that she cannot afford it."

It had only been the week before that this same mamma had come to me and requested me to "please give her daughter more pieces, as she did not have so many as the other girls." What is one to do in cases of this sort? If it is not possible always to secure new music for the child when it is wanted, it is often good to say to the mother, "I want you to let me give your daughter this new piece. I am sure she will be a good girl and practice it well." Even if this costs a little more, in the end it gains the good will of the mother, and makes her feel that you are specially interested in her child, and this is an important asset. Anything which goes to make friends, and to make one popular as a teacher, is bound to contribute to one's success later on.

SUPPRESSING RAG-TIME.

All lovers of good music should do everything in their power to suppress rag-time, even if it comes to giving up pupils who wish to study music of this kind. It is necessary to be ever watchful to see that young students always have pretty pieces with a tuneful melody always on the piano rack. Hunt the music selections to find brilliant pieces well within their grasp. Such pieces will keep their minds and fingers employed and will, for a time at least, sweep away the dreaded words, "I want to play rag-time."

Great care must be taken not to be too emphatic. The pupil must be made to feel that you are sincere and earnest in your objections to music of this class, and can often be weaned away gradually where more decisive treatment would have a bad result. Sometimes a pupil will bring four or five of these highly-colored pieces with the request that they be played over. This disagreeable task should be avoided as long as possible. When it seems inevitable, bring out some brilliant piece of a better stamp, and say "Would

you not like me to play this first?" In many cases the pupil will be so pleased with what is played that the other music can be staved off for a while longer. Dance music of the better kind will often serve as a trusty weapon against music of a more trashy kind. It is bright, lively and tuneful, and always pleases.

MUSIC FOR THE CHURCH SOCIAL.

Great care should be taken in selecting the music to play at the church social. The church social plays an important part in country life. It is almost the only form of entertainment the country folk enjoy, and much can be done to create an interest in music of a better class, provided that not too much is done at once. When a national holiday is proclaimed, interest the children in some well colored, clean cut game well within their grasp. This will bring you into close contact with the young people, and do more for yourself as a teacher than you can imagine. Speak about the great masters continually, and invite friends and patrons to your home each week to hear music. Play as much of the best music as you think they are able to swallow, but be more than careful not to give too long or large a dose at first, or you may do more harm than good.

The purchase of a piano is a great event in the lives of the country people, and to them it often means great sacrifices to help the one destined to receive music lessons to be more than a common drudge. It means an elevation such as they have never dreamed of before. The voice of an angel will not seem so sweet to the mother as the sound she hears when she stops for a second, dustpan in hand, to listen to her little boy or girl picking out or playing the first exercise or piece on the gleaming white keys.

When father arrives home at night, how it rests his tired brain to hear some tune like *Home, Sweet Home* or *Old Black Joe*, and other old melodies which, from his point of view, are better than the best operas of the day. The day the piano arrives is often a holiday event. Even a royal supper is planned, and a number of friends and neighbors invited to see the new piano and it continues to be a blessing and a comfort through many changes and vicissitudes. If music teachers in the country would put forth every effort to interest all the families to buy pianos, they would in the end succeed in building up a musical community, and the question of adding interest to life on the farm would go a long way towards solving itself.

The way of the country teacher is hard, yet notwithstanding her many difficulties, does she not enjoy many advantages which the city teacher cannot possess? What of the numberless co-workers who overcrowd the profession, and add the danger and annoyance of competition to the other problems of city life? Compare the red bricks with the green grass; think how the sun beats down upon the asphalt pavement in the summer, and then remember how it streams through the trees, and dances down over the pine needles in the woods. Music means so much more to the country people than to the city folk. They have so few interests outside of their work, so little to distract them from their own thoughts, that music is bound to come into its own as the most kindly, the most sympathetic, the most personal in its appeal of all the arts. And those who honor music honor the music teacher.

INTERESTING MUSICAL PERSONALITIES

PEOPLE have but a small idea of the amount of manual labor involved in writing music. In Beethoven's Overture in C, Op. 115 (which by the way he sold to a London publisher for \$75), the sign *sf* occurs more than fifteen hundred times, and of course there are hundreds of other similar signs, *pp*, *ff*, *dim.*, and so on. It would be of interest if some patient research worker would count the number of notes, bar lines, abbreviations, etc., in this work and calculate the amount of energy required for putting them on paper.

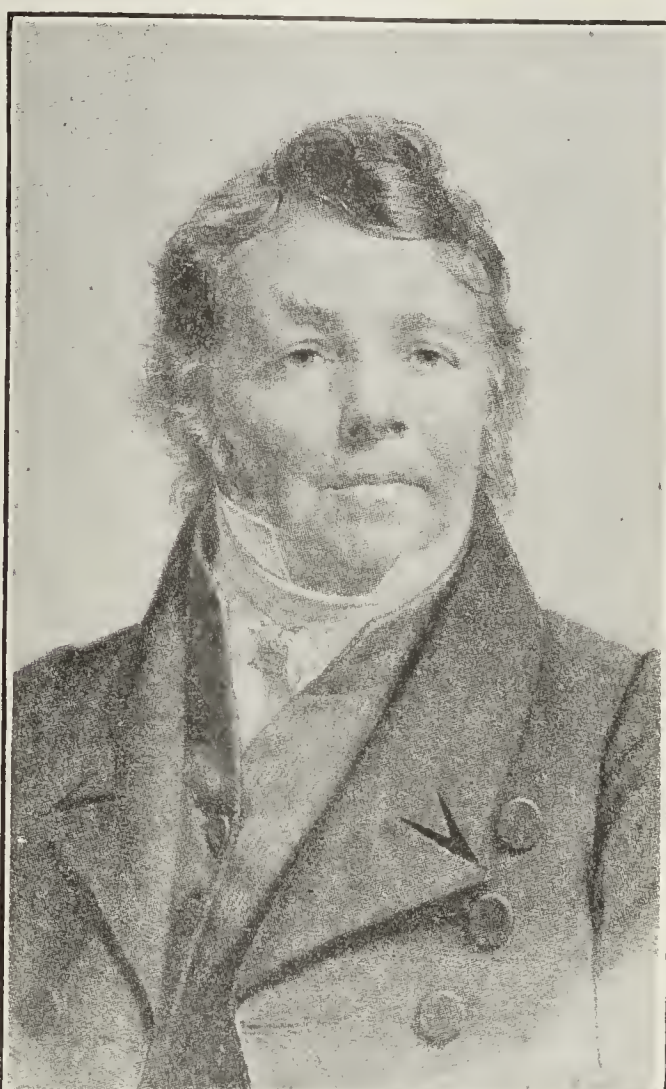
Hans von Bülow had a brusque way of indicating his feelings. On one occasion in Leipsic, when the audience continued to applaud in spite of his refusal to give an encore, he said, "If you do not stop this applause, I shall play all of Bach's forty-eight Preludes and Fugues from beginning to end." The applause ceased at once.

Whenever Haydn composed he liked to wear the ring given him by Frederick the Great. He also insisted that the paper on which he wrote must be white, and of the very best quality.

The Etude Gallery of Musical Celebrities



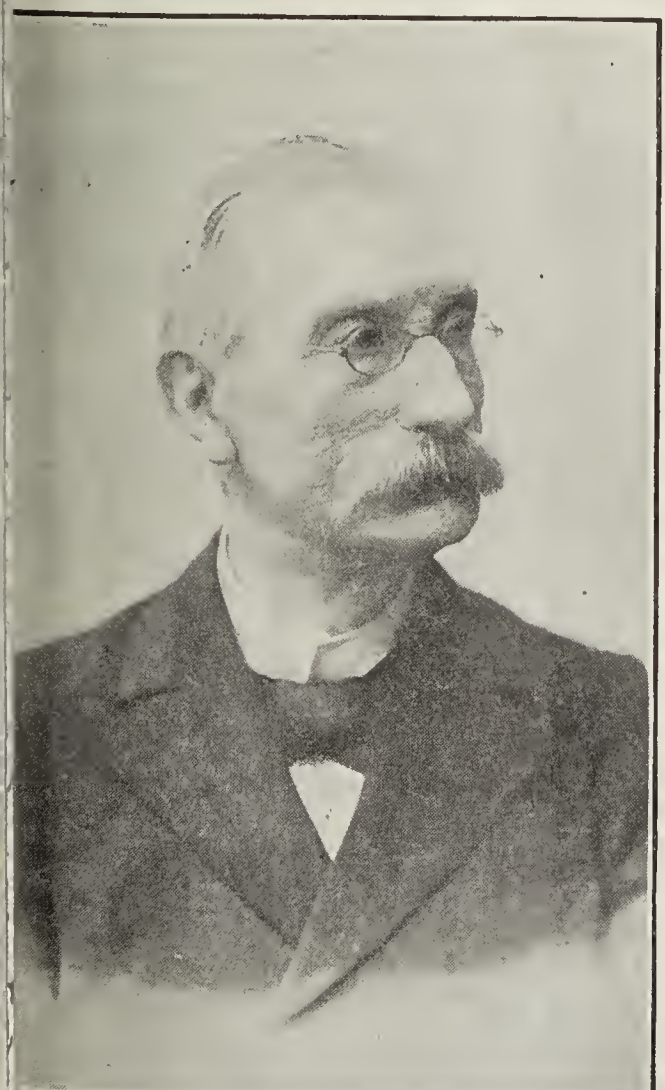
Sir Joseph Barnby



Johann N. Hummel



Gabriel Pierné

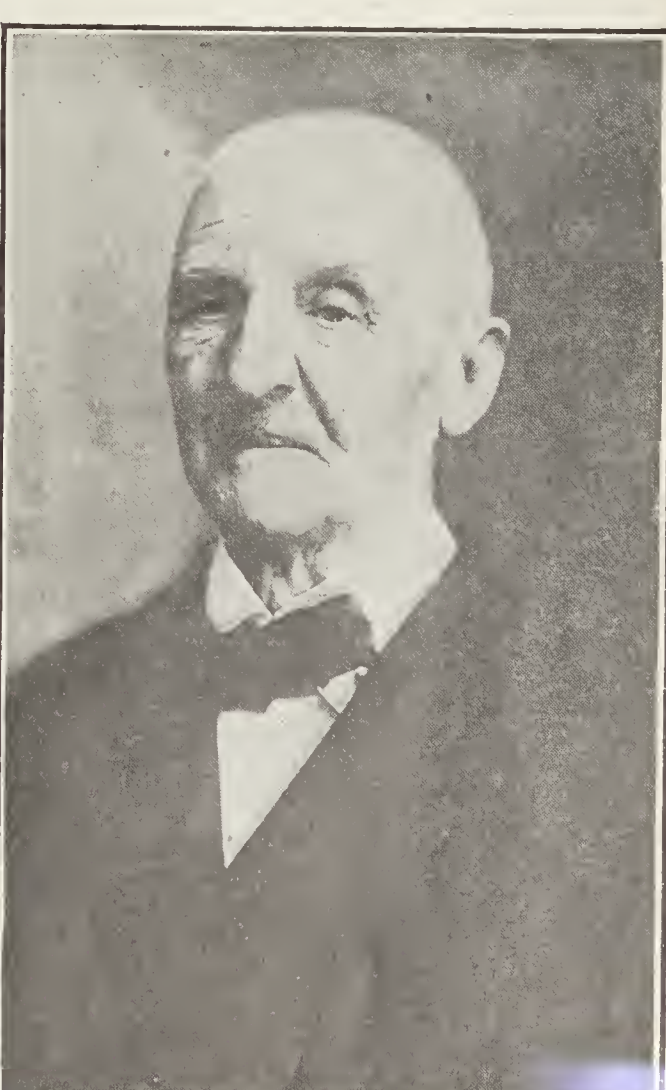


Albert Loeschhorn



Mary Garden

Mishkin Photo



Anton Bruckner

IMPORTANT NOTICE TO ETUDE READERS

THE ETUDE Gallery of Musical Celebrities has been continued for forty-one months, during which time two hundred and forty-six portrait biographies of the world's most distinguished masters of music have appeared. Naturally, the series must be discontinued shortly for lack of material. However, whenever sufficient material is available we shall present another series. In the meantime, we shall give occasionally a short series upon position at the piano with keyboard portraits of the great virtuosos. In the Fall THE ETUDE has prepared to publish another feature series which we confidently expect will be received with even more interest than the Gallery.

HENRY CONSTANT GABRIEL PIERNÉ.

(Pe-air'-nay.)

PIERNÉ was born at Metz, August 16, 1863, and studied music at the Conservatoire of Paris chiefly under César Franck and Massenet. He won the first medal for solfège in 1874, the first prize for piano in 1879, for organ in 1882 and for counterpoint and fugue in 1881. In 1882 he also carried off the highest of all honors the Conservatoire has to bestow—the Prix de Rome. He followed César Franck as organist of Sainte Clotilde in 1890. Pierné has written a number of dramatic and orchestral works of much intrinsic worth. The most famous of his larger compositions is probably his *Children's Crusade*, which is one of the most important of recent French choral compositions. The work was written for the City of Paris competition of 1903, but failed to win the prize. A special prize, however, was awarded the work in the following year. Pierné's smaller compositions have made his name familiar to all musicians, the most popular of his works being doubtless the *Serenade* for violin and piano. Pierné's lighter music is very graceful and there is no wonder that it is popular. He succeeded Colonne as conductor of the Colonne Orchestra, and has recently attracted general notice by his generous treatment of Fanelli, the composer of genius who gave up composing twenty years ago through poverty.

(The Etude Gallery.)

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JOHANN NEPOMUK HUMMEL.

(Hoom'-mel.)

HUMMEL was born at Pressburg, Hungary, November 14, 1778, and died at Weimar, October 17, 1837. His father was director of the Imperial Military School of Music, and later a conductor at Vienna. In Vienna Hummel attracted the attention of Mozart, with whom he lived for a time. Haydn was also among those who saw promise in the boy. Hummel made a tour through Scotland, England (taking some lessons with Clementi in London) and Denmark, and then returned to Vienna, where he studied composition with Albrechtsberger and Salieri. He succeeded Haydn as Capellmeister to Prince Esterhazy (1804-11) and held a similar position at Stuttgart, 1816, and finally at Weimar, 1819, where he remained until his death, except for concert tours to St. Petersburg, Paris and London. He did excellent work as a teacher, his pupils including Czerny, Henselt and Thalberg. Hummel was regarded as one of the foremost musicians of his day, and his extempore playing was considered as rivaling that of Beethoven himself. He and Beethoven were friends for some time, but had a disagreement which was not settled until a short while before Beethoven's death. Hummel's compositions were even preferred by many people to those of Beethoven, but are now practically all forgotten, except perhaps the concerto in A minor.

(The Etude Gallery.)

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SIR JOSEPH BARNBY.

BARNBY was born at York, August 12, 1838, and died at London, January 28, 1896. As a boy he sang in the choir of York Cathedral, and was an organist and choirmaster at the age of twelve. After graduating at the Royal Academy of Music, he held various important church organ positions in or near London, notably at St. Andrew's (1863-71) and St. Anne's, Soho Square (1876-87). He was musical adviser to Novello & Co. for a number of years, and with the aid of this firm established the "Barnby Choir," which afterwards became the present Royal Choral Society. He did great work as conductor and educator, and especially in producing the works of Bach at a time when they were less appreciated by English audiences than at present. He also conducted the first performance of *Parsifal* (choral version) in England in 1884. Barnby was preceptor of music at Eton College, and also became director (1892) of the Guildhall School of Music. As a composer he is best known by his anthems, part-songs, hymns, etc. His setting of Tennyson's *Sweet and Low* is perhaps the best known of his works. The anthem, *O Lord, How Manifold*, is also well known, and of the 246 hymn tunes that he wrote, *Laudes Domini* (When Morning Gilds the Sky) and *Sarum* (For All Thy Saints) are popular examples. Barnby was knighted in 1892, and the same year conducted the Cardiff Festival.

(The Etude Gallery.)

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ANTON BRUCKNER.

(Brook-ner.)

BRUCKNER was born at Ansfelden (Upper Austria), September 4, 1824, and died in Vienna, October 11, 1896. His first teacher was his father, a village schoolmaster. After his father's death he became a chorister at the institute of St. Florian, where he eventually became organist. He became organist at Linz Cathedral in 1855, and frequently journeyed to Vienna to study with Sechter and Kitzler. Bruckner succeeded Sechter as organist at the Hofkapelle, and also became professor of organ, harmony and counterpoint at the Conservatory. He became lecturer in music at the University in 1875, and in 1891 the University gave him the title of "Doctor," *honoris causa*. He made journeys to France (1869) and to England (1871) and established his right to be considered one of the greatest organists of his day. It is, however, as a composer that Bruckner is best remembered, by virtue of the fact that he was hailed by the Wagnerites as an answer to the Brahmsites. In all probability Bruckner himself resented the fact that his works should be made a subject of dispute. He was much influenced by Wagner, but nevertheless was a simple-minded man of great earnestness and sincerity. He completed eight symphonies and three movements of a th., besides some masses, motets and other vocal compositions.

(The Etude Gallery.)

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MARY GARDEN.

MARY GARDEN was born at Aberdeen, Scotland, February 20, 1877. She was brought to Chicago while very young, and was educated in this country. She first studied singing with Mrs. Duff, but afterwards went to Paris, where she became a pupil of Trabadello and Fugère. She made her *début* at the Opera Comique, 1900, in Charpentier's *Louise*, and speedily became a popular favorite. She added considerably to her reputation by her performance of the part of *Mélisande* in Debussy's opera, *Pelléas et Mélisande*, and Mary Garden is one of the few foreign opera singers really accepted by French audiences. Hammerstein secured her for the Manhattan Opera in 1908, and her success in America was immediate. Since being in this country she has appeared not only in the operas which first made her famous, but in other exacting works, such as *Le Jongleur*, *Thais* and *Salome*, and with conspicuous success in the title rôle of Victor Herbert's opera *Natoma*. Since Hammerstein has retired from the opera field she has been engaged with the Philadelphia-Chicago Opera Company, under the management of Andreas Dippel. Mary Garden occupies a unique position on the operatic stage. The variety of tone color in her voice is largely responsible for her success in such works as Debussy's *Pelléas et Mélisande*, which is an opera not of melody, but of moods.

(The Etude Gallery.)

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ALBERT LOESCHHORN.

(Laysh'-horn.)

LOESCHHORN was born in Berlin, Germany, June 27, 1819, where he died, June 4, 1905. He studied piano playing at the Royal Institute for Church Music under L. Berger, Grell and A. W. Bach. He subsequently became a teacher in the institution at which he had graduated (1851). While the greater part of his time was occupied in giving piano lessons, he also did some very useful work in organizing concerts of chamber music in Berlin. These were carried on for many years with great success. As a teacher Loeschhorn was very painstaking and thoroughly conscientious, so that many of his pupils have risen to distinction. The services he rendered to the cause of the highest ideals in music were justly recognized in 1868, when the title of Royal Professor was conferred upon him. His work as a composer was carried on mainly along pedagogical lines. Loeschhorn's *Studies* are especially famous, and are in constant use among piano students. He also wrote some melodious little pieces, a good example of which can be found in his popular composition, *Good Night*. Apart from work of this kind, however, Loeschhorn completed some more elaborate compositions in the form of string quartets, piano sonatas, etc. Musicians of the type of Loeschhorn may not be so spectacular in their methods as the great composers and concert artists, but their influence is often far more lasting.

(The Etude Gallery.)

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Great Interpreters

By ARTHUR ELSON

ALMOST every famous composer has been made known to the public by some interpreter especially devoted to his works. Great performers, too, often excel in the works of a single composer or school, even though they try to make their programs general. A glance at their work will be the subject of this article.

Among early composer-performers, Domenico Scarlatti deserves mention for interpreting the works of his great father, as well as his own, at the harpsichord. He found him indulging in a keyboard contest with Adel, the "Caro Sassone," who had all Italy at his disposal. The harpsichord has its "effects" even today. Its tone is a little "tinny," to be sure, but its six pedals, including couplers, afford many interesting combinations. Purcell's sonatas and the tone pictures of Couperin and the great Couperin, in addition to the Italian work, made a harpsichord repertoire that is of great beauty.

In passing, one may repeat a word of praise for the old Dolmetsch, now in Paris, who gives the old music on the old instruments. The crisp brightness of the harpsichord, the plaintive sweetness of the viols, and the full richness of the early woodwind, make a charming combination. Dolmetsch plays the clavichord, too, and its delicate, ethereal tones are a revelation of beauty to the student. But the old music is attractive in its own right, apart from the curious instruments. Paderewski, especially in his early programs, won much appreciation by reviving Scarlatti's works, while Kreisler surprised even cultivated musicians with Couperin's exquisite *Chanson Louis XIII et Pavane*.

IN THE DAYS OF HANDEL.

Handel used to sit at the harpsichord during the performance of his own operas. It was customary for the leader to do this, and the other players would follow his initiative, while he attended to the singers. The players, at this period, were just as spoiled as we ever find singers to-day. Men like Senesino and Farinelli received all kinds of adulation from the fair sex, while the prima donna held herself of vast importance. There were two famous women who sang in Handel's operas, Stasini and Cuzzoni. They were inveterate rivals, and coming to blows at one time. The student will remember the story of Cuzzoni's refusal to sing on one occasion, and Handel forcing her by holding her out of the window and threatening to drop her. Handel was evidently no great admirer of the "feline" sex, for when he wished to marry, but the girl's father objected to a "mere fiddler." When he grew famous, opposition was withdrawn, but Handel had changed his mind by that time.

The influence of singers on music is of doubtful value. Many, like Cuzzoni, put themselves first and the composer second. Only a few are willing to subordinate themselves in aiding a great work that may not at once be appreciated. Sophie Arnould did this in Lully's *Iphigénie en Tauride* and Materna devoted herself to the Wagnerian cause; but the average singer is too often merely bent on winning applause, especially if the singer is of the coloratura school rather than the dramatic. This tendency appeared at the beginning of opera. Peri and the Camerati in Florence were trying to revive the Greek drama, when *Eurydice* was given, in 1600, the singer Maria Archilei added to its success by giving "long trills and embellishments." Usually the two poles are distinct, if not antagonistic.

Handel was devoted to organ rather than harpsichord. His contrapuntal improvisations were wonderful, being usually on a par with his finished works. But he could play the harpsichord, too, it seems. Once Marchand

was to appear in a public competition with him. The Frenchman happened to hear him play during the evening before the event, and at once ran away. Bach's most famous interpreter was Mendelssohn, who played his fugues, revived his *Passion Music*, and even echoed his style in composition.

BEETHOVEN INTERPRETERS.

Beethoven was a virile pianist, and his playing and compositions marked the passing of the harpsichord. Gelinck, describing him after a competition, said: "The young man has a devil; I never heard such playing. He improvised fantasias on an air I gave him as I had never heard even Mozart improvise. Then he played compositions of his own, which are in the highest degree wonderful, and he brings unheard-of effects out of the piano."

To describe all the Beethoven interpreters would be to write a biographical dictionary. Of those who came to America, Von Bülow was spirited, if classic, but the most inspiring was Rubinstein, who was always poetic and impassioned. Rubinstein sometimes made technical mistakes; and after one concert, when a very gushing auditor began to praise him, he said: "Madame, I could give another concert with the notes I left out." Sometimes, if he had forgotten part of a piece, he would improvise whole phrases; but with Beethoven he was usually accurate. He made it a point to introduce to our public the last five sonatas of Beethoven—"veiled symphonies," as Schumann might have called them. Among more recent pianists, the versatile and expressive Paderewski has brought up the question of rubato in Beethoven. But that composer put very definite expression into the music itself, so the student will do well to avoid the rubato in his works, and even the finished artist should use it sparingly.

SCHUBERT'S HELPERS.

Schubert was none too good as a pianist. In trying to play one of his own fantasias he broke down several times, and finally stopped with the remark, "That stuff is only fit for the devil to play." It is his songs that have reflected glory upon his interpreters; for he thought vocally, just as Schumann did for the piano, while music suggested itself orchestrally to Beethoven. Baron Schönstein was the first great interpreter of these songs. To-day the student may learn much from Wuellner, who advertises as "the singer without a voice" and then makes an imitable success in the *Lieder* by expressive gradations of power, intensity of feeling and a most striking facial play. This declamatory acting of songs shows that voice is not the only requisite for the interpreter, whether he sings Schubert or Strauss.

Less known as a song writer is Robert Franz, whose delicate workmanship ought not to keep his lyrics off the concert stage. Kreissmann made it a point to sing them, while Fessenden and Osgood continued his work.

CLARA SCHUMANN.

Schumann, the third member of the vocal triumvirate, needed no especial champion for his songs. But in piano the work of his wife, Clara Schumann, was invaluable in making his compositions known and appreciated. After sickness put an end to his musical activity, she devoted herself more than ever to his cause. Strange as it seems now, he was comparatively unknown during life, while she was a popular figure. After a court concert, one member of the flattering

group about her turned to her husband and asked, "Are you, too, musical?" But while Germany gave him homage, if slowly, Chorley and others in England attacked him savagely, calling his music "the broken crockery school." Mendelssohn could have checked this vituperation, but it is not on record that he ever tried to do so.

JENNY LIND AND MENDELSSOHN.

Of the Mendelssohn interpreters, the most famous was Jenny Lind, whom he admired greatly. When he composed *Hear ye, Israel*, in *Elijah*, he expected her to sing it; so he put part of it in the rather unusual key of B, to bring out the F-sharp that was one of her best notes. But the festival committee (of Birmingham) engaged Caradori-Allan instead of Lind, and that cold, precise dame thought the Mendelssohn number "not ladylike." Mendelssohn had many friends among the performers, another favorite of his being the pianist Delphine von Schauoth, who played some of his works. Also we must not forget Mendelssohn's sister Fanny, gifted, like him, with agile hands, "Bach-fugue fingers," and a thoroughly musical nature.

Wagner's name suggests a host of artists. Mme. Schroeder-Devrient and the tenor Tichatschek were heard in his earlier works, while Bayreuth brings to mind Materna as Brunnhilde and Kundry. In her footsteps followed Brandt, Lehmann, Brema, and the beautiful and gifted Ternina. Among the men have been Vogl, Niemann, Van Dyck as Parsifal, Schott, Winkelmann, Alvary, Scaria as Gurnemanz, and Emil Fischer, a perfect Hans Sachs. Nordica and Jean de Reszke proved that Wagner's music could be sung fluently, and set the highest standard in *Lohengrin*.

FAMOUS PRIMA DONNAS.

Other operas than Wagner's have had their singers. In Mozart's time we find Mrs. Billington introducing some of his operas in London. She was held to be the greatest singer ever born in England. Her voice was a pure soprano, very appealing in its flute-like quality. When Haydn saw her portrait, by Sir Joshua Reynolds, he said to that painter, "You have shown her listening to the angels, but you should have made them listen to her."

Among later prima donnas, Catalani had a strong voice and large compass, but lacked feeling. Pasta excelled in tragic force, Sontag in lighter brilliance. Malibran's voice had defects that necessitated constant practice, but was strong, expressive, of large compass (three octaves), and suited to almost any school. The same is true of her sister, Pauline Viardot, who sang Meyerbeer rôles. Both were daughters of the tenor, Manuel Garcia. Grisi was tragic, but not altogether creative in her art. With her were three other singers who made *I Puritani* famous—Rubini, the tenor, afterwards replaced by Mario, whom she married; Tamburini, the baritone; and the great basso, Lablache, most tremendous of all singers in size and vocal power. Carvalho was a renowned *Marguerite*. Tietjens had a voice so broad and rich that parts like *Norma* and *Lucrezia Borgia* are said to have died with her. Desirée Artôt was a Meyerbeer singer and protégée, but in Meyerbeer's operas, Pauline Lucca won the greatest success. Where Patti could merely sing with unrivalled technique, Lucca could sing and act with true artistic feeling and intelligence. Lucca was singing at Prague when Meyerbeer "discovered" her. She was rather startled when the composer, a perfect stranger, rushed in and kissed her on both cheeks; but his name and a Berlin opera engagement explained matters. Patti grew world-famous, but Nilsson, too, won a rival success, her *Marguerite* being held by many as unequalled. Carmen has been a famous rôle. Planned for Marie Roze, it was rewritten for Galli-Marié. Calvé's assumption has become the standard, her action and gestures being marvelously effective; but Maria Gay now gives some individual Spanish touches. The singers of to-day, however, may be left to the tender mercies of the critics.

FAMOUS MEN SINGERS.

Among the men, Inledon set a standard in English ballad-singing, while Braham, Sims, Reeves, and Santley have been famous in oratorio. English singers, by the way, have taught the world a lesson in clear pronunciation. Nourrit, the French tenor, was great in the Meyerbeer works, although once he lost his head and plunged through the trap-door after Satan in *Robert le Diable*, instead of remaining on the stage to be redeemed. Tamberlik was a later tenor, of the powerful school recently illustrated by Tamagno. Maurel, the baritone, identified himself with Verdi's last few works.

especially *Falstaff*. Faure grew famous as *Mephistopheles* in *Faust*. Edward de Reszke and Plançon sang in many schools, and formed a good contrast, the former being of the robust class, while the latter was a *basso cantante* of very flexible voice.

NOTED PIANO INTERPRETERS.

At the head of all pianists, at any rate in giving his own and other modern works, was Franz Liszt. His works show the broad, powerful style of his performance,—great antiphonal effects, an intricate embroidery of accompaniment, a perfect shower of notes. This style has been well called the orchestration of the pianoforte. Liszt's transcendent greatness is attested by many other composers. Grieg brought him an ambitious violin and piano work in sonata form; whereupon he played the piece at sight, giving the violin part also on the keyboard, with wonderful balance. On a social occasion Rubinstein brought him a two-piano fantasia, in manuscript, which the two artists performed after Liszt took a hasty glance at the pages. At first the guests formed two groups, one around each piano, but before long everyone was watching Liszt and no one was left in Rubinstein's neighborhood.

At this period Thalberg was a prominent pianist, who played in a quieter vein. His style was strong enough, but delicate and polished. Liszt said of him that he was the only one who could give violin effects on the keyboard, so he evidently had a "singing tone." That the two were opposites is shown by contemporary remarks. Mendelssohn, usually suave and conventional, asserted that Thalberg was a real virtuoso, while Liszt's playing was a "heathen scandal." Rubinstein, on the other hand, said, "Liszt plays like a god; Thalberg like a grocer."

Carl Philipp Emanuel Bach, the "father of piano-playing," advocated the "singing tone" and a proper amount of expression. Clementi had these points brought home to him by a contest with Mozart. Dussek, Cramer, and Czerny were rated as solid and worthy, while Steibelt and Kalkbrenner were merely showy. Hummel was once unduly exalted as a rival of Beethoven, but was too delicate in style. Field was as suave as his nocturnes would indicate. Ries, Beethoven's only pupil, showed a "romantic wildness." Moscheles was devoted to bravura, and did not appreciate Chopin. Weber was a master of crescendo effects. Henselt was a virtuoso who gave the Bach fugues their due importance. Gottschalk was an expressive master of less formal numbers, such as his own popular works. Klindworth became noted for his Wagnerian arrangements. Tausig was a remarkable performer. Rubinstein called him "the infallible," and Liszt said that he had fingers of brass. With this technique went an expressive and impassioned style, and a rare devotion to true art.

Of living pianists, the one most identified with a composer is surely de Pachmann, whose tricks and grimaces do not prevent him from playing Chopin with the utmost poetry. A Paderewski may excel in the great Polonaise, but in the less fiery works de Pachmann's expression is altogether appealing. Chopin himself was a concert pianist. Somewhat fussy about coats, etc., and sometimes shrinking from the ordeal, he would yet charm all hearers, if he felt in mood, with the most poetic sentiment. The Liszt fortissimo effects were wholly foreign to him, but his gentler art, no less than the beauty of his works, may be summed up in his well-earned title, "the poet of the piano."

Among the host of living pianists, Paderewski is still the most versatile. D'Albert plays in a rational, straightforward way, well suited to the classics. Busoni has the tremendous technique needed for Bach and Liszt, but he is far more than a mere technician. Where Rosenthal and Godowsky revel frankly in achievement. Busoni shows enough emotion, but exalts the intellectual side. Bauer is a well-balanced artist, while Gabriłowitch is naturally a devotee of the Russian school. Among many women, Katharine Goodson shines in the passion of Grieg, while Tina Lerner plays the early Beethoven sonatas with a balance and "sweet reasonableness" that make her an excellent model for the student.

GREAT VIOLIN INTERPRETERS.

In the violin field, Corelli, Tartini, and their pupils, interpreted the early Italian music. Viotti migrated to Paris, where the school of Rode, Kreutzer, and Baillot grew up. With Spohr the sceptre passed to Germany, where Joachim and others flourished. Vieuxtemps and De Bériot represented the Franco-Belgian school. This school was once said to be marked by brilliancy, while

the German school aimed at breadth; but now the Belgian Ysaye has the broadest and most expressive tone that can be imagined. Kreisler is the modern exponent of the German school.

No mention of violinists would be complete without Paganini. His almost cadaverous form and sombre expression gave rise to all sorts of stories among the superstitious Italians. It will suffice here to say that his unrivalled technique was wonderful enough to deserve a superhuman origin; but it was really the result of constant practice, aided by especially thin violin strings. Once, while he stopped at a hotel during a tour, another guest grew curious and peeped through a crack in the wall. Instead of finding the devil that rumor insisted upon, he saw only a thin man busily practicing fingering on a silent violin. He may have had some secret method, but hard work was his chief asset. It was for this reason, doubtless, that he was able to play pieces of his own that have proven too hard for any of his successors.

There have been virtuosos on other instruments—Servais on the 'cello, Thomas Harper on the trumpet, and so on. But their repertoire is more limited. Conductors, of course, may be the good angels of composers, but they are not performers in the strict sense.

TAKE CONSERVATIVE MODELS.

In conclusion, one may advise the student to take for his early models the most conservative examples. If he will try always to respect the composer's intention, and not individualize unless he is absolutely sure of his ground, he will be on the road to interpret properly, and may vary his effects later on. Nowadays few have a chance to educate their public to an important series of almost unknown works, as Clara Schumann did; for the new pieces are introduced gradually, by many different performers. But there is still as much glory as ever that may be gained by success in the known works, and for this anyone may strive.

PLAYING DUETS WITH SCHUMANN.

ONE of Schumann's co-students at Heidelberg was Dr. Gisbert Töpken, who had many excellent opportunities to observe that acute period in the development of the master's talent. Schumann was then under the influence of the Heidelberg Professor of Law, Anton Friederich Justus Thibaut, who was one of the most unique characters in all musical history. Famed as a jurist, and able enough to obtain the high office of *Geheimrath* (Privy-Councillor) to the Archduke of Baden, he became equally famed as a musical philosopher. Mendelssohn said of Thibaut, "There is but one Thibaut, but he is as good as a half a dozen. It is very singular, the man knows little of music, not much even of the history of it, he goes almost entirely by instinct; I know more about it than he does and yet I have learned a great deal from him, and feel I owe him much. He has thrown quite a new light on the old Italian church music, and has fired me with his lava stream." Thibaut's lava stream glowed at a white heat most of the time and there is little wonder that the students who loved music at the ancient University were incited to higher efforts. Gisbert Töpken came under the zealous guardianship of Thibaut as did Schumann, and the two young men spent many happy hours at duet playing. In commenting upon this Dr. Töpken says:

"Pianoforte playing was the study which really occupied Schumann during the whole of the time of his residence at Heidelberg. The first thing I heard him perform was the first movement of Hummel's *A Minor Concerto*, and I was at once struck by his aplomb and consciously artistic performance. I gladly seized the opportunity of meeting him for duet playing and general musical intercourse. To play with him was of instructive musical interest to me, on account of the hints he gave me on the conception and execution of every piece; hints that he was able to illustrate practically. When the duet-playing was over he generally extemporized on the pianoforte, capturing the hearts of all who heard him. I confess that these immediate musical outpourings of Schumann's invariably afforded me enjoyment of a kind that I have never since experienced when listening to the greatest artists. Out of a single idea, each following one seemed to spring spontaneously, and in all dwelt a peculiar spirit, which clearly revealed the fundamental traits of both sides of his poetic nature; energetic and powerful on one hand; fragrant, tender, dreamy on the other."

ONE WAY OF GETTING A GOOD TONE.

BY LA VERNE H. BROWN.

A GOOD tone demands curved fingers which reach the keys with a firm point of contact. An important point is that the tone must not become harsh, as it increases in volume. With strong fingers well under control, the crescendo is never unpleasant.

The mechanism of the piano is really very delicate when we consider the thunderous effects that can be attained at the keyboard. As some satirist has said: "Our pupils forget that the piano was once considered a musical instrument."

Following is an exercise which the writer has found valuable as one of the ways of securing a good tone. The exercise is nothing in itself, but the method of playing it is everything. It is given first for the left hand, as that hand usually has not the independence and control over the resources of touch that the right hand possesses.



Place the left hand over all the keys from C to C and press them down silently. See that each finger is in its proper place upon its key. Also see that each finger is *arched*. The deer's body is up from the ground. That of the mud-turtle is near the ground. The deer, with its long, thin legs, can run with ease in the wind. The turtle, with its short, stubby legs, travels slowly. The joints connecting the fingers with the wrist of the hand should be held slightly higher than the wrist.

Raise the fifth finger and play, counting "one," the finger itself not leaving the ivory surface of the key but clinging to it. The finger feels the weight of the key or, more definitely, the upward push of the key as it rises to its normal position. On the "and" count one raise the fourth finger and play it on the "one." Up to the instant when you count "two" the fifth finger has been *clinging*. Now, the weight or clinging has been shifted to the fourth finger—just enough weight remaining in the other fingers to keep them pressed down. The fifth finger is raised on the "and" and played on the count "three," causing a firm point to shift to it at the same time. Raise the fourth finger on "and" and play it on "four." On the next "and" raise the third finger over the note. Continue in this manner, shifting the weight through the fingers out the entire exercise. Repeat with the right hand.

This kind of practice is beneficial only when it is played at a very slow tempo. The finger movement should be quick and direct.

THE GREATEST RESPONSIBILITY.

BY MRS. W. J. HAMLETT.

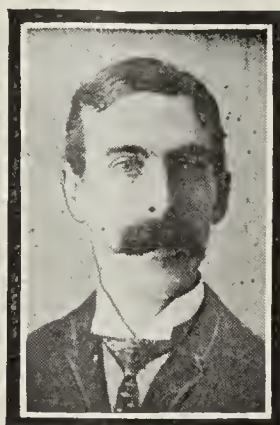
Who has a greater responsibility than the teacher? Which one of the learned professions has more to do with the future of our nation? The teacher practices the art of education. She takes the babe from its mother's arms, and the influence of the teacher upon the child is often greater than that of the mother.

"But," says the teacher of music, "I only see a few pupils in my class one or two hours out of the entire week. How can I have very much of an influence upon them?" How, indeed! Often the teacher's influence is more important than the instruction she gives. The pupil naturally looks upon the teacher as a model. The whole system of education is based upon this. Does it occur to the readers that it is very difficult for the child to discriminate in his appreciation of the teacher as a model. Suppose the little one goes to a teacher who has the best possible musical education. He learns to look up to him, to admire him, to expect nothing but worthy things from him. Let us suppose that this same teacher is a person of questionable morals. It may easily be seen how this teacher may have a much more pernicious influence over the child than one whom the child had not been taught to respect and revere. It is here that the greatest responsibility rests. The doctor, the minister, the lawyer, have no greater consideration than this very important matter of education.

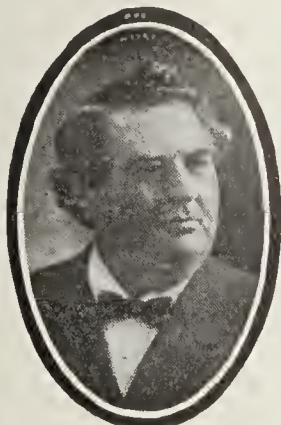
Demanding as it does the very highest type of effort and women, the profession of education should offer greater rewards. All teachers, excepting a few eminent specialists who receive extravagant fees, are paid a rate far less than the immense responsibility of the work represents.



JOHN ORTH



P. V. JERVIS



E. M. BOWMAN



E. LIEBLING



C. W. GRIMM



E. R. KROEGER

How I Gave My First Lesson.

A Symposium of Particular Interest to Your Teachers and Students Who
Aspire to be Teachers.

On the other side of the big "herring pond," where conditions of life seem to be much more homogeneous than in America, many institutions now have special courses in "teaching how to teach." Naturally many American teachers and schools devoted to music have made similar efforts to systematize the young teachers' ideas upon what should be taught and how it should be taught.

Much can undeniably be learned in a special course of pedagogical training, and such courses are most valuable when they apply to teaching the art of music in general, and not to any particular set system. The majority of young teachers, who aspire to teach according to approved pedagogical methods, visit the public library, and read through every book on the subject of pedagogy and psychology they can find. They apply these principles as best they may. Perhaps it is because we have had no set laws to hinder us that America has produced so many excellent and individual methods.

It is safe to say that ninety-five per cent. of the teachers in America have had no special training in the art of teaching. The teacher in the public school is obliged to demand a special training as she is obliged to teach a great many pupils at one time. Discipline, attention, rote-work, etc., are important matters to her, but they never come into the work of the teacher who teaches only one pupil at a time. The average teacher's first consideration is to get the pupil. Then she leaves nothing undone until she has evolved the best possible method of teaching that pupil.

The new series of educational articles, by Dr. E. Ayres, "Music and the Great Educators," which commences in this issue will not only give the ideas of a few great thinkers upon music, but will also give the teacher a means of grasping the great principles of the science of pedagogy, which she may be able to apply directly to her daily work.

In the present symposium, six foremost American teachers have told of their experiences in starting their educational work, and have told it in a way that our readers will take delight in reading.

E. M. BOWMAN.

When I recall the utter lack of pedagogical preparation to give that first piano lesson as it should have been given, I am inclined to think that we ought to find it some other way than l-e-s-s-o-n. Perhaps "instruction" would describe the result better, or, considering the amount of clear knowledge gained by the pupil, perhaps "lessen" would come nearer, or, still better, "less-on," for certainly it was "off" rather than "on." I had been taught to play, not to teach. No one had prepared me, either as a player or teacher, in the logical, common-sense manner that I have endeavored to show in my recent little book, *Master Lessons in Piano-playing*, and so I began much as we do

in teaching a dog how to swim, we grab him by the scruff of the neck and throw him in. If he swims, well and good; if he drowns, it will be the old story of the three eggs, "2 bad."

In giving that first lesson, and hundreds of others after it, until I learned a better way, I am quite sure that my mental process was about as follows: Here was my pupil, Minnie C——, who wished to learn to play the piano; here was the piano; here, on the wall, was the music. The music consisted of certain arbitrary signs on paper, which were to be translated into sounds by striking the keys. That was the problem. So, we sat down to the piano and I told her the names of the notes and their time-value, and also the names of the keys. Next we connected these three facts so that when she read a note she could strike the corresponding key on the piano, and hold it the proportionate length of time indicated by the kind of note read. I told her the most convenient finger to employ, and I think it quite probable that I suggested the position of arm, hand and fingers which had been taught me. The chief thing, however, was striking the right key. Other things were incidental. The importance of proper habits in position and action of the fingers, etc., proper condition of muscles and nerves, or the fundamentals of psychology as applied to piano study and playing, or, in fact, anything other than hitting the keys called for by the notes, did not "worry" me in the least. Barring some variations in tempo and force, there was little in the instruction given in all those "first" lessons that deserved the designation of musical expression or interpretation. Of contrastive touch and of volume of tone, of phrasing, perspective, artistic pedaling, etc., etc., there was probably little more indication, I fear, than there is in the noise-making machines called "players," which are being inflicted now-a-days on all who possess musical ear and intelligence.

As a partial atonement for my sins as a teacher, there was written the little book referred to above. That it may be of service to piano students and their teachers is the earnest wish of the author.

CARL W. GRIMM.

Had I presumed, when I commenced teaching music, that 31 years later the editor of a famous magazine would request me to give an account of the first lesson, I should certainly have written a minute description of that lesson in a diary. I have lost sight of my first pupils and perhaps they have forgotten their teacher; nevertheless I remember enough of their lessons to give some sort of an account of them.

To begin with, I must describe my preparation for teaching. Having always shown an interest for music and displaying an aptitude for learning it, I was put under the care of Julius Fuchs, a well-known and highly esteemed musician of Chicago, the city in which

I lived. As time went on, I became interested in his book, *A Critique of Musical Compositions*, and when he prepared this for print, I was induced to do some clerical work on it, such as making a clear copy of the manuscript, with the view of getting acquainted with good teaching material for piano pupils. Besides this I studied all the pedagogical works of Koehler, also the writings of Wieck, Lina Ramann, even Rousseau, Pestalozzi, Froebel, etc. The art of teaching interested me greatly; I became a teacher because teaching appealed to me as a profession, and not because it was the only thing I could do.

One day an acquaintance came to me and requested me to teach his two children, a girl of about fifteen and a boy of twelve. It was but natural that I should accept, since he had such faith in my ability and the price, 75 cents a lesson, seemed agreeable for a beginner. So I really did not have a "first pupil," but started with two. Both had had some previous instruction, but their knowledge of note-values was very deficient. Like all inexperienced teachers, no doubt, I believed that it was all the fault of the former teacher. Now, I do not blame the teacher for any shortcomings of a pupil until I have had ample opportunity to study the matter. It is more difficult to start with pupils who have had some lessons than with beginners, because one may so easily over-estimate their abilities.

The boy readily understood things when explained, but the sister could not remember the note-values from one lesson to the next. The ideas which I gained from reading Pestalozzi and Froebel led me to the invention of a game, "Musical Dominoes," of which figuring in note-values was the main feature. When playing this game, my pupils unconsciously reviewed and strengthened their knowledge of note-values.

Being less talented than her brother, the girl did not make the same progress. When I told the father, he made both stop their lessons; I did not then realize a father's preference for certain children. I learned afterward that the boy became a letter-carrier. No doubt he carries loads of ETUDES to music teachers and is not aware of the fact that his first lesson with me is mentioned in THE ETUDE he is delivering to-day.

When it became known that I was teaching, I soon had more applicants. Not all of my pupils turned out so unsatisfactory as the first two, and I consoled myself with the saying, "Where there is wheat there will be chaff." Some of my pupils became excellent performers and teachers. I gave many pupils' recitals and gradually worked out the idea of class meetings, in which the feature is the study of a certain composer or work. The object is to instill in the minds of the pupils a love for the great music. By having the pupils work together in a class meeting, enthusiasm becomes contagious. After all, the paramount duty of the music teacher is to develop intelligent listeners; virtuosos and teachers are merely the exceptions in his classes.

PERLEE V. JERVIS.

Perhaps I was more fortunate at the start than most teachers. When first I commenced to teach I was studying with Dr. William Mason. He sent me my first pupil, of whom more later. For many years Dr. Mason often sent me pupils to prepare for him. I taught them *Touch and Technique*, corrected their mistakes and showed them how to practice. When these pupils took their lesson from Dr. Mason, I was frequently present. I observed my mistakes in teaching and received from him much advice of inestimable value. In this way I became possessed of a training in pedagogy that few young teachers are fortunate enough to obtain.

I can tell no harrowing tale of early struggles at twenty-five or fifty cents a lesson. Dr. Mason's backing enabled me to get a dollar and a half an hour at the start, from which, through easy stages, I attained my present price.

I still retain a very vivid recollection of my first lesson. The pupil had been sent to me by Dr. Mason, with the cheerful information that she had been studying with him for a year, that one month more of her would drive him to the insane asylum, and that he wished me joy! I found that he had not exaggerated the case in the least. Imagine, if you can, a crochety maiden lady, nearly fifty years of age, with no ear for music, and with rheumatic joints so stiff that you could almost hear them creak as they moved. I suppose I was as successful with her as any one ever is who endeavors to extract moonshine from cucumbers, though evidences of success were sadly wanting! However, that every cloud has a silver lining, was proven true in this case. After I had suffered a few months of misery, my pupil recommended me to one of her neighbors, who placed his three children with me. These pupils brought others, and in a year or two I had all the teaching I could attend to without interrupting my own study. As I look back upon it now I realize my ignorance and inefficiency at that time. However, I studied works on Pedagogy and Psychology, applying their principles in my teaching, till I gradually evolved a method that was unusually successful in results.

E. R. KROEGER.

My first music pupil was a young man about three years older than myself, who wished to pursue his piano studies in the evenings after his daily duties in a wholesale commercial house. He was a man of some means, who came of a prominent family and who had previously studied music in Europe and America. I well recollect the trepidation I had before giving him his first lesson, based entirely upon self-consciousness. I wished to impress him with the idea that I really knew enough to give him instruction, yet was fearful that his foreign musical experience might cause him to have a contempt for the knowledge of a young fellow who received his entire musical education in this country, and who was beginning his professional career with himself. My anxiety was ill-founded, however, for he proved to be first of all a gentleman, and then absolutely without egotism. Although he had studied in Europe, he had had comparatively few lessons from an unimportant teacher. His technique was accurate, though slow, and his information not particularly extensive. He appeared to be better posted on operas and orchestral concerts than piano playing. So we progressed famously as teacher and pupil. He seemed to thoroughly enjoy extracting my opinions concerning composers and their works, and after lessons would remain and chat awhile about current musical conditions. As I was an ardent champion of the Wagner cause, and as he considered Wagner's operas labored and artificial, and liked especially Gounod's *Faust*, we had some good-natured arguments. His pianistic progress was rather of the usual sort, nothing brilliant, but systematic and exact. But the most pleasant remembrance I have of his studies are the musical discussions we had when his lessons were over.

EMIL LIEBLING.

In response to your request to write something concerning my early professional days, I am free to admit that I look back with reasonable apprehension and some terror upon that remote period. Having secured through accident, and the exercise of infinite nerve an appointment as piano teacher in a young ladies' school at Georgetown, Kentucky, in 1867, I was confronted with the curious problem of disseminating information of which I was totally innocent. I had no specific technical convictions, absolutely no knowledge of teaching material, and lacked that sympathy with the work and feeling of responsibility which is

so indispensable a factor. The fact that I kept the position for five years would, however, indicate that somehow or other I managed to grow with and to my opportunities and responsibilities, and developed from an irresponsible ignoramus into a teacher.

I remember helplessly examining the instruction books, then in vogue, Peter's Eclectic Method and Richardson's fearful and wonderful compilation, and followed their illogical and puerile courses as best I could. The study of publishers' catalogs furnished a general superficial knowledge of composers and their compositions, which I speedily supplemented by reading and playing the complete works of all standard masters. While I performed many selections which were totally beyond me, I laid the foundation of my present repertoire by mastering others which were within my technical and intellectual scope.

There was but little to be gained from my artistic (?) brethren in Central Kentucky, but I made it a point to hear and meet all visiting virtuosi who came to Lexington, Kentucky, and Cincinnati. In the latter city I profited by the counsel of older and more experienced men. Gradually I grew more observing and discerning. I heard the performances of other teachers' pupils, who played better than my own. The instinct of self preservation began to assert itself, for I realized that my living was in jeopardy; this led to a systematic investigation of technique, musical analysis and interpretation and slowly, but surely, I formulated a definite system of pedagogics, which embraced and included everything that pertains to practical teaching and playing.

When I pitched my chapeau into the Chicago ring, in 1872, I found a most able and competent competition. It had to be met, and with the growth of a more advanced and exacting clientele of pupils. I kept apace with the increased requirements by pursuing the same constant course of personal study and close observation of passing musical events. This policy has never been abandoned for a moment, and the result has been that the continuous activity of forty-five years has not been without response, results and recognition.

Music is an art, but teaching a science. There should be more preparatory work in the general methods of teaching. The greater number of young teachers are mentally immature. Being undeveloped they can neither create nor produce. Parrot-like they merely repeat half digested formulas, take money under false pretenses, and hide behind the cloak of some ready-made, cut and dried fake method.

The problem of success is either very simple or very complicated. Its solution lies with the individual, but the principal consideration is, to have the pupil get what he pays for after he pays for what he is supposed to get. In general it can be claimed that with proper and sufficient preparation there is no profession that promises and yields more gratifying results than that of music teaching. We may not amass wealth, but we can always make a living and with reasonable prudence secure a modest competency for a rainy day.

JOHN ORTH.

The thought of writing to THE ETUDE always gives me a thrill of pleasure, because I know its readers are many and brainy.

The first lesson I gave on the piano could not have been of much value. In fact the first lessons I gave were on the flute, when I was ten years old, to a young fellow who thought I knew it all and proposed that I play the tunes on the piano, while he tried to follow on the flute. I agreed; he was satisfied, and I was glad to get my "fifty cents a lesson" to save up to go to Liszt, which I began to do about that time.

My father, a German, placed me on a piano stool when I was eight. The first year I practiced an hour a day on the first page of Schmidt's five-finger exercises, the next year two hours a day on the same page and the scale of C. The third year my practice time was three hours a day, and I was allowed a bit more liberty, but only in the direction of music in its strictest form. I was caught one day playing the *Soldier's Joy*, a capital offence for which I was disgraced and duly punished. In my twelfth year I began to teach, I was glad to receive fifty cents a lesson at this time, but what did I know about teaching? I had been kept down to an eternal, infernal grind and that's all I knew about it. I was asked to teach and was ready. I believe one should never refuse a request of that sort. Better to try and fail than not to dare. Do what you are afraid to do. Fear is the great enemy; conquer it at all cost.

My first piano pupil was about thirty years old. She brought me a stack of music about a foot high. She was nearly scared to death, and I think she felt pretty uncomfortable too. See Shakespeare's *As You Like It*, Act I., Scene 2. I finally selected Richardson's *New Method* and we started in. Had she been a child, would have been different. You see I was in doubt to what to do, because of my responsibility as a teacher of one so much older.

I think no teacher is ever quite free from a certain amount of trepidation with every new pupil, for no two are alike. He must adapt his knowledge to their needs and natures, and therein lies the art of teaching.

THE EVERLASTING "WHY?"

BY MRS. J. IRVING WOOD.

Young folk almost all love music at first. They come to their lessons with varying degrees of enthusiasm which may be stimulated and spread over all the years of study if the teacher be the right sort. But if they study with one of those teachers who are victims of some single method or one who expects all technical instructions carefully carried out because "Teacher said so," and "Teacher has a fine reputation in town," and "Father paid a very high price," their natural love for the beautiful art is dulled, and often lost in rebellion or great boredom.

It is only a stupid or half-awakened intellect that fails to inquire the reason for things. So, when we teach the lowering of a wrist for piano work let us explain how it relaxes the little muscles of the arm, how the clinging touch produces the sweetness of tone, that in the turning of our fingers in a scale we are just planning ahead and trying to outwit nature who only provided five fingers for each hand, whereas our accepted scale requires eight.

"Ugh!" says Mary, "Why must I play scales?" The principle reply when this question is asked is usually that all great pianists and violinists and singers practiced scales daily for years. Now that is enough to scare anybody lacking the persistence of genius. Why not suggest to the little ones that there are a number of families with whom it is necessary to maintain familiar calling acquaintances if you are coming to dwell in this beautiful world of music? "Why must I count," asks Roger. "Ah, Roger, we all like to tap our foot in time when the parade comes marching down the street, but you must teach and exercise that time sense just as the baby must kick and crawl about to gain strength for walking—just as the little birds sit on the edge of the nest and stretch their wings before they fly to a neighboring tree."

And to pass along from these first beginnings, why must the finger be changed upon a repeated note, and why must the fingers be curved at the piano or the wrist be easy for the violin? Why are various rhythms suitable or always chosen for certain forms of composition? The reason a singer who would tell of the sea or wafts us to romance or slumber with a summer boating song chooses a certain swaying motion can always be made a tale of interest.

ENCOURAGE QUESTIONS.

Oh, encourage the "why?" friends of the profession, and open wide the windows, and think a little until your mental purse is full, and you can buy new spring-like garb for your answers to the daily and yearly "why." And, above all, give every subject a personality. The abstruse is more mote from childhood and youth. Clothe your dearest precept and let it be beautiful. Then when bright little eyes and eager lips look gloomy and sullen over an appointed task you may be sure that either something is wrong with the work required, perhaps too much, possibly too little, arouse ambition, too varied for a quick grasp, you have not cunningly presented the "why," weaving with your reasoning a little romance, a little myth, or a bit of sentiment wherever possible.

Perhaps all this has been said before, but the plant growing askant must have the sun from another side, not the rays of moon or an electric light, but the same old sun.

CONCENTRATION INSURANCE

BY ANNIE W. PATTERSON, MUS. DOC.

[The following bright article is from one of THE ETUDE'S contributors in Ireland. Dr. Annie Patterson, we understand, was the first woman born on the British Isles to receive a degree of Doctor of Music. Her degree was conferred by the Royal University of Ireland.—EDITOR OF THE ETUDE.]

In these days we hear of all sorts of insurance, from insurance on a great steamship to insurance upon a man's reputation for honesty. Lately musicians whose services bring large fees have been getting their hands insured against accidents. Perhaps the most valuable thing any brain worker can possess is the power of concentrating. Yet nothing is so susceptible to destruction as this very mental function which we must possess to succeed. Would that some ingenious financier could found an International Concentration Insurance Co., Ltd., to protect our precious moments. Since this is hardly likely, let us consider some of the things which lead us along the road of concentration, successward. And who, pray, is not struggling to find one of the roads to success?

GOOD HEALTH NECESSARY.

To begin with, the student's health should be robust or in fair order to bear the nervous strain which steady practice and, particularly, public appearances are bound to demand from the physical frame. The days when many hours' continued exercise-work at the piano or other instrument were demanded from the learner are happily past; or, at all events, the best teachers have learnt so to focus the preparatory drudgery of mechanical practice that it need not tax too delicate a subject. Nevertheless, both parents and instructors need to be careful that the right amount of nourishment and a proper share of outdoor exercise and amusement are a necessity for the young enthusiast, if he or she is inclined to overdo natural muscular ability, or to tax weak eyes. History is, it is true, full of what the physically ailing and even maimed members of the human family have done under pressure and a divine sense of duty. But all are not born with the genius that can make bricks out of straw. The absence of aches and pains of all kinds, the healthy mind in the healthy body, is a great asset to start with if the music pupil desires to pursue his art with the greatest amount of pleasurable satisfaction.

METHOD AND ENVIRONMENT.

Health being good, the surroundings of musical study need attention. Poor Schubert could write an immortal song on a half-sheet of soiled paper in the midst of the din of a German tavern, and Rossini best liked writing in bed. The ordinary individual who aspires to practice or compose will be advised to avoid either extremes of intense external disturbance or a lazy solitude which might possibly deteriorate his best powers. In the case both of instrumentalists and vocalists, a cheery music-room and, above all, a good piano in good tune, are highly important adjuncts to successful study. Reference books, and all music and text-books should also be at hand, ready for use. Much valuable time is lost by the careless or untidy student who wastes many precious moments and often gets entirely "off the rails," as far as humor for work is concerned, by hunting for this or that missing piece or volume. Music cabinets or drawers are fairly inexpensive, or they can easily be made by handy people out of old packing cases or other odds and ends of household debris. These should be labelled and so arranged that a book or scrap of sheet-music can at once be unearthed when required. In short, order and system in surroundings are very essential if work proceeds with any kind of efficiency.

A great disturber of work and study of all sorts comes through outside interruption. It may be that one has the misfortune to live in a noisy household, or to be separated but by thin walls from loud-voiced and obstreperous neighbors. There is little sympathy or understanding in the so-called matter-of-fact mind with artists and dreamers of all kinds. Scrubbing and hammering, ringing of bells, the shrieking and screaming of children at mischief or play, the distant droning of somebody else's vocal exercises or the drumming of another student's scales are all fruitful sources of distraction and positive annoyance. Literary as well as musical people, especially those who are of a creative turn of mind, are particularly upset by all sorts and conditions of outside sounds. It is not the privilege of all workers to have sound-proof walls. Composers are often driven frantic by street-organs, scraping fiddles and brass bands. These blatant intruders on the peace of the music studio have spoilt many a Swan-song

as well as Prize-song of budding Wagners. How to avoid the nuisance is just the trouble. One does not like to put the police upon all the unfortunate vagrants who are trying to earn a living by bringing music, such as they know of it, into the lives of some to whom no other kind of music is available. To stop one's ears with cotton-wool is not too agreeable nor wholly effective an expedient. The best way is to get accustomed to sounds and disturbances of all kinds, and determine not to mind them. As a now-famous lady authoress once remarked to the writer regarding her work in the front room of a London Fleet Street newspaper office: "You learn to look upon the noise of the traffic as just the accompaniment to a song."

THE FRIENDLY GOSSIP.

Other disturbances, less easily shelved perhaps, are the well-meant but baleful interruptions of friends or relatives at study or practice hours. Do early morning visitors, on pleasure or business bent, always realize that, if there is a hardworking music student in the house, a day's pursuits may be hopelessly wrecked by a lengthy stay or a frivolous conversation? It is true, one may bluntly tell so-and-so that this is practice time. But what idle gossip since the world began does more than smile at such a remark, and declare that she (it is seldom a "he") has just looked in to say, or to see, for the moment, whatever the case may be. When the interruption ceases, whether after an hour or five minutes, lost threads have to be picked up, stray thoughts have to be collected, and the gist is taken out of that particular hour's study.

We are, none of us, wholly immune from such disturbances, unless we live the lives of hermits or build our studio at the top of an inaccessible hill. The point is to cultivate indifference to them if possible, and, especially, to look upon every uninterrupted moment as so much golden time too precious to be squandered in any half-hearted way. This brings us to the bed-rock of our discourse. Successful study means Concentration with a big "C." Complete identification with the work in hand is the secret of achievement in all departments of endeavor. The mechanic wants it as well as the mathematician; the organizer of great undertakings needs to be as thorough as each factotum who carries out his various details. If you have not hitherto learnt to concentrate try the experiment of doing one thing at a time, and doing it well. It is needful to say that, "If at first you don't succeed, try, try again."

DO YOU KNOW?

Do you know that the greatest of modern English philosophers, Herbert Spencer, called music "The fine art which more than any other ministers to human welfare?"

Do you know that several Passion Plays similar to the Oberammergau Passion Play are given in different parts of the world? Music is always an important part of these plays although it is often very crude, and sometimes uninteresting.

Do you know that the pentatonic scale employed by the Chinese (which is very similar in sound to a scale made by playing the black keys of the piano in order), is very similar to the series of notes upon which many of the best known Scotch folk songs are based?

Do you know that Paderewski contends that Beethoven, Mozart, Liszt, Schumann, Chopin and Grieg are the greatest composers for the piano?

Do you know that although the modern violin is only about three centuries old its ancestor which is still used in India and which is called the Ravanastron, is at least five thousand years old? The name violin is derived from the Latin *Fides* (a string), the diminutive of which is *Fidicula*. The word has gone through various forms, such as *Fidiula*, *viola* (Italian), *Vielle* (old French), *Fiedel* (German), *Fithel* (Scotch), *Fiddle* (English).

Do you know that the opera *Die Meistersinger* met with such opposition when it was first produced that a leading Berlin critic said of it, "If all the organ grinders in Berlin were shut in a circus and started grinding, each a different tune, the result would be less horrible than *Die Meistersinger*?"

Do you know that when hundreds of European critics were firing their verbal bombshells at Wagner, Schumann and Brahms, an American, John Sullivan Dwight, was working at a white heat in his periodical, *Dwight's Journal of Music*, to have their works become widely known in America? That splendid musical paper existed for thirty years.

CALENDAR OF FAMOUS MUSICIANS FOR JULY

Christoph W. Gluck

Born July 2, 1714
Died, 1787.Eminent Composer and
Reformer of Opera.Best known works: The operas
Orfeo, *Alceste*, *Iphigenie en
Aulide*, *Armide* and *Iphigenie
en Tauride*.

Jan Kubelik

Born July 5, 1880

Distinguished Contempo-
rary Violinist.Best known work: Kubelik has
not hitherto published any com-
positions, but has devoted himself
entirely to the interpretation of
the masters.

Liza Lehmann

Born July 11, 1862

England's Most Famous
Woman Composer.Best known works: The Song-
Cycles, *In a Persian Garden*,
The Daisy Chain, many beauti-
ful songs, also a light opera, *Ser-
geant Brue*.

John Field

Born July 26, 1782
Died, 1824.Distinguished Pianist and
Composer.Best known works: His *Noct-
urnes* are so charming that Chop-
in was inspired by them to write
works in similar form.

Vladimir De Pachmann

Born July 27, 1848

Great Contemporary
Pianist.Best known work: Has not at-
tempted composition, but has
earned his reputation as the fore-
most interpreter of the music of
Chopin. His tone quality is un-
surpassed.

Anton S. Arensky

Born July 30, 1862
Died February 25, 1906

Famous Russian Composer.

Best known works: Operas, can-
tatas, church music, symphonies
and chamber music. He also com-
posed about one hundred smaller
piano pieces, and three suites for
two pianos.

With the World's Great Educators

By DR. E. E. AYRES

ARISTOTLE.

384-322 B. C.

"The father of those who know."



ARISTOTLE was left an orphan at an early age. He received his early training in the home of Proxenus, his father's friend, and entered the school of Plato, at Athens, at the age of seventeen, where he remained until his thirty-seventh year. At forty he was installed at the court of Philip of Macedon as the teacher of Alexander, then a boy of thirteen. At fifty, when his wonderful pupil started out to conquer the world, Aristotle returned to Athens to devote the remainder of his life to the Lyceum, where he walked with his disciples and taught philosophy. Many of his writings have been preserved, including an important essay on music and its place in the educational scheme.

ARISTOTLE'S VIEWS.

It is almost impossible to exaggerate the importance of Greek ideas in the history of culture and education. "Except the blind forces of nature nothing moves in this world which is not Greek in its origin." So said Sir Henry Maine. The world's first great educational theorists were Greek. The most important were Pythagoras, Xenophon, Plato, Aristotle, Quintilian and Plotinus. The greatest of the six was Aristotle. "All that was implicit in Hellenism became explicit in Aristotle."

Greek education was dominated by the æsthetic idea, the desire to make the whole of life harmonious and well-proportioned. The ideal excellence, or "virtue," was to attain to perfect harmony of the different parts of the individual human being, physical, intellectual and moral, together with perfect harmony of the individual with his fellows in the social whole, and of the individual with the universe. Athletics for the body and music for the soul were always emphasized. In early times the term "music" included also poetry and philosophy. Socrates called philosophy "the highest branch of music." By the time of Aristotle, however, music was recognized as a separate branch of art, and what he has to say about music is for that reason particularly interesting to us. He is writing of the art of sound. Let us note his answer to three questions:

1. *Why study music?* Two reasons are urged. (a) Because it provides a worthy occupation for cultivated leisure. The Greeks rejected the idea that business is ever to be regarded as an end in itself. Utilitarian enterprises were of value only as a means to a noble leisure. Such a leisure must have its employments, and music was praised as one of the most worthy for men of culture. (b) But music affords also a thorough "gymnastic training for the soul," argues Aristotle, and it is this use of the art that he chiefly emphasizes. He observed the fact that the mental moods produced by music varied greatly according to the scales used. The Greeks employed a greater variety of scales than we do. We can, however, see the justice of this observation in the differences produced in our day by major and minor scales, and also by the whole-tone scale of some modern French composers. Some of the Greek scales produced the mental habit of "gravity," others of "repose," or of "enthusiasm," or of "pious meditation." So also Aristotle observed of the varying rhythms, that some of the mental habits produced by them were "steady," others "mobile," or "coarse," or "refined." Thus music was believed to be capable of purging the soul of sentimentality or of effeminacy. It should put an end to

the conflict between the passions and the will, and produce a state of harmony in the soul. This sounds strange to the modern ear.

2. *Who should study music?* Education was only intended for the few, the well-born and the free, not for the horde of slaves and aliens that made up the larger part of the population. There was no thought of universal education. But music was regarded as an essential part of the education of every free citizen, and many free women also studied the art. It was not a question of special "talent" or "aptitude," but of essential and indispensable culture. Slaves possessing special talent might be trained as professionals.

3. *To what extent should music be studied?* Never to the neglect of other subjects. There was nothing one-sided about Greek education, except for slaves. Aristotle desired that every citizen should actually learn to sing, and to play some musical instrument. Not otherwise could he learn to judge of music, nor to enjoy it intelligently. But professional excellence in anything he regarded as one-sided and fatal to true culture. The Athenians always regarded professionalism in the arts, outside of composition, as incompatible with the dignity of a free citizen. "A respectable Athenian would no more have allowed his son to be a professional musician than a professional athlete." This was "the despicable money-making business of slaves and of foreigners."

QUOTATIONS FROM ARISTOTLE.

"It is impossible for those who do not learn to do things themselves to be good judges of them when they are done."

"But we would condemn all professional instruction looking toward public exhibition. The person who receives this pursues his art not with a view to culture, but to afford a vulgar pleasure to the crowd. Such practice savors of meniality and handicraft. The aim is an ignoble one. Vulgar audiences react upon the professionals who cater to their tastes."

[Editorial Note Regarding Dr. Ayres' "Music and the Great Educators" Series of Articles Commencing in this issue.]

Dr. Eugene E. Ayres, one of the ablest of the many educational writers who have contributed to THE ETUDE, has arranged to give our readers a means of grasping the main facts in the educational theories of the historically great men who have devoted their lives to the most important cause of all—education. We are confident that our thinking readers will be delighted to know that this work has been undertaken by THE ETUDE. The articles will purposely be made short (only one column in length) but their value to the student and teacher with serious motives will be many times greater than the cost of the entire issue. Dr. Ayres is too erudite to be pedantic. That is, everything he writes will be read with delight. In addition to his life-long connection with music he has been an enthusiastic teacher of Greek and Philosophy in one of our foremost institutions. His broad outlook and warm human consideration of educational needs will make this series among the most useful and interesting articles we have ever issued. This series starting with Aristotle will continue for some time taking up in turn some of the great forces which have been material in bringing the world to its present educational status.

LITTLE INGOTS FROM MUSICAL HISTORY.

THE original manuscript of *Home, Sweet Home* is said to have been buried in the grave with Miss Harry Harden, of Athens, Ga. She was John Howard Payne's sweetheart, but refused to marry him in deference to her father's wishes. After she was separated from her lover she shut herself in the old family mansion, seeing none but a few members of the little church to which she belonged.

Cherubini so closely identified his sympathies with his work that when writing a pathetic passage he would cry like a child. He was often found in tears over his score, and some of his manuscripts are thus so blotted as to be almost illegible.

Halévy, the celebrated French composer of opera, liked smoking, and always composed best with a long pipe in his mouth, the bowl resting on the floor.

The origin of the polka is ascribed to a young Bohemian peasant girl named Haniczka Selezka. She was considered the best dancer in her native village, and was much given to presenting new steps of her own invention. At a farmhouse, in the year 1830, some of the guests asked her to perform, and she said, "I will show you something quite new." To the music of her own singing she danced a somewhat elaborate version of the polka step. The dance became so popular that it soon became national. Its name was changed to Pulku because of its short steps, and this soon became Polka. Within ten years of its invention the dance was a favorite in Vienna and Paris and many other European cities.

WEEDING OUT FAULTS.

BY LEONORA SILL ASHTON.

DURING the long hot summer days the flowers neglected gardens become hidden by tall tower weeds. Just so, some of the well-trained habits piano playing have been overpowered by careless ones through neglect of practice.

If you have not been playing for some time, yourself at the piano and place one of your most serious pieces before you. As you begin to play do you not feel sometimes that your fingers are uncertain in finding their way among the keys, that your brain does not seem to grasp the relation between the printed note and the piano key at once and instantly; that while the meaning of the work is clear in your mind the power to express that meaning seems to have lapsed?

All this is not as serious as it appears at first, and here are a few practical rules whereby you may conquer the difficulties.

First, as to the mental trouble of grasping a note and the key at once. This simply means that your mind has partly lost the habit of reading quickly, and to overcome this as soon as possible read regularly for at least half an hour each day. Take short light selections—some of the old favorites. THE ETUDE would come in excellently for this, and read slowly and carefully, putting the fingers far down among the keys. Your eyes will soon regain the habit of sending the message of notes like a flash of lightening to the brain, and down to the fingers.

THE REMEDY FOR UNCERTAINTY.

Secondly, as to the uncertainty of placing your fingers on the right key. The most tantalizing of all uncertainties of touch is the habit of striking two notes at one time. It seems far better to strike one note wrong and make a real mistake, than to sound the inharmonious blur for which there is no reason whatever.

This fault arises from one of two causes: stretching the fingers too far, or not stretching them enough.

For the latter fault nothing is better than a long and slow practice of the diminished arpeggios:

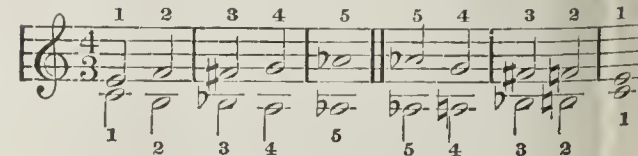
Ex. 1.



This, and the same arpeggios of different keys, will be found almost a sure cure for this fault. Play them with each hand separately, beginning both ends of the piano.

Coupled with this practice the following for opposite fault of stretching the fingers too far. Place the thumb of the left hand on middle C and the thumb of the right hand on the E above and play the first five notes of the chromatic scale in contrary motion, backward and forward, with firm, slow, determined touch, striking each note squarely. For example:

Ex. 2.



This exercise keeps the fingers unusually close together, and besides helping to secure a firm, certain touch, offers good practice for the weak fourth and fifth fingers of each hand.

LET us accept music as a gift, a most precious gift of God; let us study it with reverence, let us practice it with humility and diligence, so that we may catch and drink in the spirit of love which it breathes, which is of God, and which leads to God.—Karl Merz.

MUSIC VERSUS TECHNIC.

BY AILEEN FOSTER.

Analysis, The Guide to Intelligent Musical Interpretation

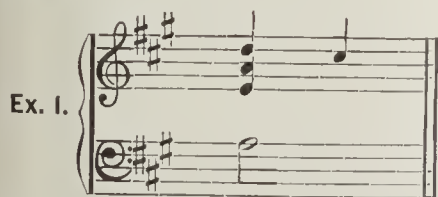
From an Interview with the Noted English Pianist

KATHARINE GOODSON

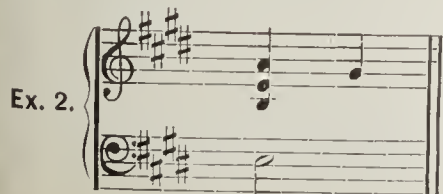
[Miss Katharine Goodson, whose interview appears below, without doubt the best-known pianist of Great Britain, less Eugen d'Albert, who was born in Scotland and who long claimed Germany as his home, be taken into consideration. The first part of this extremely instructive interview appeared in THE ETUDE for June.]

STUDYING THE HARMONY.

Every piano student ought to have a knowledge of harmony. But this knowledge should be a practical one. What do I mean by a practical knowledge of harmony? Simply this—a knowledge of harmony which recognizes the ear as well as the eye. There are students of harmony who can work out some harmonic problem with the skill of an expert mathematician and yet they never for one moment think of the music their notes might make. This is due to the great neglect of the study of ear training in early musical education. To be able to recognize a chord when you see it on paper is not nearly such an acquisition as the ability to recognize the same chord when it is played. The student who can tell a diminished seventh, or an augmented sixth at a glance but who could not identify the same chords when he saw them through his ears is severely handicapped. But how many musicians can do this? Ear training should be one of the first of all studies. It may be acquired very easily in childhood if the student is not naturally deficient with it, and it is the only basis of a thorough knowledge of harmony. The piano teacher cannot possibly find time to give sufficient instruction in the subject of harmony at the piano lesson. It demands a separate period, and in most cases it is necessary and advisable to have a separate teacher; and, if possible, one who has made a specialty of harmony. The piano itself is of course a great help to the student in the study of harmony, providing the student listens all the time he is playing. Few piano students study string instruments, such as the violin or 'cello—instruments which cultivate the perception of hearing far more than can the piano. For this reason all children should have the advantage of a course in ear-training. This should be training for pitch alone, but for quality of sound as well. It may be supplemented with exercises in musical dictation until the pupil is able to write down short phrases with ease after he has heard them once. A pupil who has had such a training would make ideal material for the advanced teacher, and because of the greatly developed ears the pupil would be able to memorize quicker and make much better progress. In fact, ear-training and harmony lead to great economy of time. For instance, let us suppose that the pupil has a chord like the following in a sonata:



The same chord appeared again in the piece it probably be found in the key of the dominant,



It seems very obvious that if the pupil could perceive the harmonic relationship between these two chords he would be spared the trouble of identifying an entirely different chord when he finds the repetition of it merely in another key. This is only one of scores of instances where a knowledge of the harmonic structure proves to be of constant importance to the student.

A CAREFUL ANALYSIS OF TOUCH EFFECTS.

"Here again we find an interminable subject. Although there are only a few principal divisions into which the subject of touch might be divided, the number of different subdivisions of these best known methods of striking the keys to produce artistic effects is very considerable. The artist working day in and day out at the keyboard will discover some subtle touch effects which he will always associate with a certain passage. He may have no logical reason for doing this other than that it appeals to his artistic sense. He in all probability is following no law but that of his own musical taste and sense of hearing. It is this more than anything else which gives individuality to the playing of the different virtuosos and makes their efforts so different from the playing of machines. Time and time again mechanical efforts have been made to preserve all these infinite subtleties and some truly wonderful machines have been invented, but not until the sculptor's marble can be made to glow with the vitality of real flesh can this be accomplished. Wonderful as the mechanical inventions are there is always something lacking.

"Here, again, ear-training will benefit the pupil who is studying with a virtuoso teacher. It is impossible to show exactly how certain touches produce certain effects. The ear, however, hears these effects, and if the pupil has the right kind of persistence he will work and work until he is able to reproduce the same effect that he has heard. Then it will be found that the touch he employs will be very similar to that used by the virtuoso he has heard. It may take weeks to show a certain pupil a kind of touch. The pupil with the trained ear and the willingness to work might be able to pick up the same touch and produce the same effect after a few days. A highly developed sense of hearing is of immense value to the student who attends concerts for the purpose of promoting his musical knowledge.

THE RESPONSIBILITIES OF THE TEACHER.

"The more one contemplates this subject the more one realizes the responsibilities of the teacher in the first years of music study. Of all the pupils who commence in the art there are few to whom it becomes a part of their lives; many of those who do continue find themselves handicapped when they reach the more advanced stages of the journey, owing to inefficient early training. At the period when their time is the most valuable to them they have to take up studies which should have been mastered eight or ten years before. The elementary teachers all over the world have a big responsibility. If they belittle their work with children and pine for the kind of teaching which the virtuosos attempt to do, let them realize that they are in a sense the foundation of the structure, and although perhaps not as conspicuous as the spire which towers up into the skies, they are certainly of equal importance."

It is impossible to explain the incessant instability of the public which depreciates to-morrow what it admired yesterday, and crucifies to-day what it adored to-morrow.—Charles Gounod.

LET the report that Rosenthal plays a thousand notes a minute get around, and every student takes down his metronome and commences to try every known method to reach the break-neck pace. No speeding motorist works harder to break a record than does the student bent upon turning the keyboard into a race track.

While the student is trying to excel all others in velocity, the subject of making real music is often forgotten. A soulless rendition of a Beethoven Sonata is forgiven merely because it is technically correct. The pupil places himself in direct competition with a piano-playing machine and then wonders why the public does not applaud his efforts.

Machinery is interesting but rarely inspires, even when it is a marvel of complexity or a monumentally great dynamo. The thought of force applied merely for the purpose of accomplishing some mechanical end is not likely to affect the emotions. Interpretation, then, in its higher sense depends upon something vastly more subtle than technic alone. The greatest piece of marine engineering the world has ever known sailed for America with comparatively little notice by the press or the public, but the moment when the *Titanic* collided with an iceberg and sank to the bottom of the sea our emotions were stirred as never before, because human souls, something greater than the greatest of machinery, were being sacrificed.

Technic in itself is the machine without the emotions. It is the body without the soul. Behind all technic there must be serious thought. The technic at best is simply a means of expressing thoughts. The great orator may sway multitudes, for the time being, by the flash of his genius and by his magnetic personality. His lofty language is a vehicle for conveying high and noble thoughts. However, if his oration is merely a rhetorical effusion, devoid of seriousness and profundity of thought, no permanent good can come from his efforts, and his brilliancy can only dazzle his audience for the time being.

Interpretation in music depends largely upon our earnestness. We are fearfully in earnest in commercial affairs, and only when we bring some of that earnestness into the acquirement of our musical knowledge may we hope to compete with the great musical nations of the world. What we want is a little more self-culture, and that, coupled with seriousness and steadfastness of purpose, will refine our art.

RUSSIA'S EXAMPLE.

Russia affords a splendid example of progressive-ness in art, if we may so speak. A well-known musical writer says, in speaking of Russia, "Only about half a century has elapsed since Russia began to claim a place among musical nations, and in that half century she has outstripped all but three countries in Europe." Evidently the Russians were not satisfied with mere technic, and yet who will dare maintain that their artists were devoid of it! Rubinstein's technic was marvelous, but when he played, it was the music, and not the wonderful technic, that was so much in evidence.

Josh Billings, of happy memory, must have had technic—and technic only—in his mind, when he asserted, "Classical music is that kind of music which is much better than it sounds." A practical musician must be a good technician, but this statement does not work both ways, for a very fine technician may not have any claims to the title of musician. However, we must not rail against what is a necessity to every musician worthy of the name, but let us at least leave mechanical aids and devices for turning out musicians severely alone.

We have yet to meet the artist who has attained to virtuosity through these much vaunted contrivances. Robert Schumann refers to these contrivances in his "Rules for Young Musicians," and in his spicy way advises his readers to try them in order to prove their inutility, which goes to prove that in his day pupils were looking for short-cuts to attain proficiency in art, just as at the present. "He who rests content with the smoothness and finish of the marble statue, or with the mere sound of the musical chord, or with the brilliancy of colors on the pictured canvas, and perceives nothing more than a form, a note, a ray of light, mistakes the source and aim of art. The same is true of him who would gauge the meaning of life by its material pursuits."

Famous Mythological Characters in Music.

II. ORPHEUS.

ORPHEUS was the son of Apollo, the god of poetry, music and prophecy, the patron of physicians and shepherds, and the founder of cities. His mother was Calliope, the Muse of Epic Poetry. He was presented with a lyre by his father, and taught to play on it, the Muses assisting. So much did he profit by his instruction that, as Shakespeare tells us,

*Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:
To his music, plants and flowers
Ever sprung; as sun and showers
There had made a lasting spring.*

When Jason sailed to Colchis in search of the Golden Fleece, Orpheus was among the heroes who went with him and was of signal service when the *Argo* passed between the Symplegades, the "Clashing Isles." These two floating rocks at the entrance of the Euxine Sea were said to come together upon any object passing between them. On the advice of Phineus, the Argonauts sent a little dove ahead of them. The dove got through with the loss of a few feathers, and the Greeks took advantage of the channel formed by the rebound. As they went through the passage, Orpheus played upon his lute so that the rocks remained apart, coming together again with a crash as the Greeks emerged from the channel.

The story of Orpheus and Eurydice has been the subject of many operas. Peri and his companions, the founders of modern opera, selected this subject for their so-called "first opera," though *Eurydice* was in reality preceded by *Dafne*. Many other composers have since selected the theme, the most famous being Monteverde, Loewe, J. C. Bach, Offenbach (burlesque) and Delibes. The best setting of all is, of course, that of Gluck, which contains the beautiful air, *Che Faro Senza Eurydice*—"I have lost my Eurydice."

The story of Orpheus and Eurydice is one of the most touching in Greek mythology. Shortly after their marriage, Eurydice was bitten by a snake and died. Orpheus was inconsolable; he lamented to the world of gods and men, and to all who breathe the upper air, but without avail. He, therefore, resolved to visit the underworld. His music charmed the three-headed, snake-haired dog, Cerberus, who guarded the entrance of Tartarus, and Orpheus was permitted to enter the Stygian darkness. So touching was his lament that the very ghosts shed tears. Tantalus, condemned to everlasting thirst, ceased for a moment his efforts to obtain water, and it is said that for the first time, the cheeks of the Furies were bedewed with tears. Proserpine could not resist, and Pluto himself was touched. Orpheus was told that Eurydice should follow him to the outer world, provided he did not look back at her until after they had passed the entrance. For a long time Orpheus went forward, not daring to look back, but just as they were nearing the end of the journey, he turned his head to see if Eurydice was really following. Alas! the spell was broken. The lovers had only time for a last farewell, and Eurydice was hurried away into the darkness without hope of recall.

Bitterly Orpheus lamented the cruelty of the powers of Erebus. Mournfully he sang in the wilderness so that the hearts of tigers were melted, and trees were moved from their stations. Henceforth, he could not bear to look upon women. The Thracian maidens tried to lure him with their wiles, but he would have nothing to do with them. Eventually one of them, under the influence of the mysterious Dionysian rites, cried, "See yonder our despoiler," and threw at him a spear. As soon as the weapon came within sound of his lyre it fell harmless to the ground, as

did the stones and javelins which other women threw. At last the noise of their Bacchanal shrieks overcame the music of the lyre, and Orpheus was seized upon and torn limb from limb. The Muses gathered up the fragments of his body, and buried them at Libethra, and we are told that the nightingales sing more sweetly over his grave than in any part of Greece. His shade passed a second time to Tartarus, and he was again united with his beloved Eurydice, with whom he was now free to wander hand in hand over the violet-strewn grass, no longer subject to the penalty of separation for a thoughtless glance.

DETACHED MOVEMENTS OF GREAT WORKS.

BY ALBERT W. BORST.

THE writings of our great composers conform naturally to the chief tenets of all art work—Unity, Variety and Proportion. Each composition in the cyclic forms, such as the sonata, is in itself a complete whole. For this reason to use only part of such a work for teaching purposes appears to sensitive minds to be a species of mutilation. How often would teachers like to recommend some sonata for study



From "The Music of the Modern World"

ORPHEUS AND HIS LUTE.

but that as a whole it is too long, or beyond the reach of the pupil either mentally or technically.

It is not desirable, of course, that a pianist who has the necessary technique and training should be satisfied with studying only portions of the great masterpieces. But a less competent one, with only a little time to devote to music, ought not to be debarred from learning certain portions of a great work because the remainder is beyond his powers. If one has not time to read the whole of *Hamlet*, much can be gained by reading only the great soliloquy.

Beethoven did not compose his pianoforte sonatas from a mere pedagogic impulse. Yet some may be taken as evenly graded in all their movements, such as Op. 14, the three Op. 10, etc. Likewise, an advanced player who can master the first part of *Appassionata*, the *Farewell* and many others, will easily overcome the difficulties of the later movements. Nevertheless, there are quite a number of these works which are unserviceable because of some stumbling-block in one movement, perhaps. Why not use excerpts from works of this kind? The *Variations*, Op. 26, the first movement of the *Moonlight*, the *Largo* from Op. 2, the *Adagio* from the *Pathétique*—all these can be studied with great advantage.

Many neglected gems from the longer compositions of other composers might profitably be dug out. Schubert's undue prolongations detract from the interest of some of his music. Nevertheless, several isolated movements from his little-played sonatas would afford an agreeable change. A still larger proportion of available material is found in the great four sonatas of Weber.

One of the favorite sayings of Moscheles was, "Give more attention to the brain than to the fingers." Is not the reverse unfortunately the modern tendency? As an antidote, the occasional use of isolated movements from some of the great classics can be strongly recommended.

WHAT MEMORIZING REALLY IS.

BY WILLIAM THEODORE THOMPSON.

MANY a student who plays a certain piece with notes at his morning practice fluently and with intimate sympathy, will in the evening render the same piece before a few friends in a manner woefully disappointing to his audience and discouraging to himself. If the piece is not abbreviated or mutilated very badly, it is possibly hurried and blurred, or, worse still, played through mechanically ("like a sewing machine"—to quote Leschetizky), the mind evidently having quite lost control.

What is the cause of the performer's "not having done himself justice?" "Nervousness," someone answers! Yes, we know that annoying malady is responsible for much of the trouble, including lapse of memory; but, on the other hand, how much of nervousness is caused by the lapse of memory! Beyond doubt, the difference between the playing of morning and that of the evening is the result of a defective mode of study or, if you will, of "memorizing."

To memorize a composition is an aggressive process, begun and running parallel with the technical practice, and resulting in a train of thought, quick

as definite as an inventory of goods or a list of needed groceries! This series of thoughts or "points" (like a photographic record) must be called forth whenever the piece is played, both in private practice, as well as before an audience. The following suggestions may be of practical utility to those who find a difficulty in memorizing.

If the movement to be memorized is rapid, and made up principally of chord positions and scale passages, the memorization requirements are:

1. An absolute record of the number and place of each measure, as it is approached.
2. An accurate knowledge of the fingering and finger forming the accents, notes of each measure, and of the relationship they bear to the melodic phrasing.
3. A careful noting of all essential points, such as the exact difference between somewhat similar passages, the repetition of a theme in another key, and the exact point at which the termination of one passage differs from another in order to lead to a new motive or paragraph.

OF WHAT MEMORIZING CONSISTS.

For slower movements, or pieces of a more broadly character, the principal additional needs are: A positive, even tabular mental record of the arm movements, built upon a strict observation of all chord positions, skips, and especially the relative movements of each hand, with regard to the importance the sight has upon each, or both. Nothing should be played sub-consciously, but the mind must be keenly alert to each movement, accent, etc., as it occurs in either hand, and as to whether it is made by the thumb alone, or with the aid of the sight in addition. (As an illustration of the last sentence the reader is referred to the second "paragraph" of Chopin's posthumous Waltz in E minor. Here the right hand should be trained to play the broken chord passages, without assistance from the eyes, in order that the left hand skips may be made accurately and in tempo.)

To sum up: Memorizing is not a passive state but an active process of the mind. This process consists, first, of an analysis of the composition to be studied, as to its harmonic and melodic structure; next, an observation of all details of movement (especially of the lateral or arm movements), of all accents and phrasings of the parts assigned to each hand, and their relationship to each other; finally, a mental tabulation or list of these observations, to constitute a record or train of thought which must be unfailingly produced and faithfully followed whenever and wherever the composition is performed.

I REGARD music not only as an art whose object is to please the ear, but as one of the most powerful means of opening our hearts and of moving our affections.—Gluck.

The Teachers' Round Table

Conducted by N. J. COREY

TINY PUPILS.

"1. Can you suggest any course of teaching that will be suitable for a child of four who already plays anything she hears by ear? How can I teach her the notes and keys?"

"2. Is it necessary to use the supplement to Mathews' graded studies before entering another grade?" R. B.

1. You evidently have a child of unusual talent for music, but she will need most careful handling if you begin teaching her at this early age. It is impossible for one so young to have enough finger strength to play with correct individual finger action on one of our modern pianos with their hard actions. An instrument one hundred years ago would be just the thing for such tiny pupils, instruments with actions so light that breath would almost suffice to depress the keys. Hence there should be no attempt to lead her into anything difficult for a number of years, or the muscles will be strained and perhaps rendered useless. Kinder-ten play methods are about all that can be used for several years. Practically all that she learns at the keyboard will have to be by rote.

You say in your letter that you do not find the kindergarten method feasible. If the book of Landon Batchellor does not provide you with what you need I do not know of any other book that I can recommend. Children usually become very well grounded in elementary theory by using this book, which is excellent for them during the time when their fingers are tiny and weak. Aside from this I can only recommend that you fall back on your own ingenuity in the following manner: You can only proceed on the assumption that the child knows absolutely nothing. Teach her that the names of the fingers are 1, 2, 3, 4, 5. Then teach her to recognize these numbers on her fingers, and how to make them. Then write your little five-finger pieces and exercises in these numbers only, and teach the child how to pick them out and play. When she has learned to do this, teach her the letters a, b, c, d, e, f and g. Show her that these are the names of the keys, and exercise her in them until she can name them readily. Also teach her to recognize the letters on paper, which she can best do by learning to write them. Then write the little melodies she already knows in these letters before teaching her to pick out the notes. You may ask how to write in these letters to show the time. It is simple, as, for example, with three counts to the measure, the dashes representing the counts in which no key is struck: — — | G F E | E — D | C — — ||. Write the hand part under it. Gradually teach her the places of these seven letters on the staff. Then give her melodies she already knows. After she has become proficient thus far you can gradually give her things of the five-finger position.

As to whether or not the supplement is to be used depends entirely on the ability of the pupil. Some are so bright they may not need it; others so slow they will not only need the supplement, but others of the same grade of difficulty. Furthermore, if you do not care to use the supplement, you can select etudes of the same grade.

BACH'S INVENTIONS.

"1. In what order should Bach's Two and Three Part Inventions be taught?"

"2. Should the study of Haydn's sonatas precede that of Mozart?"

"3. How can technique be made interesting to a pupil of eighteen who detests it but likes pieces?" H. W.

In this day when there is so much music that it would be advisable for a student to study, it is absolutely essential that a wise selection be made. Therefore I do not use all the inventions, leaving it to the teacher when he becomes an advanced musician, to make himself familiar with the ones omitted. I use the Two Part Inventions in the following order: Numbers 8, 13, 14, 6, 1, 10, 12, 3, 4 and 2. Three Part Inventions, 1, 2, 7, 10, 12 and 15.

Taken collectively the sonatas of the two composers are of the same degree of difficulty. The easiest by Haydn in C, and the next best to study is Mozart's. You can make your selections from either one or the other in accordance with the ability and advancement of the pupil.

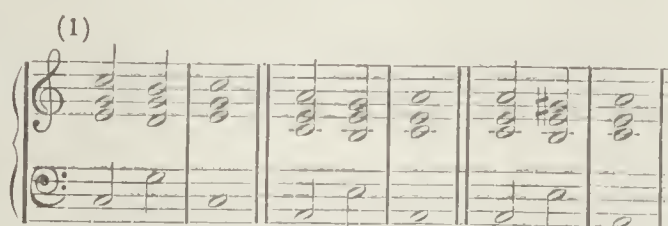
3. If your pupil is preparing herself for a professional career, you must give her to understand that this is absolutely impossible unless she thoroughly prepares herself technically. That it is impossible to play well without proper machinery to work with, and that this only comes by long and patient training, in this case the human body being the machinery.

If your student is not working with a serious purpose in view you may be obliged to train her a little differently, giving less time to technic and more to pieces, so selected that they include many technical features. Meanwhile you should make her understand that she cannot do good work unless she gives close and analytical study to necessary finger, hand and arm motions. The only way you can make a pupil interested in technic, is to cause her to realize what its practice will accomplish for her. There is a good deal of drudgery connected with the practice of technic, to be sure, but try and make your pupil understand that nothing of value in this world can be obtained without work, all the way from a bed of onions or row of pinkies to the ability to play the piano well. Nature is responsible for many of the cases such as you mention, and it is difficult to help them because Nature gave them little sense.

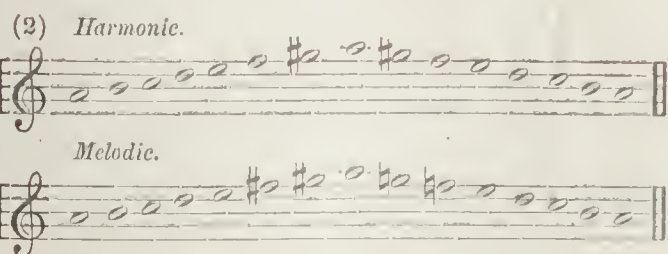
MINOR SCALES.

"Please explain the different forms of minor scales and the rules for forming them." B. J.

Centuries ago, before harmony, which is the science of the simultaneous combination of sounds, came into existence, there were a large number of scales in use. Gradually, as the science of harmony was developed, two of the scales came into common use, the modern major and minor. The minor scale simply followed the tones of the major, beginning on the sixth degree, as, for example, from A to A, in the scale of C. As harmony was developed a sense of tonality accompanied it which was wholly lacking in the use of the old scales when melody was supreme. The dominating element in fixing this sense was the perfect cadence. The ear seemed to demand the half step from the seventh to eighth degrees, so much so that the perfect cadence in the minor scale seemed forced. Hence it came about that the seventh degree was raised a half step. Play the perfect cadence in the three following forms and you will see this for yourself:



Playing this scale you have the harmonic minor. The only disadvantage of this was the augmented interval from the sixth to the seventh degrees, which was termed the "diabolus," and was difficult for singers. Hence the sixth step was also raised under certain conditions. Although the ear demanded the half step from seven to eight, the reverse was not true, and in the descending scale, the sixth and seventh were restored to their original notes, and you have the melodic minor scale. There is a form known as the mixed minor, but it is not enough in common use to need special study. Neither is it difficult to play for one who knows both the harmonic and melodic scales, as it simply consists of the ascending form of the harmonic, and the descending form of the melodic minor scales. The harmonic and melodic are as follows. The mixed you can form for yourself by playing the ascending harmonic and descending melodic:



REGAINING LOST FACILITY.

"After ten years, I am trying to regain my technique, and am working on Chopin's Etudes, but cannot get them up to the required speed. I worked on them when a student, but do not think I had adequate preparation—only three books of Cramer. My facility reaches its limit in MacDowell's *Hexentanz*. What would you suggest that I study, and at the age of thirty do you think I can progress much with two hours' daily practice?" B. G.

If your hands are thoroughly supple, I see no reason why you cannot increase your technic at thirty. If you had never played, it would be difficult at that age, indeed, I have known but few beginners to accomplish much after twenty-five. If you can play MacDowell's *Hexentanz* with free muscular control up to the required tempo, which is extremely swift, you already possess no mean technical facility.

You can accomplish a great deal with two hours' daily practice if it is intelligently directed. Much practice is wasted for lack of an intelligent system and concentrated application.

If you are thoroughly in earnest in your endeavor, I should suggest that you wait a year before taking up Chopin. A systematic and intelligent practice of the *Mason Touch and Technic* would be invaluable to you. Two or three weeks spent almost entirely upon this would put your hands in admirable condition. Then review the most important Cramer Etudes. A few velocity studies from Czerny's Op. 740 may be followed by Bach's Two and Three Part Inventions, after which a judicious selection from Clementi's *Grados ad Parnassum*. The danger of study without a teacher is that one is apt to pass over things superficially. But if these things are thoroughly studied and worked up to the proper tempo, testing everything by the metronome, at the end of one year you may be ready to undertake Chopin. Your octave work should not be neglected, but may be carried on as advised in the fourth book of Mason.

INSUBORDINATION.

"I am eighteen and have a pupil of sixteen who will do nothing I require, and everything I forbid. She says she does not intend to obey anyone so near her own age. I shall be grateful for any suggestion as to her management." YOUNG TEACHER.

Military insubordination is treated very summarily. Unfortunately the music teacher is supposed to use no coercion except tact, which in many cases is not very forcible. You should really have appealed to the young lady's parents in this case. I see no way out of the difficulty except through their co-operation. It is too much to expect pupils of irresponsible ages to obey unless parents insist upon it during the hours and days when they are away from the teacher. This seems like a case of a child who has been thoroughly spoiled at home, and if her parents are not willing to assist in seeing that she performs her duties correctly, it will be impossible for you to accomplish anything with her, and the best thing you can do will be to summarily dismiss her from your class. When a pupil deliberately declares her intention to disobey, and her parents are not ready to see that she does obey, there is nothing left for you but to retire from the field.

HAYDN CROSSING THE ENGLISH CHANNEL.

(THE ETUDE Cover Picture.)

ON one of Haydn's trips across the English Channel which in those days was a somewhat perilous journey of nine or ten hours, it is said that a terrific storm arose. They begged Haydn to go below, but according to the story he insisted upon remaining on deck and witnessing the storm. This lasted for several hours, and is believed to have been important in inspiring certain parts of his works, "The Creation" and "The Seasons," both of which were founded upon texts taken from English poems by Milton and Thompson. Naturally there is much in our cover picture for this month, which is purely imaginative. However, the costumes of the time and the quaint old ship give a good idea of what might have been the actual scene. This picture is one of the most famous of musical pictures.

The famous number in *The Creation*, "Rolling in Foaming Billows," in which Haydn attempts to imitate the rolling of the seas, is often connected with this famous picture.

THE main defect in music is the necessity of reducing compositions by performing them. If it were as easy to read music as it is to read books, Beethoven's sonatas would be as popular as Schiller's poems.—Ferdinand Hiller.

Study Notes on Etude Music

By PRESTON WARE OREM

TWO PRIZE SONGS.

We take pleasure in presenting this month two more of the prize-winning songs from THE ETUDE Contest.



HERBERT W. WAREING.

Mr. Herbert W. Wareing's song, "The Ocean's Pride," was awarded the First Prize in Class III (Characteristic Songs). It is a rollicking song of the sea, manly and spirited, cast in the form of a ballad with refrain. Mr. Wareing's work is always interesting and this song strikes us as one of his best efforts. Herbert W. Wareing, Mus. Doc. (Cantab.) is one of the ablest English composers of the day. He was born April 5, 1857, at Birmingham. The better part of his musical training was received at Leipsic, where he came under the direction of Reinecke, Richter, Jadasohn and others. He has been organist at many leading churches and has conducted noted choral societies with distinguished success. For twenty years he has been Professor of Music at Malvern School, an important English boys' school, ranking with Eaton, Harrow and Rugby. In 1886 he received the degree of doctor of music from Cambridge University. Dr. Wareing is the composer of many attractive songs, anthems and cantatas. Possibly the best known is the very tuneful "Quaker and the Highwayman."



EBEN H. BAILEY.

Mr. Eben H. Bailey's song, "The Message of the Lily," was awarded the First Prize in Class VI (Nature Songs). This is a dainty number with a tender sentiment, in which text and musical setting are wedded admirably.

The gift of New England to the music of America is difficult to measure. Naturally our earliest musical activity was centered about Boston, New York and Philadelphia. Just which city did the most to promote the best in our musical life may never be exactly determined. Among the most popular teachers and composers of Boston is Mr. Eben H. Bailey. Mr. Bailey was born at Ipswich, Mass., but has spent the greater part of his life in Boston, where he received his musical education. Many of his musical compositions have been exceedingly popular, notably "Aufwiedersehn" Waltzes, written over twenty years ago.

BERCEUSE—W. SAPELLNIKOFF.

Ever since its idealization by Chopin in his *Berceuse*, the lullaby or cradle-song has been a favorite art-form with composers. We have here a fine contemporary example by the Russian composer, Sapellnikoff. This piece is constructed according to modern models, but it is without harmonic extravagances. Double note passages and extended positions of the hand are employed with excellent effect in both cases. The left hand, as is usual in pieces of this nature, carries a drone bass mostly. In the middle section there are some very pretty imitative passages between the two hands. These must be brought out clearly. The rippling sixteenth note passages in the closing section must be subordinated to the principal melody. Advanced players will enjoy this piece.

HUNGARIAN TONE PICTURE—G. HORVATH.

is one of the best and most typical Hungarian pieces of intermediate difficulty that we have ever seen. The composer is, himself, a Hungarian, who

always writes entertainingly and well. Many of his pieces which have appeared in THE ETUDE on previous occasions have proven very successful. In playing this piece, follow all the composer's marks of interpretation very carefully, and adhere mainly to the metronome markings with just a little allowance for the *tempo rubato*.

TARANTELLA—E. POLDINI.

In the composition of a *tarantella*, one must seek for originality chiefly in the melodic plan and the harmonic treatment, since the rhythm is practically a fixture. In pieces by Poldini, a certain piquancy and novelty of invention will be found always. This holds good in his "Tarantella," which is quite out of the ordinary. The modulations in this piece are particularly interesting. It should engage the attention of any good third or fourth-grade student, and after being learned thoroughly it may be taken at a very rapid pace.

WITH LOFTY STRIDE—P. WACHS.

This is a very brilliant concert or drawing-room *Mazurka*, in the modern French manner. Paul Wachs is one of the most successful contemporary writers of music of this type. There is plenty of variety in this piece, arpeggiated figures, interlocking octaves, broken chords, *staccato* and *legato*, and the general effect is scintillating and tuneful. This should make a fine exhibition number for a fourth- or fifth-grade student.

DEEDS OF VALOR—R. S. MORRISON.

This is a lively and stirring march movement, a fitting sequel to the same composer's previous success, *No Surrender*. Mr. Morrison is especially happy in his marches. The repeated chord passages in this piece will require attention in order that each group of tones may be brought out clearly and evenly. Play it in the brisk and precise manner of a good military band.

IN AN OLD GARDEN—CHAS. LINDSAY.

This dainty drawing-room piece has the flavor of an old-fashioned love song. It reminds one of some of Tom Moore's familiar verses. It must be played expressively, and in the singing style. This will make a good recital number for an early third-grade student.

PASTORAL GAYETY—R. W. GEBHARDT.

This is a recreation piece of pleasing character, written by a musician of sterling attainments. Pieces of this type are useful chiefly as studies in style and expression or to be played to others. Every student should include a number of such pieces in the permanent repertoire.

WITH MY COMPLIMENTS—H. BEAUMONT.

This is a modern *minuet* movement which carries out neatly the spirit and swing of the old-fashioned, stately dance. Pieces of this character are useful for cultivating taste and style in performance and for familiarizing students with certain forms and idioms certain to be met with later on in larger and more important works.

VILLAGE FESTIVAL—CARL MOTER.

This is a useful teaching piece of the second grade, in which scale and chord work is alternated in a clever and attractive manner. Young students derive much profit from the practice of pieces of this type.

MAZURKA IN D FLAT—B. KRENTZLIN.

This is a bright and taking *mazurka* movement, correct in rhythm and well written throughout. The *Mazurka* is one of the most characteristic of dances. It is of Polish origin, quicker in movement than the *Polonaise*, but considerably slower than the Waltz. In this example by Krentzlin, an excellent opportunity is afforded for studying several varieties of musical embellishments or graces. The conventional executions of these will be found printed out at the foot of the music. It will be noted that some of them borrow their values from the preceding notes, while others displace the principal notes.

IN SWEET CONTENT—H. D. HEWITT.

This is a melodious and expressive little song without words, just past the second grade in point of difficulty. It will require a smooth and careful interpretation, but it is well worth practicing. Such pieces aid in inculcating sound musicianship in the earlier grades of study.

ALPINE VIOLET—(FOUR HANDS)—L. ANDRE.

This is an interesting example of song or dance movement popularly known as *Tyrolienne*. This is always a $3/4$ movement in moderate time, characterized by a *Jodel*. This is a peculiar method of singing practiced by the Swiss or Tyrolese herdsmen, consisting of rapid alternations of the natural and falsetto voice. This device is suggested in a clever manner in the composition before us.

SLEEP! (VIOLIN AND PIANO)—C. BOHM.

Carl Bohm is a versatile composer whose gift of alluring melody seems never failing. Coupled to this he displays a rare quality of workmanship. While he is known chiefly by his beautiful songs and many popular piano pieces, he is very successful also as a writer for the violin. "Sleep!" is a charming slumber song taken from his most recent work, Op. 397, a set of six pieces for violin and piano. In this number the violinist has a fine opportunity to cultivate beauty of tone and warmth of expression. It is an ideal composition of this type. It is not at all difficult, enabling the player to give his chief attention to interpretation.

ANDANTINO IN B FLAT (PIPE ORGAN)—C. HAROLD LOWDEN.

This is a graceful and pleasing slow movement by a young American composer. It will prove useful for a variety of purposes. For preludes or offertories such movements are often preferable to heavier works. This *Andantino* is capable of some charming effect in registration, and it can be handled to advantage even a small two-manual organ. It is of the style made popular by Lemare and other modern writers.

A BISHOP WHO WROTE OPERAS.

ONE of the most extraordinary characters in musical history is that of *Abbate Agostino Steffani*, born at Castelfranco, Italy, in 1655. Although like Graun, Lassus and others of his time, comparatively unknown at this day, he was a most important figure in the century in which he lived. The contemporary of Scarlatti and Purcell first attracted attention as a choir boy at St. Mark's Cathedral in Venice. A Bavarian nobleman was attracted by his wonderful voice and took him to Munich where he was given a free education. There he studied organ and composition. He composed numerous sacred works in the style of the time, and was appointed court organist in 1675.

He studied mathematics, philosophy and theology with great success, and was ordained a priest in 1680. The following year he wrote an opera called *Marco Aurelio*. In 1686 he wrote another opera. The ballets were much admired. From Munich Steffani went to Hanover where he was received with great favor by the court, and became a friend of the famous philosopher Leibnitz. The new opera house at Hanover was opened in 1691 with Steffani's now obsolete opera, *Enrico detto Leone*.

After writing many other successful operas, Steffani showed characteristics which indicated to royal advisers that he was eminently suited to become a diplomat. Accordingly he was made "le *voyé Extraordinaire*," and was so successful in settling intricate court difficulties that Pope Innocent XI raised him to the dignity of Bishop in 1706. In 1709 he wrote two new operas. His music showed, it is said, a remarkable freshness, and in many ways was more advanced in style than that of both Purcell and Scarlatti. Bach and Handel were familiar with his operas, and admired them. In 1724 the Academy of Ancient Music in London elected him honorary president for life. It is the only other instance of an artist becoming a diplomat was the case of Rubens, but it should be remembered that America has made many of eminent literary men, such as Bayard Taylor, W. Howells and others its diplomatic agents in foreign countries and the present British Ambassador to the United States was best known for his literary work before this appointment.

HINTS THAT HELP.

BY S. REED SPENCER.

A GOOD musician is not one who needs to hear someone else play a piece before he knows how to interpret it.

MOST pupils know when they have made a mistake as well as the teacher. A sick man requires a doctor not to tell him when he is ill—he already knows—but to tell him what's the matter and how to cure it. The teacher's function is not merely to point out mistakes, it is to show how they can be conquered.

TWO half-hour lessons a week are better than one whole hour. Very few people can concentrate their minds for more than a half hour at a time without needing a rest.

To Miss Ida Sirles, Clifton Forge, Va.

WITH MY COMPLIMENTS

MINUET

Tempo di Menuetto M.M. ♩ = 96

H. BEAUMONT

The musical score is written for piano and consists of 32 measures. It is in 3/4 time and the key of D major. The tempo is marked 'Tempo di Menuetto M.M. ♩ = 96'. The piece is titled 'WITH MY COMPLIMENTS MINUET' and is by H. Beaumont. The score is divided into two systems of 16 measures each. The first system begins with a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, ending with a double bar line and a repeat sign. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mf, mp, f, f.d.c.).

BERCEUSE

Edited and fingered by S.L.Herrmann.

Moderato tranquillo M.M. ♩ = 63

W. SAPELLNIKOFF, Op.11,

This image shows a page of musical notation for a piano piece, likely a sonata or étude. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The tempo and mood are indicated at the top as "Moderato tranquillo M.M. 7-8". The piece is by W. Sauerbier, Op. 11. The notation includes various musical elements such as notes, rests, slurs, and fingerings. Dynamics like *p* (piano), *mf* (mezzo-forte), *p*, *p*, *p*, and *pp* (pianissimo) are used throughout. There are also markings for "con Ped." (con pedale) and "r.h." (right hand). The piece concludes with a final chord marked *pp*.

This page of musical notation, titled "THE ETUDE", is page 483 of a collection. The score is written for piano and consists of multiple systems of staves. The notation is complex, featuring many beamed notes, slurs, and dynamic markings. The dynamics include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ppp* (pianississimo). There are also performance instructions such as *molto rit.* (molto ritardando). Fingerings are indicated by numbers 1-5. The notation is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The piece concludes with a *ppp* marking and a *molto rit.* instruction.

ALPINE VIOLET

Alpenveilchen

Ländler - Idylle

SECONDO

LUDWIG ANDRÉ, Op.

Intro.

Andantino M. M. ♩ = 96

espressivo

Primo

*mf dolce**a tempo**rit.**p dolcissimo**una corda**rit. un poco**p a tempo**tutte corde**p**pp*

LAENDLER

Moderato M. M. ♩ = 104

*p**mf**rit.**p*

ALPINE VIOLET

Alpenveilchen

Ländler - Idylle

PRIMO

Intro.

Andantino M. M. ♩ = 96

LUDWIG ANDRÉ, Op. 100

pp

rit. *pp a tempo*

rit. un poco *p cantabile* *con tenerezza*

p

pp

pp *Secondo* *rit.*

LAENDLER

Moderato M. M. ♩ = 104

p *mf* *rit.* *p*

THE ETUDE

SECONDO

Vivace M. M. ♩ = 144

First system of musical notation. It consists of two staves. The upper staff is in G major (one sharp) and 4/4 time. It begins with a forte (*f*) dynamic and features a series of chords. The lower staff is in G major and 4/4 time, starting with a mezzo-forte (*mf*) dynamic and playing a bass line. The system concludes with a repeat sign and first and second endings.

Tempo I

Last time to Cada

Second system of musical notation. The upper staff continues with chords, marked *p dolce* (piano, sweet) and then *mf*. The lower staff continues with a bass line. The system ends with a *rit.* (ritardando) marking.

Piu lento

Molto vivace

Coda

Coda section of musical notation. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and a *rit.* marking. The lower staff begins with a piano (*p*) dynamic. The section includes a *pp rit. molto* (pianissimo, very much ritardando) marking, followed by a *ff risoluto* (fortissimo, resolute) marking, and finally a *fff* (fortississimo) marking. The lower staff is marked *una corda* (one string) and *tutte corde* (all strings).

Third system of musical notation. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and a *espressivo* (expressive) marking. The lower staff continues with a bass line. The system includes first and second endings.

Fourth system of musical notation. It consists of two staves. The upper staff continues with chords, marked *rit.* (ritardando). The lower staff continues with a bass line. The system includes first and second endings.

Piu vivo M. M. ♩ = 126

Fifth system of musical notation. It consists of two staves. The upper staff begins with a fortissimo (*ff*) dynamic. The lower staff begins with a mezzo-forte (*mf*) dynamic. The system includes a *rit.* (ritardando) marking and first and second endings.

Tempo I

Sixth system of musical notation. It consists of two staves. The upper staff begins with a piano (*p*) dynamic and a *espressivo* (expressive) marking. The lower staff continues with a bass line. The system includes first and second endings.

Seventh system of musical notation. It consists of two staves. The upper staff continues with chords, marked *cresc.* (crescendo). The lower staff continues with a bass line. The system includes a *rit.* (ritardando) marking and first and second endings.

PRIMO

A musical score for the song "The Rose Tree". The score is written for two voices, Soprano and Alto, and a Piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Soprano part begins with a treble clef and a key signature change from one flat to two flats (D minor). The Alto part begins with a treble clef and a key signature change from one flat to two flats (D minor). The Piano accompaniment begins with a bass clef and a key signature change from one flat to two flats (D minor). The score consists of 12 measures. The first measure is marked with a "C" (Crescendo). The second measure is marked with a "rit." (Ritardando). The third measure is marked with a "rit." (Ritardando). The fourth measure is marked with a "rit." (Ritardando). The fifth measure is marked with a "rit." (Ritardando). The sixth measure is marked with a "rit." (Ritardando). The seventh measure is marked with a "rit." (Ritardando). The eighth measure is marked with a "rit." (Ritardando). The ninth measure is marked with a "rit." (Ritardando). The tenth measure is marked with a "rit." (Ritardando). The eleventh measure is marked with a "rit." (Ritardando). The twelfth measure is marked with a "rit." (Ritardando). The score ends with a double bar line.

Piu vivo M. M. = 126

8

ff marcato

mf

rit.

f

sf

5 1 5 2 4 1 5 2 4 1 3 1 2

Tempo I

8

pp

The first system of the musical score for 'The Swan Song' consists of two staves. The top staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of chords, mostly triads and dyads, with some notes beamed together. The bottom staff begins with a bass clef and contains similar chordal structures. The music is marked with a tempo of 'Tempo I' and a dynamic of 'pp' (pianissimo). A measure number '8' is written above the first measure of the top staff. A fingerings guide at the top right shows a sequence of notes with fingerings 1, 2, 1.

8

rit.

D. S.

THE ETUDE

MAZURKA IN D FLAT

R. KRENTZLIN, Op. 6, No. 1

Vivace M.M. ♩ = 126

a) mf *b) rit.* *c) p* *a tempo*
cresc. *f* *d)* *f* *f* *Ped simile*
ritar - dando *f* *e) a tempo* *f* *f* *a tempo*
ritard. *f*

HUNGARIAN TONE PICTURE

UNGARISCHES TONBILD

CÉZA HORVÁTH Op. 130, No. 1

Poco lento M.M. ♩ = 84

p *mf* *f* *mf*
leggiere *p* *f* *mf*

a) *b)* *c)* *d)* *e)* *f)*

* Play through twice.

a tempo

489

Allegro vivace M.M. ♩ = 126

Vivacissimo

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and violin. The top system consists of two staves: the upper staff is for the piano (right hand) and the lower staff is for the violin. The piano part features complex, rapid sixteenth-note passages, often with fingerings indicated by numbers 1-5. The violin part provides a harmonic and rhythmic accompaniment. The score includes various dynamic markings: 'riten.' (ritardando), 'f' (forte), 'p' (piano), 'ff' (fortissimo), and 'sf' (sforzando). The tempo/mood is indicated as 'p e brillante' (piano e brillante). The bottom system continues the musical material, with the piano part showing further development of the rapid passages and the violin part providing sustained accompaniment. The score is written in a key with one sharp (F#) and a common time signature (C).

THE ETUDE DEEDS OF VALOR MARCH

R.S. MORRISON

Tempo di marcia M.M. $\text{♩} = 120$

5 2 1 4 2 1 3 2 1 3 1 2 1

f *mf*

5 2 1 5 2 1 4 3 2 1

1 4 2 1 2

f *ff*

ff *f* *ff* *f* *ff*

4 2 1 3 5 2 1 4 5 4 1 3 2 1 2

f *f* *f* *mf*

ff

THE ETUDE TRIO

491

Musical score for 'THE ETUDE TRIO'. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (*f*, *mp*, *ff*), and articulation marks (*marcato*, *Fine*). The piece includes complex fingerings and a repeat section with first and second endings. The key signature is B-flat major, and the time signature is 2/4.

VILLAGE FESTIVAL

Allegretto M.M. ♩ = 116

CARL MOTER

Musical score for 'VILLAGE FESTIVAL'. The score is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (*mf*, *f*), and articulation marks. The piece includes complex fingerings and a repeat section. The key signature is B-flat major, and the time signature is 2/4.

Musical score for "The Swan" (Le Cygne) by Camille Saint-Saëns, Op. 20, No. 6. The score is in G major, 3/4 time, and consists of four systems of piano and vocal staves. The piano part features a descending scale in the right hand and a steady eighth-note accompaniment in the left hand. The vocal part enters in the second system with a melodic line. The score includes dynamic markings such as "mf" and "f marcato", and ends with a "Fine" marking.

PASTORAL GAYETY

GRACEFUL DANCE

GRACEFUL DANCE

REINHARD W. GEBHARDT, Op.

Allegro moderato M.M. ♩ = 108

Allegro moderato M.M. ♩ = 108

mf *cresc.* *cresc.* *f*

ritard. *mf* *a tempo*

cresc. *f* *dim. e ritard.* *a tempo*

cresc. *f*

p e legato *f*

mf *Fine* *p cantando e cresc.*

p *f* *dim.*

stringendo *calmato* *cresc.*

f *dim.* *p* *ritard. D.S.*

THE ETUDE
WITH LOFTY STRIDE

Tempo di Mazurka M.M. ♩ = 120

L' ELANCÉE
MAZURKA DE SALON

PAUL WAC

The musical score is written for piano and consists of 12 measures. The key signature has two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Tempo di Mazurka M.M. ♩ = 120'. The piece is titled 'THE ETUDE WITH LOFTY STRIDE' and is by Paul Wacziarg. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings including *f*, *mf*, *p*, *sf*, and *f et sec.*. The piece concludes with a 'Fine' marking.

ben marc. ff sec.

mf *sf* *ff*

D.C.

IN SWEET CONTENT

Allegro ma non troppo M.M. ♩ = 72

SONG WITHOUT WORDS

HOBART D. HEWITT

p *rit.* *mf* *f* *Con espress.* *Fine* *p* *atempo* *molto rit.* *D.C.*

THE ETUDE
IN AN OLD GARDEN

CHAS. LINCOLN

MEDITATION

Moderato M.M. ♩ = 60

Lento

mf *mf* *mf* *p dolce* *cresc.* *f* *Con spirito* *rit.* *Fine* *mf* *mf* *p* *pp* *p* *f*

ted and fingered by
J.L.HERRMANN

TARANTELLA

Molto vivace M.M. ♩ = 144

E. POLDINI

The musical score for "Tarantella" by E. Poldini, arranged by J.L. Herrmann, is written for piano in 6/8 time. The tempo is marked "Molto vivace" with a metronome indication of 144 beats per minute. The key signature is one sharp (F#). The score is arranged in two staves, treble and bass clef. It features various musical notations including notes, rests, and fingerings. The piece includes dynamic markings such as *f*, *p*, and *ff*, and articulation like accents and slurs. The score concludes with a "Sec." section and a "Fine" marking.

espress

p *cresc.*

pp *p*

p *f*

p *cresc.* *p subito cresc.* *f molto cresc.* *ff*

Dal Segno § al

DORS!

(SLEEP!)

BERCEUSE

CARL BOHM, Op. 397, No. 2

Moderato M.M. ♩ = 84

VIOLIN

PIANO

p *cresc.* *ritenuto* *a tempo* *pp*

p *cresc.* *rit.* *pp a tempo*

last time to Coda \oplus

cresc. *rit.* *p* *cresc.*

cresc. *rit.* *p* *cresc.*

f *f*

dim. *dim.*

p *p* *riten.* *rit.*

Dal Segno S al Coda

CODA

f *mf* *p* *f* *mf* *p*

cresc. *p* *dimin.* *rit.*

cresc. *p* *dim.* *rit.*

olio

**Prize Song
Etude Contest**

MESSAGE OF THE LILY

BARCAROLLE

LILLIAN IONE YOUNG

EBEN H. BAIL

Barcarolle tempo

Sleep, thou wa - ter - lil - y

on the qui - et lake, Sleep in peace - ful slum - ber Un - til the morn - ing break;

From the depths of dark - ness Thou'st come to meet the light, Spot - less, pure and fra - grant, Free

som - bre realms of night; Free from earth's de - file - ment,

Per - fect in thy re - treat, On the wa - ter float - ing, With beau - ty rare and sweet,

f a tempo

From thy first - born fresh - ness, — Un - til thy pet - als close, —

a tempo

rall.

Pur - est em - blem art thou — Of Di - vine re - pose. —

f *p* *pp*

**Prize Song
Etude Contest**

THE OCEAN'S PRIDE

HUBI-NEWCOMBE

HERBERT W. WAREING

Allegro ma non troppo

mf

accelerando

f *p* *poco rit.*

1. I'm

p *cresc.*

3. al - ien craft gives chase, I love her, fore and aft, She's sweet-heart, wife, in
'Tis I that make the pace, With top - s'ls set, with

p *cresc.*

mf

calm and strife, I ask kind fate no more in life, Than this my trust - y,
white sprays wet, I laugh as I bat - tle with storm and fret, Ho, ho, I've nev - er been

ad lib.

trust-y craft; O give to me the O - cean wide, My bonnie barque for bride. —
 cap - tur'd yet, I laugh as I bat - tle with storm and fret, I've nev - er been cap - tur'd yet.

REFRAIN

p

1. O the sea! the sea! is the home for me, The might-y O - cean
 2. O the storm-toss'd sea is the joy for me, A thun - der cloud for me
 3. O with flow - ing sail I breast the gale, Tho' comb - ers crash and

a tempo *mf* *f*

wild and free; The roll - ing, roll - ing, foam - ing tide, The roll - ing, foam - ing tide. — Yeo ho! —
 ain roof tree On the roll - ing, roll - ing, foam - ing tide, On the roll - ing, foam - ing tide. — Yeo ho! —
 steer - ing fail, They try to fol - low, of no a - vail, On the roll - ing, foam - ing tide. — Yeo ho! —

go to Coda for 3rd ending *1st and 2d V only.*

ho! — Yeo ho! — Yeo ho! — Yeo ho! — Yeo ho! Yeo ho! ho! ho! I want no home —
 ho! — Yeo ho! — Yeo ho! — Yeo ho! — I ask no joy be - side, I ask no joy —
 ho! — Yeo ho! — Yeo ho! — Hur - rah, hur - rah, hur - rah for the

mf *accel.* *poco rit.* *mf*

side. —
 side. —

2. When
 3. Should

(2 Ver) storm clouds break a - bove, 'Tis just the night I love, I laugh 'Ho, ho!' at the

p *cresc.*

f *f* *p* *cresc.*

light - ning's glow Toss'd by the whirl - winds to and fro, Rid - ing the bil - lows now

mf *mf*

high, now low, While thun - ders roar a - bove, While thun - ders roar a - bove.

f *ad lib.* *a tempo*

colla voce *a tempo* *D. C. Refrain*

O - cean's Pride, Yeo ho! Yeo ho! Yeo ho! Yeo ho! my bon - nie barque, 'The O - cean's

p cresc. *p cresc.*

'Pride' My bon - nie barque, my bon - nie barque my bridel

f *ad lib.* *colla voce*

ANDANTINO IN B FLAT

Registration { Sw. Soft Stops
Ch. Solo Stops at discretion of performer
Gt. Soft Stop
Ped. Bourdon

C. HAROLD LOWDEN

Andante grazioso M.M. ♩ = 54

MANUAL

PEDAL

Allegro ma non tanto M.M. ♩ = 63

TRIO. Allegro agitato

Gt.

Sw.



Department for Singers

Conducted by Eminent Vocal Teachers

Editor for July

LOUIS ARTHUR RUSSELL

BEL CANTO—TO-DAY.

We are, here in America, frequently, might almost say, constantly, told that the art of Bel Canto is lost; that modern schools of composition have together accomplished a most lamentable thing—the destruction of the human voice and of the fine art of singing as they were known a century or more ago.

Were this not so common a statement, and did not so many faint-hearted American teachers and singers believe it, it could not warrant any comment; but it appears to me of sufficient significance and general interest to make it a topic for helpful discussion. A foreign phrase frequently comes into use here, to which in some mysterious way there is soon attached a fanciful meaning which beguiles us and leads us into false ideas, often with ridiculous results.

This is especially the fact in music, so often as its notation is with foreign words and symbols.

A record of misuses of foreign, especially Italian, musical words and phrases, would make a most interesting volume for the use of humorists, but a more sad tale would be the records of the misleading effects resulting from a following, in sort of worshipful way, of ideas and of the real meaning of which is hidden from the majority, in the unknown mazes surrounding foreign music phrases, and the use of which is a commonplace event, with what unctious we repeat his description of a trip to "Lago Maggiore;" where "big lake" is a trifle, but "Maggior" and "lago!" Ah, they are words around which we can weave a spell of mystery, worth the while; and so it is with many words, especially in our art of singing, we frame them, as it were, in a web of mystery and fanciful charm, entirely apart from their original meaning. By its process of idealizing foreign words and phrases, we put ourselves in an unreasonable, irrational mental attitude regarding their meaning, and thus deprive ourselves of the richer benefit which is our right to enjoy, if we but look at the subject with common-sense as our guide.

We all like the "feeling" in the mouth and the "sound" in the ear of foreign words: To most of us a friend's visit to "Lake Major" is a commonplace event, and with what unctious we repeat his description of a trip to "Lago Maggiore;" where "big lake" is a trifle, but "Maggior" and "lago!" Ah, they are words around which we can weave a spell of mystery, worth the while; and so it is with many words, especially in our art of singing, we frame them, as it were, in a web of mystery and fanciful charm, entirely apart from their original meaning. By its process of idealizing foreign words and phrases, we put ourselves in an unreasonable, irrational mental attitude regarding their meaning, and thus deprive ourselves of the richer benefit which is our right to enjoy, if we but look at the subject with common-sense as our guide.

Is this irrational way we have of using, misusing or abusing Italian words and phrases that has so long kept us in our birth-rights as American singers and musicians. Now we all have delighted in the use of such Italian words and phrases as "crescendo," "coloratura," "recitativo," "sospirando," "singhiozzando," "crescendo," "portato," "vibrazione," "crescendo," "stentato," "voce bionda," "voce coperta," "cantabile," "Bel Canto," etc.; and how few of us know a thing about the real meaning of the words. What we all do know about the words is the general fact that they are to music, especially vocal music, to "method," especially "Italian method;" farther than that but few reach are to reach.

Were this not a serious talk I am having with my readers I could easily fill my allotted space with humorous tales regarding the misunderstanding and the misuse of Italian phrases among music students (and teachers), but I have more important facts to talk over and will, therefore, restrain the vein of humor.

We have all read the advertisement of teachers of voice who use the "Bel Canto Method;" we have all read pages of description of Bel Canto, how the Italians used to teach it, etc., etc.; but how the "Bel Canto Method" proceeds, what the term has to do with voice study, where the "bel" enters or the "canto" ends, are all and always left to the fancy of the reader.

Ignorance on our part as to the meaning of Italian terms is often made good use of (commercial use) by the Italian teacher who does know, or ought to know, the meaning of the words and their limitations, and the more we worship before these "fetich" words, the more plastic tools are we to the charlatan who plays upon our credulity and toys with our fanciful ideals.

AN UNPARDONABLE HERESY.

We have all been made to "know" that "Bel Canto" is, was and ever shall be a purely Italian thing; that its application, vague as it is, is possible only in the true (and as old as possible) "Italian Method of Singing;" we are never allowed to dream of "Bel Canto" as a possibility in America, or, at least, in American music culture; this, I think, would be counted an unpardonable, if not an unthinkable, heresy.

Freely translated, the term "Bel Canto" is rendered in English as "Beautiful Singing" or "Beautiful Song." The phrase cannot be made to "stand" for a method; for, on the contrary, in its nature, it means a Result of Method.

Correct processes of voice culture lead to beautiful singing or, better said, "correct singing," and correct singing is a human possibility, within the reach of all classes of people in all parts of the world, a fact attested by the history of vocal art.

It has been declared that the German School of Singing is entirely wrong because the declamatory style dominates and (sic) Bel Canto is sacrificed.

To an Italian of extreme views the smooth-flowing style of singing, known to him as the "Canto Spianato," is the "noblest" of vocal styles, while perhaps the florid style (Canto Fiorito) may be accorded second place, and the dramatic style (declamatory), known in Italian as the "Declamato," is considered less musical and not in the class known as "Bel Canto."

If this brief analysis prove true we may readily determine that, to the devotees of the phrase Bel Canto, the best singing is that in which pure vocalism, i. e., pure tone, perfect legato, fluency and sustaining power are constantly in the representative products of the Italian School of a century or more ago.

Dramatic impulse, declamatory phrasing, etc., was, and to many still is, detrimental to pure vocalism, and Bel Canto

disappears when emotional singing of the modern style is indulged in.

For a direct application I will refer to Messrs. Caruso and Bonci. Both are Italians and of the Italian School, but as the one is less emotional than the other in personal manner and in interpretation in their art, so does the one (Mr. Bonci) represent more nearly the Italian idea of Bel Canto, or beautiful singing.

The lament on the part of its devotees over the loss of the art of Bel Canto is a mark of the progress in vocal art since the early days of modern opera.

DEEPER THOUGHT IN MUSIC STUDY.

The seeking for deeper significance in musical art has, since the days of the Italian supremacy in music, developed a deeper thought regarding the elements of beauty in musical expression, and the exquisite perfection of the voice and its control, so earnestly sought a century ago, has come to be considered a part only of the art of singing; and, while we still seek intrinsic beauty of tone, we require more than this to satisfy us, and the florid passages and trills which used to thrill the opera-goer, while still interesting, soon cease to satisfy us, and I may say that there is no responsive "thrill" nowadays, when this style of singing is offered.

The older operas, and the older instrumental music, therefore, is being displaced by a more significant art, we vote Rossini and Donizetti and the early Verdi tiresome, and Haydn and Mozart fail to give us the old-time spirit comfort.

Bel Canto to-day is more than "sweetness;" beautiful singing is more than a lyric dream to the real music-lover of today, and while we are still "delighted" with the vocal nightingales, with feats of agility, compass of voice, spine-tickling trills and delicate piannissimos, yet this is only the Italian part of Bel Canto; we want, we need, we demand something better, something nearer real life, and we are getting it frequently, if not constantly, right here in the United States of America in the art work of conscientious

singers who endeavor to develop themselves in the many phases of their art.

If we lay less stress upon agility, we increase our control over the more rational elements of singing; if we trill less, we reach the spirit more closely, and altogether, in my opinion, the singing of to-day is, with all of its many shortcomings, far better and nearer the truth than that of a generation ago; and as we read of or remember the great singers of former years we must bear in mind that not every one who sought the attainment of Bel Canto became a famous singer, or even a good singer; very few, indeed, of the many who strove to win public esteem succeeded in impressing their names on history's pages, and the many failures in the struggle for success have passed away, unheeded, unnumbered and unrecorded, for the art of Bel Canto is, and always has been, difficult of attainment, and, may I say, never so difficult as now.

Vocal art to-day is a deeper, a more comprehensive, a more nearly "real" art than it was a century or a generation ago.

The advance in the art of singing during the last half century has come alongside of a great flood of material for the singer's use; or, shall I say, for the singer's revealing! For the song writers and the oratorio and opera composers are constantly appealing to the "singer" to reveal to the world their unvoiced creations, and these creators of songs have delivered to the singers, for their revealing art, a stupendous mass of material, the many-sided difficulties of which all of the possibilities of the old-time Italian Bel Canto could not reach. The modern song or aria calls for a giant spirit, a voice of wonderful attainments, and a temperament attuned to the scale of modern thought, modern unrest, modern aspirations, against which the old-time master of Bel Canto would be but a pigmy.

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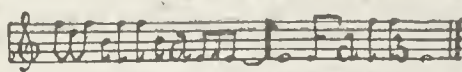
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Bel Canto has fastened itself on the musical world, and how even to-day so many fix their faith on Italian tradition, and how, whenever a sweet-voiced tenor from Italy is heard here in America, his art is hailed as new evidence of the superiority of Italian training, and why we are always informed that this art is Bel Canto. How is it that we forget the numberless American, French, English and German artists who are in the public eye (or ear), who with voices of great variety of good qualities can and do sing correctly, with beauty of tone, and with deep emotional quality, with a true legato, a "smooth" style, coupled with dramatic force and authority? Is it because these artists do not sing so continuously "sweetly" nor always in the Italian language that they are denied the credit of the art of Bel Canto?

The modern artist has gone far beyond the limits of the old régime, and his art (not too frequently completely developed among our favorite singers, I regret to say) is of the most exacting nature; in fact, the development of an artist singer to-day is a task of such magnitude as to discourage many aspiring students before they reach the goal, and I believe that here in America the standard is growing to be so exacting as to make the attainment of a really high place in the esteem of our more critical audiences a task of such serious difficulties as to cause the majority of students to shrink from the effort and remain content on a lower plane of result.

BEL CANTO IN AMERICA.

My object in all of this preamble is to arouse the student reader to an appreciation of a few vital facts, viz.:

Beautiful singing is just as possible to-day, and just as positively in evidence to-day, as ever before.

Beautiful singing is, however, more difficult to-day than in former times, because it is a more comprehensive art, and the music of to-day being of greater emotional variety, less easy melodically, and less "fitted" to the normal vocal effort, demands more of the singer than the music written in the Italian style, which was considered "good" in proportion to the degree of ease with which it could be sung.

Since the American voice has long since proved itself almost human in its possibilities, having shown itself equal to the voice of any other nation; since American brains are considered normal in power, and American music appreciation is of world-wide reputation; in fact, since Americans stand as normal human beings in music as in other things, we may as well at once conclude that beautiful singing (Bel Canto) is one of our birth-rights, and, wasting no more time in seeking proof of our ability, seek the road by which we may more fully realize our aspirations.

American Bel Canto includes all of the many excellent items of the Italian brand, i. e., control of breath, freedom of throat, fluency, legato, the swell, even scale throughout the range of voice, etc., etc.

Besides these essentials we have also to master a language which presents an unusual variety of sounds, and a great mass of compositions, written in the modern spirit, without consideration of the voice's more "easy" efforts.

These and other problems are being solved by many students of the right

spirit, and we are coming to recognize the fact that we are a nation of singers, and each year "beautiful singing" is becoming more general.

SOME AMERICAN OBSTACLES.

But with all of these encouraging matters before us there remain, on the other hand, a number of obstacles which are keeping many American girls, and still more American young men, from reaching the place they desire in the profession.

American life is not, as a rule, conducive to serious study. The young American (boy or girl) is a clever creature with whom many of the students' tasks are readily accomplished without great effort; this mental "smartness" is apt to take the place of serious study.

Numberless young men and women are singing in our church choirs, on the semi-professional platform and in lighter operatic work, to whom earnest study is unknown. These singers have good voices (as have thousands of Americans); they have caught some of the "tricks" of the artist; they have temperament and a good natural instinct for music and musical expression, and they succeed in winning a degree of public approval.

The success of this class of singers leads the unthinking masses to believe that the attainment of vocal ability is an easy matter, quickly accomplished.

All of this erroneous sentiment leads to wrong conclusions and a general retarding of the progress of the higher musical life in America, and many Americans believe that the higher planes of vocal art work can only be reached by the few, specially endowed with unusual voices.

I should like to persuade you, my student reader, that this is far from the truth of the situation, for, as a matter of fact, the obstacles in America are not so much of personal unfitness for the work as of personal unwillingness to apply the necessary energy, patience and sacrifice; but more of this later on.

Another great obstacle in the way of our demonstrating the possibilities of American Bel Canto is in the general tendency to look upon music with too little seriousness.

Music study at home is too intermittent; it is hindered by too many interruptions.

Our young people have too many social duties or pleasures, enticements of sports, etc. Looking for amusement has grown to be a modern habit. Exciting pleasures are sought by our youngest people, even public education seeks to find interesting things for the pupils to do, this thought often leading to the error of seeking a sort of educational amusement in all lines of study.

Teachers are growing to believe that what interests them, as teachers, must be good for the children, and "flashlight" pedagogy is often indulged in.

Player-pianos make an interesting teaching period; the stereopticon is as gratifying to the teacher who toys with it, as it is pleasing to the student; preparing a play or a children's concert makes an agreeable break in the dull routine of the teacher and passes as a matter of importance in the public mind, but all of these things do away with earnest study on the part of the pupil to whom they may be a bore or a pleasure, but in either event they discount the task of learning a lesson, and the habit of "plodding" for the attainment of fundamentals in any branch of study is not an American trait, nor is it being developed by our modern processes. In music especially, "skimming" along the surfaces near the top

planes seems to be the popular idea, and therefore no proper proportion of those who enter into the work ever come anything approaching artistic musicianship, while, as a matter of fact, this ease of voice in public work, in school, church or home is a frequent cause of vocal disaster.

While American social conditions are not especially helpful to earnest students there yet remain the facts that America offers many advantages to the vocal student, and that the American student's voice has naturally many of the qualities necessary to artistic development; furthermore, America is remarkable in musical development, musical appreciation and its critical musical knowledge. American students are everywhere proving themselves very apt in music study, accomplishing excellent progress in short periods of study.

The high-grade American musician lacks the quality of alertness and elasticity which he does in short order things which were formerly thought to require long preparation, and with these conditions in control the American musician may be looked upon as a coming leader in musical affairs of the world.

The only requirements lacking, to make this statement prophetic, are faith in national music spirit and willingness to plod in the early stages of study, to master completely the elements of art.

PLODDING.

The carefulness with which the early Italian vocal masters insisted on perfection of detail in the first years of study led the pupil to a condition of perfection in elementary control of the vocal organs, and to them Bel Canto indicated "careful singing."

To be careful is to be thoughtful, and thoughtfulness leads to a "plodding" early study, that the fundamental requirements may be satisfied and perfection of detail developed.

Unfortunately, "plodding" is usually indulged in by the less-favored pupils.

Young singers with naturally good voices come into so much of an inhibition by the "Grace of Heaven" they frequently satisfied with results easily reached, and therefore most of the "early promises" of these endowed ones are not realized; these singers reign in a small circle of admirers for a few years, then their voices fail them, and the lack of serious study in their early studio experience shows itself in the early decay of the voice's power and beauty.

Plodding and patient waiting would have served to prolong the usefulness of the singer, and, beautiful as the voice might have appeared, it would beyond doubt have been more beautiful and more useful had the student "built" it more carefully.

THE LITTLE THINGS.

If students of singing would look more carefully into the "little" disturbances of their vocal work, a quicker and better result would follow their lessons and their practice.

I have found this to be a fact in many cases in my own studios. We reiterate instructions as to seemingly unimportant habits which interfere with the freedom of throat or tongue or chin, etc., but the pupil does not realize the importance of the matter, and consequently will not look after the faults in practice, trifling matter going on month after month, till one grows weary of talking upon the subject, and, alas, months are wasted, never to be recalled, because the pupil will not believe "deep down" that so simple a thing can be as important as I have said.

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I have often groaned in spirit over pupils who will not see the seriousness of little defects, which I have known and warned them would surely keep them from realizing their ambition.

A slight throatiness, which only the teacher can realize. A slight lisp, which no one but the teacher has ever mentioned. A slight "giving-way" of breath support or a slight breathiness, or a slight stiffness at the throat or lips or elsewhere; a slight over-opening of the front mouth, allowing a slight sprawl of tone; a little variation in vowel sounds; a little tremble in the voice; a little lack of evenness of tone; all of these slight defects worry the keen and thoughtful teacher, who knows the pernicious activity of faults in practice, and foresees what the result will be; but the majority of students will not heed the warnings. They do not see, feel or hear the defects pointed out to them, and will not seek to realize them, and at last they often grow to believe these things mere imaginings of the teacher, who "persists in captious criticism;" as a pupil has said to me after a spell of criticism, "Why, Mr. Russell, you are the only person who ever finds fault with my singing; everybody else says I sing beautifully." And this naively expresses the sentiment of the average singing student who has won some popular approval.

This sentiment, however, never serves the singer's ambition, but always delays its realization, for the development of American Bel Canto demands carefulness, especially over the little things.

FORCING THE VOICE.

Without doubt the Metropolitan auditorium itself misleads many newcomers into unnecessary outpour of voice. The house looks enormous from the stage. This appearance is intensified when the lights are lowered throughout the auditorium, as they are in most performances. Vainly striving to peer into the far-off shadows under the rearmost boxes or into the vague recesses of the gallery, the new singer finds himself impelled by an irresistible impulse to shout at the top of his lungs.

More than one promising artist has caused a feeling of deep disappointment at a debut by the utter absence of all sensuous beauty of tone and the presence of a dead level of loudness. Sometimes these singers retain this manner of delivery, but occasionally they are wise enough to listen to the words of those who tell them that it is not necessary to force the voice in the Metropolitan.

Forcing the voice anywhere is fatal. If one cannot so place the tones as to make them carry, he should resume his studies in production. If with the most correct placing the tones do not suffice for the Metropolitan, then the singer is not built for opera. Alma Gluck has a small voice, but she has no trouble in reaching the listeners at the rear of the auditorium. Sembrich had a voice even smaller, but she was heard all over the house, even when she sang pianissimo.

Conceding, however, the fact that the modern operas demand large voices, the only conclusion to be reached is that singers with small voices follow the example of the illustrious Bernacchi and do not attempt the operatic career. But of one thing all singers may be absolutely sure, and that is that forcing will not help them. The more they force the less the tones will carry. And at the same time this forcing will rob the voice of its natural beauty.—W. J. Henderson, in New York Sun.

VOICE RE-BUILDING.

BY D. A. CLIPPINGER.

The process of voice building is something no one should be compelled to go through more than once. Nevertheless the number of voices that have to be rebuilt is unnecessarily large.

To ruin a voice is no crime under the civil law, but under the higher law of right and justice there should be some way of stopping it. Neither is this vocal crime confined to the territory west of the Atlantic Ocean. It is even more rampant east of the Atlantic and with less reason. A very large number of American students go abroad every year to study singing. Most of them have good natural voices and would sing well if they were left alone. To ruin such vocal material is not only cruel, it is criminal.

The most distressing feature of this situation is not the money that is wasted, but the time that is lost. Every year of wrong work means another year lost in undoing it, so that while the money consideration is oftentimes a serious one, the loss of time at a most important period in the student's life is far more serious. Add to this the likelihood of permanent injury to the voice and a feeling of discouragement and distrust of all vocal teachers which oftentimes causes the student to give up study permanently, and the situation is one which ought to make all vocal teachers very thoughtful.

What is the cause and cure? The cause, to put it mildly, is the attempt to solve a difficult problem without the necessary mental equipment. In voice training much must be learned from experience, which makes ample preparation all the more important.

The immediate cause of wrong teaching is a lack of judgment, artistic judgment if you please, but more easily understood by the term "horse sense." The chief sinners are those who attempt to be scientific. A great many go through the scientific stage and some remain in it permanently.

Of all failures, "flat" or otherwise, the most perfect specimen is that of trying to teach a beginning vocal student a scientific method of tone production. Of all things it is most likely to get him into trouble and least likely to do him any good. It is chief among the things to be avoided. I apprehend this will bring a "rise" from the scientific school, but so be it.

Lack of judgment may usually be traced to the mistake of beginning to teach singing with little musical education and no foundation of general education upon which to build. In such cases a reliable judgment can hardly be expected.

I believe in a trained mind as a basis for a musical education. In mastering the subject of music one needs scholarly habits of mind no less than in the other departments of learning. No musical education is likely to be at all comprehensive without the basis of a good general education.

What of the cure? We stop the effect by removing the cause; we change the effect by changing the cause. In this case we remove the cause by better preparation, both in music and in general knowledge. The rebuilding of voices will diminish as the grade of teaching improves. This improvement is going steadily on, but if a method of sensitizing the individual conscience could be discovered, it would be greatly accelerated.

Goethe said: "Let not a day pass, if possible, without having heard some fine music. Read a noble poem, or see a beautiful picture."

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Editor for July, HAMILTON MACDOUGALL

THE PEDAL ORGAN.

WE are without authentic information as to the first introduction of pedals in the organ; there is some reason, however, for believing that they were in use prior to 1495, and that they pulled down the lower keys of the manual. We know how old the use of a sustained, low-pitched tone for a drone effect is; even now we value very highly precisely the same effect, and we call it "pedal-point." When the pedal organ began to have its own pipes it was still restricted in compass, so that for a long time it extended over no more than an octave. So long as an occasional sustained tone or, at the most, a passage of two or three notes in a measure was all that was required of this department of the organ, the pedal of an octave's compass sufficed.

By the middle of the seventeenth century (J. S. Bach was born in 1685) the compositions of the great Danish and German organists began to emphasize the pedal part. From the beginning of the eighteenth century the German builders paid great attention to the pedal organ, sometimes apportioning as many as one-third of the total number of stops to the pedal, seldom less than one-fifth. As early as 1673 the Germans used a pedal board of twenty-seven notes, C, C, C to D. England was much later in using the pedals; tradition asserts that Snetzler, about 1785, was the first builder to add the pedal clavier to the English organ. In the extension of the compass of the pedals to 30 notes, C, C, C to F, England is well to the fore. According to Audsley ("The Art of Organ Building," Vol. 1), "England led the way in this important matter; in Germany, that land of pedal renown, very few instruments have pedal clavier of this compass; indeed, the upward limit at D was fixed by German authorities in 1877 as the correct one. A striking example of this is the large organ in the Cathedral of Ulm, 102 speaking stops and two pedal clavier running to D only." Thirty years ago, in the United States, only the most important organs had the 30-note pedal; this is now the normal compass, although there is a tendency in Germany, England, France and the United States to make G the highest note.

When, in 1895, I designed the organ for Harvard Church, Brookline, Mass., I considered for some time whether I would have a concave-radiating pedal board instead of the straight board in common use in the United States. In England Willis had long been putting in the concave-radiating pedal board, and the English organists felt very sure that it was the only scientifically correct one. Mr. B. J. Lang, of Boston, had used one in his organ for a while, and no doubt there were sporadic American instances here and there; but on the whole American organists knew little and cared little about the concave-radiating board. Many of our musicians—the large ma-

jority, in fact—had been educated in Germany and had no sympathy with England, which they considered an unmusical country. We had never been visited by a first-class English virtuoso. About fifteen years ago, however—maybe no more than ten—at an organists' dinner in New York City Mr. E. H. Lemare, the English virtuoso who had toured the United States with success, made a speech urging the merits of the English board and the necessity for its adoption in America. That speech had a great effect, and our American builders are now placing the concave-radiating board (American Guild of Organists or the Willis type) in a great many organs. Many American organists on the question of "straight" versus "concave-radiating" pedal board have taken a violent right-about-face, very much to my amusement. When I was considering the concave-radiating board for Harvard Church, my Boston friends and the organ builders argued (with an air of "answer this if you can!"): "If you make the pedals concave and radiating, why don't you make the manuals the same way?" The new board has proved its worth.

PEDAL PLAYING.

Pedal playing by itself is much less difficult than one would imagine; one can soon learn to play pedal passages of considerable difficulty without undue mental or physical exertion. A pianist, for example, who sits down for the first time on the organ bench and takes a look at the pedals will be able to play passages involving alternate toes right away. But if he be asked to play in good tempo the following very simple exercise for pedals and left hand he will make a mess of it even after many trials:



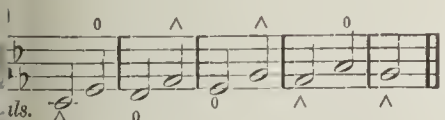
note how much superior the pedal—by alternate toes is over other pedals.

The next organ teacher of mine was a concert player; he did two things for me. He taught me to sit off the stool so that my legs were not hampered in going from top to bottom of the keyboard, and he taught me to use my feet more freely. He showed me that the right foot could legitimately play more than two notes in succession; that in the upper part of the pedal board is right-foot territory with the left as helper; that the lower half is left-foot territory with the right foot as helper. This can be carried to extremes (as in the "one-legged organist") but there is much truth in it nevertheless.

My next teacher, also a concert player, gave me a valuable idea that has been found developed in a pamphlet by Arthur Page. It can be illustrated



us look at the motions each foot makes when the system of alternate toes is used. To play F the left foot moves from E flat to the right and back two or three inches; to get it moves to the right without an intentional backward or forward movement; to get to A flat it moves to the left and, in addition, moves forward or three inches; to get to B flat it moves to the right. The right foot may be analyzed in the same way, it will be noted that the toes of the foot describe a zigzag; this backward and forward motion is a "lost" motion—if we can eliminate it we shall have a better pedaling. Try the passage with another pedaling.



In this pedaling there is no backward or forward motion of either foot, the toes of each foot move in a straight line. The principle on which this pedaling is based is that the notes are considered by twos, in pairs, instead of as isolated notes. A full discussion of this will be found in Dr. Pearce's *Organ Playing*.

PEDALS IN SERVICE PLAYING.

I have alluded several times to the organist who is forced by circumstances to play the church organ and who wishes to make his playing better. An organ player will, if he put himself through the discipline suggested in *Pedal Playing*, be able to use pedals with correctness and a certain fluency. If he has not done this he will be inclined to leave out the pedals wherever he can. On the other hand the well-schooled player who has had the classical repertoire will probably go to the other extreme and use the pedals in every bit of music coming from his instrument. We may ask, What is the guiding principle?

It is this: The pedal is color, pedal color; when you wish to emphasize the idea of foundation, of solemnity, use the pedal; when you wish to emphasize lightness, delicacy, leave the pedal unless you have just those qualities in your pedal stops. Just because the pedal is color you must do without it in order that it may seem when it comes back. If every time it was red there'd be no red. Do

not use the pedal all through your hymns; leave it out a phrase here and there; leave it out a whole stanza now and again. In accompanying voices use the pedal sparingly; it is color. A single pedal note used at the right place in an accompaniment will have a wonderful effect, whereas used throughout, the pedal would have been a booming nuisance.

THE INFLUENCE OF THE CHURCH ORGANIST.

BY HENRY T. GILBERTHORPE, F.R.C.O.

[It does no organist harm to be reminded occasionally of his duties and of the ideals that support them.]

THE object of this article is to show the opportunities which are open to all organists, irrespective of position or of musical experience or ability, of doing good through the force of example and character. We hear and read a lot about the fact that we must "uphold the dignity of the organist's profession." Well, that is quite right; but it has sometimes struck me that occasionally we attempt to uphold our dignity in a wrong way. Even the most humble minded man has his moments of conceit and suffers from what is commonly termed "swollen head;" and it is at these times, when we fondly imagine that we are asserting our dignity, that in reality we are doing just the reverse. The moral is, then, that the organist who can always preserve a calm demeanor and can outwardly show a calm temper, no matter what his inmost thoughts may be, is the man who best upholds the dignity of his profession. The man who can do this is the man who is always reverent in his church work, and he who is always dignified and reverent is the man who makes the most of his undoubtedly great opportunities for influencing for good those amongst whom he works.

Turning now to the actual work of the organist, we can see that we have endless opportunities for exerting a good influence by quiet, unostentatious acts which will probably pass unnoticed by the ordinary member of the congregation. There are few of us, I think, who have not been, at one time or other, annoyed by some mistake made by some member of the choir. We may have had it in our power and in our mind to "show up" the offender, and may have forthwith done so by our playing in some way. Again, it is not an uncommon occurrence for our instruments to give trouble at unexpected and awkward moments. When any of these things occur we should try to keep them in the background, so that they may not be the means of disturbing others. I have known organists with bad instruments deliberately bring a cipher into prominence so that the members of the congregation should hear how badly the organ needed rebuilding. No doubt these temptations are sometimes very great; but, if we yield to them, the dignity of the service in which we are taking part is marred. I fear, however, that we have all offended in some of these directions at some time; I confess that I have done so. Well, on those occasions we missed the opportunity for doing good, because the incidents were bound to have been noticed by someone in the congregation and to have disturbed his participation in the worship at that point and perhaps for the remainder of the service. Surely we should do our best to gloss over these

occurrences. Such a course is far more conducive to reverence and the incidents are far more likely to pass unnoticed by the worshipers.

Touching upon the subject of accompaniments, I need hardly say that "word painting" should be avoided; it is not necessary for the organ to bring before the notice of the congregation the actual sounds of the "birds singing amongst the branches" or the "lions roaring after their prey." On the other hand, do not let the accompaniments be too "tame" and lifeless. Remember that the organ has to lead and support the congregation in those portions of the service in which it is the people's privilege and right to join. The organist has, by his playing, to invite and, if possible, to force the people into taking their proper part in the service. Congregational singing is a vexed question, I know; but church organists should remember the influence which the hearty participation in the singing of, say, a well-known hymn has upon the average church-goer, and they should strive to carry forward the "ministry of music" in this way.

The task of finding appropriate voluntaries for all times is often one of some difficulty; though the organist who can extemporize well can always retain and emphasize the spirit of the service and season. Dr. C. W. Pearce's *Organist's Directory* gives a list of suitable voluntaries for every Sunday and special occasion throughout the Church's year; it is a very useful book generally. The voluntaries should be regarded as an integral part of the service and every care should be taken over their selection and preparation.

In conclusion, I may say that some twenty years ago I saw in a music shop in a midland town a large Alexandre harmonium which had been brought in from some village church to be repaired. Attached to the music desk was a verse enclosed in a small glazed frame. I do not know if that verse is good poetry or not; but, if we had it attached to the desks of our organs, it would serve to remind us of our opportunities for influencing others. It ran as follows:

Within my fibres may be found
Sweet psalm and hymn of solemn sound;
Now with your fingers thus proclaim
Salvation through the Saviour's name.

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SOME MISTAKES.

[An anonymous writer in *Musical Opinion* has been pointing out some errors in rather a "grouty" fashion; but very likely his criticisms are just.]

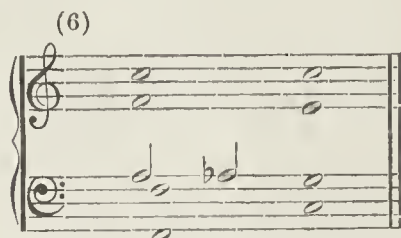
I HAVE lately had staying with me a friend who is an excellent musician, being especially keen on organ and church music. He has been running round the churches and favoring me with criticisms. Some of them I disregard as carping; but many of his strictures I am bound to admit are deserved. He complained first of the habit that so many of us have of filling up chords, seeming to be not content (as Sir Walter Parratt recently pointed out) unless we have down five notes with each hand and also double pedal.

Here is a good (or bad) example. The fine Palestrina tune to "The Strife is O'er" is, as you know, composed entirely of common chords; and all, by the way (with the exception of the first chord of the Alleluia at the end), of chords in root position. My friend felt inclined to rush from the church when the Alleluia was played thus:



Was ever a dominant seventh so much out of place?

There are organists who cannot play even a tonic and dominant Amen without dragging in the seventh. And do not we all suffer tortures from the miscreant who "improves" all plagal cadences, thus:



In regard to tampering with the composer's text, my friend thought that the climax was reached when an organist accompanying *O Rest in the Lord* introduced some florid flute passages of his own! This was at a recital given, appropriately enough, in the chapel of a lunatic asylum!

Again, my critic fell foul of (a) the organists who start everything with a bass note or (worse still) with a treble note; (b) those who hold on a pedal note at the end of everything; (c) those who during a prayer, make shots with a soft stop to find out what note the officiant is intoning on (why do not organists keep a tuning fork at the console for emergencies of this sort?); (d) those who keep the pedals going the whole time; and (e) those who always have swell reeds coupled to great and never give the great a chance alone. Finally, he opined that the organ is used far too much. Organists do not seem to realize the relief gained by a few unaccompanied verses; they go pounding away, pedals booming and doubles growling through responses, amens, hymns and psalms, even the walk to the lectern and the pulpit being accompanied. Why not some soft chords during the lessons?

A HOME-MADE PIPE ORGAN BUILT BY A LABORER.

AN English musician, Mr. Ben Phillips, tells in the *London Musical Times* of a unique pipe organ built under the most adverse circumstances by a day laborer in England. His description follows:

Deep in the wilds of Worcestershire, ten miles from "everywhere," lies the peaceful village of Dormstone, approached by winding lanes through avenues of trees, past picturesque farmhouses with curious old dovecotes. In journeying to one of these farmhouses for a holiday I heard of the home-made organ about to be described.

I found the "organ builder" in his garden planting cabbage seed. He is a typical country laborer, his short, thick-set figure being much bent by years of toil. After I had explained my mission, William Simmons—that is his name—asked me into his cottage to see and examine his wonderful organ. I did not know that the organ I was about to see was a pipe organ, so imagine my surprise when I saw a great collection of pipes reaching to the ceiling of the cottage!

"How ever did you make this?" I asked.

"With a shut-knife, old razor, an' a saw," was the justly proud reply.

"I suppose you were a long time making it?" I queried.

"Yes," replied the old man; "above twenty years. I had to do it at odd times after my day's work."

The case of the organ is 7 feet high by 5 feet 6 inches wide, and is made of oak and deal. It is stained and varnished. The "fretwork" front—I say "fretwork" because the laths are full of small round holes (these holes were marked out by drawing a pencil around a halfpenny)—is made in small sections, and can be removed when a greater volume of sound is required.

The organ has one manual, the compass of which is about four and a quarter octaves (C to E). The keys are made of polished boxwood. There are 309 square wood pipes, which provide five different qualities of tone. Five stops are placed at the left side of the organ. Commencing from the lowest there is the Open Diapason. Next comes the Stopped Diapason. The first nine semitones of the bottom octave run on the same pipes as the Open Diapason, so that forty-four pipes are given to this stop instead of fifty-three. Next comes the Principal. These are stopped pipes throughout.

After my examination of the organ the clever old man turned to me and said: "I knows yer plays, and I should loike to 'ear yer get some music out of 'im." I explained that the violin was my instrument and that the organ was secondary; but the "organ-builder" insisted upon my playing "something." I sat upon the stool, and immediately Mrs. Simmons was called to "blow," the old man remarking: "This is one of the 'we' uns. Yer 'as to say 'we' when yer talk o' playing this 'ere organ." I had been improvising upon the instrument for a few minutes when the old man, who was standing in the doorway of the cottage, shouted: "Master Phillips, let's 'ave summat big." I at once commenced playing a prelude and fugue of Bach's, at the conclusion of which Mr. Simmons came to the stool, placed his hand upon my shoulder, and with his eyes sparkling with pride, said: "Master Phillips, yo've got a lot o' music out on 'im, but ther's sich a lot left in 'im yet."

I then turned my attention to maker of this wonderful instrument and from questions put I found William Simmons was sixty-five years old. He had little or no education and commenced work on a farm at age of seven, earning three-halfpence a day. Four years later he started a roadmaker.

He persevered with music "on his own account," and held several positions as organist. He was organist at different parish churches in his neighborhood for over sixteen years. During this time Mr. Simmons only missed three services, and those through illness. The church is three miles from his cottage, and after walking to from the church twice a week the organist received the handsome sum of £6 per year.

Mr. Simmons has not only succeeded in playing and building an organ, he is the composer of not a few church and hymn-tunes.

TO CHOIR MEMBERS.

Do not try to be unduly conspicuous but rather contribute your part to a pleasing whole.

When rehearsal is over, do not let your music lying on the seat, or mix it with some other music. The leader, whoever takes charge of it will appreciate your handing the copies to him.

Be sure to be out on Sunday.

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Department for Violinists

Edited by ROBERT BRAINE

SUCCESS AS A VIOLINIST.

MISS POWELL, the eminent American violinist, recently contributed an article on the elements of success of a violinistic career to *The Delineator*, which sets forth so clearly who should choose violin as a profession, and the sacrifices that must be made to attain a successful success, that we are reprinting it here by permission. Few violinists are better fitted to speak on this subject than Miss Powell, who as a child, from her early American training, was sent to Europe for study with world-famous teachers. Following a successful *début* at the close of her student days, Miss Powell has made her name known in every art center of Europe and America, and at the present time stands at the top of her profession.

STANDARDS OF SUCCESS.

In her preface Miss Powell suggests a clear understanding of the standard which success as a violinist is to be measured. She says: "One violinist may consider his career a failure if he falls short of the virtuoso estate. Another may be well content if he has a comfortable living with his instrument. With one the standard may be artistic achievement; with another, a financial result.

To live in America, and the American mind is essentially practical. The idea of developing a talent for the sake of the race does not appeal to the American mind in its present state of artistic advancement. Neither has the American parent any inclination to devote his child for an artistic pursuit unless a good living is to be attained thereby. As Americans, therefore, our standard must be the economic one, and the way to win success as a violinist confronts us as a real issue, how to earn a good living with the violin. This is making a commercial pursuit out of an artistic pursuit, I grant you. But, why not? Success methods are necessary to start on its feet. And our wonderful intensely practical country will develop the arts except on a business-like basis.

Fortunately, there is no pursuit so much ignorance and vagueness prevail, considering the essential probabilities of success, as in the most common mistake is the life of a professional musician is not enjoyable. Enjoyable it is to those who love their art for its sake, but easy—never. I work to-day than I did when I was sent in the Leipsic Conservatory. In regard to making a good living with the violin, my answer is an affirmative with one qualification, that one's ambitions are made in accordance with one's talents, and one's circumstances. With this reservation I maintain that the good violinist can make a good income, and I add that the avenues of income are continually widening in this country.

THE LONG, HARD ROAD.

"Beware the long, hard road that lies between gifted youth and the virtuoso estate! I have traveled it. I know every obstacle. For every step forward I have paid heavy toll. Let me reckon the cost for you in time, money, mental wear and tear and physical stress, and put the matter squarely before you, pupil or parent—to decide whether the prize is worth the struggle.

"Let me ask you a few questions:

"Have you real talent? Have you strength of character, endless patience, courage, stamina? Have you good nerves and a strong physique? Have you a parent or some other relative willing to sacrifice everything else in life to look after you during your period of preparation? Have you money to keep you going until you are done with teachers, and then more money to launch your career?

A LOTTERY TICKET.

"You will have need of all these along the road to fame, and when you come to the end of the journey the reward is by no means in sight. You are in the position of a man who has toiled and slaved, stripped himself, his family, his friends—for what? A ticket in a lottery. After you have spent your youth in the sweatshop of art, you are quite likely to be snubbed by the public. Your technic may be flawless, your artistic development wonderful, but if you lack that indefinable personal quality—magnetism—the great public, which is moved most by human qualities, will give you the cold shoulder. And magnetism is something money cannot buy nor any teacher impart.

"The foundation of virtuosity is technic, and the technic of the instrumentalist, like that of the juggler, the acrobat or the dancer, is the result of a process of muscular coordination that must begin almost in infancy. There is little hope in the virtuoso field for the child who is not ready for advanced instruction before he enters his teens. And not all prodigies realize their early promise. Success is as much a question of character as of talent. Precocity is a foe to self-control and leads many to abandon the rigorous self-denial that is inseparable from the virtuoso career.

FAMILY SACRIFICES FOR ART.

"Whether the student is boy or girl, it is absolutely essential that some one watch over him constantly during the years of study. I was twelve when my mother took me abroad to the Leipsic Conservatory. My father was left homeless, wifeless, childless, to work, work, work to send monthly checks across the sea to meet our expenses. After four years we returned, but my mother had to remain with me during my early touring days. My career meant fifteen homeless years for all of us.

"That is only one side of the family sacrifice; the financial phase remains

to be considered. After the years of preliminary training, at least four years of advanced study are necessary. Usually this involves leaving home, and only with the strictest economy can the cost of tuition and the living expenses of the student and his companion be kept down to \$1,500 a year. That is the minimum, mind you. When this interval is over the expensive business of launching the career begins. It is on this point that the most woeful ignorance prevails.

"Granting that the money is available, the point of contact between the young artist and the public is one that requires careful handling. Many who have an adequate technical and artistic equipment fail through a mistaken conception of the concert artist's function. The general public goes to concerts in search of entertainment and not education.

"In the beginning the young artist should strive to make a good impression, and leave his hearers with pleasant recollections. I regret to say, with all admiration for their high ideals and splendid courage, that most of our budding virtuosi start off on the opposite tack. The progress they elect to play for their *débuts* would tax the ripened powers of the most seasoned veterans, and would tire out an assemblage of the most hardened concert-goers. On the other hand, the young virtuoso must remember that bidding for cheap applause is a pitfall wherein may easily lie buried all his youthful ideals, and all chances of ever becoming a real artist.

"Even where success attends the inauguration of a virtuoso career, a living income is hardly possible for two or three years. Meanwhile expenses keep up. In fact, they never end. Mrs. Theodore Thomas was the first to tell me that a great musician needed a wife or a husband, as the case may be, a valet, a secretary and a manager for safe pilotage through the mazes of professional life. Even where the success is lasting, the hard work must go on relentlessly. From the sweatshop of preparation the virtuoso passes on to complete slavery in the house of art. Where one is wholly and sincerely in love with his art there is compensation. But the artist must find his reward elsewhere than in cold cash."

The striking picture which Miss Powell has above drawn of the struggles of the student to obtain a position among the world's notable solo violinists, of course, applies to a much lesser extent in the case of those who are satisfied with the career of a violin teacher or orchestra player. For them a period of European study is not so necessary, and in the case of such students as live in our larger American cities it is not necessary to leave home at all.

ORCHESTRAL SALARIES.

In regard to the incomes of orchestral players, Miss Powell says: "We may safely place the average income of a good orchestral player in the United States at \$2,000 a year. It is not a large amount according to some standards, but it will compare favorably with the average professional income. And the good orchestra player is an artist. In the estimation of thinking musicians he ranks far higher than the mediocre virtuoso, while he performs a far greater service for his art."

Miss Powell expresses surprise that more American music students do not take up the study of wind instruments. Oboe players' services are always at a

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OPERATIC TRANSCRIPTIONS.

In the literature of the violin, transcriptions and other arrangements from the opera form a very large space. Most of the great violinists have left important works of this class. Paganini wrote a fantasia on *Di Tanti Palpiti* by Rossini, which is still heard in concert. This fantasia is being featured in his programs by Kubelik, the great Bohemian violinist, during his present American tour. Some of the world's leading musical critics do not hesitate to pronounce these Paganini operatic fantasias as a sad lot of musical rubbish from a strict standpoint of art, since they consist mainly of one or two themes, which are made the basis of a series of acrobatic variations, exploiting such difficulties as left-hand pizzicato, double harmonics, runs and scales in flageolet tones, extraordinarily difficult passages in up and down staccato bowing, thrown staccato, etc. Be this as it may, however, these compositions "go great" with the public, and as "art follows bread," there will always be violinists to play them.

Another famous Paganini operatic number is the fantasia from *Moise*, by Rossini, with its wonderful work for the G string. Paganini also wrote variations on the theme *Non piu Mesta*.

The great violinist Wieniawski contributed one of the most notable works to the repertoire of the virtuoso violinist in his fantasia on airs from Gounod's *Faust*. Most violinists consider this the finest arrangement of *Faust* for the solo violin ever made. It is a work containing great difficulties and many beauties and is often played in concert by the world's greatest violinists.

Sarasate, the eminent Spanish violinist, has left several beautiful works for the violin on operatic themes. His *Faust* fantasia is a fine work of art, and immensely popular. Only second to this in popularity, and equal in point of merit, is his fantasia from *Carmen*. These works are both difficult and only intended for artists. Other works by Sarasate for the violin are fantasias and arrangements from *Mireille*, by Gounod; *Romeo and Juliet*, by Gounod; *Zampa*, by Hérold; *Romance and Gavotte* from *Mignon*, by Thomas, and *Der Freischuetz*, by Weber.

Wilhelmj, the great German violinist, is the author of several transcriptions for violin and piano from Wagner's operas, the best of which are the *Prize Song* from *Die Meistersinger* and the paraphrases from *Parsifal* and *Siegfried*. These pieces are admirable works, and while they are played frequently by good artists, they are not beyond the reach of advanced pupils of talent. The *Prize Song* is about the fifth grade in difficulty and is the most popular of the series.

Ernst, another famous violinist, is known to all violin lovers as the author of the *Otello* fantasia, from Rossini's opera of that name. The composer used the March and Romance from the opera as a basis for his work, which is in brilliant style, and forms an admirable concert number. It is played by the best artists. Ernst also wrote fantasias on airs from *Il Pirata*, and *Le Prophète*, neither of which is so well known nor as effective as the *Otello* fantasia. Leonard, the well known violinist, made excellent arrangements for the violin from *Lucia di Lammermoor*, *Don Juan* and *Il Trovatore*, which are about the fifth grade in difficulty. Hubay, another great violinist, is known by his fantasia from *Car-*

men, an extremely beautiful and difficult work. Hollander, another violinist of note, has made good arrangements from *Don Juan* and *Freischuetz* which are not difficult. Bazzini, the eminent Italian violinist, has made effective fantasias from *Il Pirata*, *La Sonambula*, *La Traviata* and other operas which are difficult and effective.

Alard, who in his day was one of the best known French violinists, wrote a large number of fantasias from well known operas, chiefly those of the French and Italian schools. These works are cast pretty much in the same mould, and while rarely played in public by the best artists at the present day, have had a great vogue among amateurs and advanced violin students. They grade about fifth and sixth, and contain many effective passages in harmonics, double stopping, left hand pizzicato, etc. Those from *Il Trovatore*, *Faust* and *Romeo and Juliet* are among the most effective, and are heard most frequently in public. Alard also wrote a series of eight fantasias, Op. 39, from various operas, mostly in the first position, and quite easy for teaching purposes.

Besides the above, which are among the best known operatic compositions for advanced violinists and artists, there are thousands of arrangements from all the well known operas, in every conceivable form and of every grade of difficulty. For the student and amateur there is an astonishing wealth of material of an operatic character. Among the well known arrangements are the third and fourth grade fantasias by Singelée which cover all the best known operas, including those as late as *Parsifal* and *Pagliacci*. These works are largely on the same plan of musical architecture, consisting of an introduction, several airs from the opera, one of which has a variation, and a brilliant coda. There are short *tuttis* for the piano. These pieces are intended for students and amateurs of moderate attainments and their pleasing character has made them useful and popular. They can be obtained in many different foreign and American editions.

Dancla's *Six Aires variés*, first series, Op. 89, and second series, Op. 118, mostly on airs from the Italian opera, and about grade three to four, have achieved an enormous popularity. Few, indeed, are the young violinists who have not cut their teeth on the effective miniature solos of the first series. Dancla has also written many other effective solos from various operas for the violin student. There is literally no end to the operatic arrangements for the violin by composers such as Wichtl, Weiss, Fr. Hermann, Th. Hermann and a legion of others. The *Harvest of Flowers*, by Weiss, contains many operatic melodies in the first position.

Let an opera appear in which there is a melody of striking character, and it is at once arranged for the violin and other string instruments, and is soon heard the world over. Witness the immense popularity of the *Misere* from *Il Trovatore*, the *Intermezzo* from *Cavalleria Rusticana*, the *Meditation* from *Thais*, and the *Berceuse* from *Jocelyn*, as they have been arranged as solos for the violin, and also in various forms of ensemble.

To be an artist, to be a composer in the true sense of the word, means "to live within and to strive upward." And it is just this which at the present day is so difficult for the artist to do, just what is made hard for him through the mode of living and through the necessity that it forces upon him of complying with the social obligations of existence. This it is which more than anything else stands in the way of the development of American native art.—*Frederick A. Stock.*

DRAWING TONE.

To learn to "draw tone" in great volume while the bow is moving slowly is very difficult, but it must be mastered before good cantabile playing can be done.

The vocalist has the same problem the violinist—to contend with in managing his breath. Watch the distressing gyrations of the inexperienced singer who does not understand phrasing, the proper places to breathe, breath control, etc. In the same way the violinist's bow gets "out of breath" when he does not understand bowing or when his right arm and wrist have not been sufficiently trained to produce a full tone of good quality in any bow division.

After the student has acquired facility in playing in every division of the bow and has learned to draw a full tone with slow bowing when required, he has the materials at hand to do artistic work. Attending good concerts, listening to eminent violinists, studying under good teachers, and the raising of the student's general musical status will do wonders in enabling him to overcome the shortcomings mentioned above. By the study of phrasing, by playing music of the best character, which has been edited by violinists high in the profession, and by a large experience in the musical world, one gradually gains the knowledge that will enable him to play any given passage so as to bring out the composer's idea. As Joachim said: "The violinist should earnestly strive to acquire a technique which will enable him to present the musical idea, freed from the slackness of one-sided fiddler habits."

OUTDOOR LIFE

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"I doctored steadily and took almost everything I could get for my stomach in the way of medicine, but if I got better it only lasted a little while and was almost a walking skeleton.

"One day I read an ad. for Postum and told my wife I would try it, as to the following facts I will make affidavit before any judge:

"I quit coffee entirely and took Postum in its place. I have regained my health entirely and can eat anything that is cooked to eat. I increased in weight until now I weigh more than I ever did. I have not taken any medicine for my stomach since began using Postum.

"My family would stick to coffee first, but they saw the effects it did on me and when they were feeling better they began to use Postum, one by one, until now we all use Postum. Name given by Postum Co., Battle Creek, Mich.

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Some Important Questions Answered

A Page of Vital Interest to all Violinists

G. D.—Some of the patent pegs on the set—not the ones with heavy metal cogs, which should never be used—seem to work well, and are used by some violinists. Great trouble with all these patent pegs is that they are liable to get out of order at the critical moment, and make it impossible to tune the violin. All the best violinists use the ordinary ebony or boxwood pegs, which, however, are adjusted by expert workmen, so that the peg fits the hole perfectly exactness. With the use of a soap and chalk occasionally, these will give perfect service, and patent pegs are not necessary. The patent pegs, which turn very easily and do not slip, are useful in the case of children, whose fingers are too small to manipulate ordinary

O. K.—The best artists do not use the Berlioz concertos for public performance at the present day, although they are very popular with students, amateurs, and with professionals, who are unable to master greater concertos. As you say, De Bériot's *Scène de Ballet* has achieved immense popularity with violinists and audiences, but artists like Kreisler or Paganini do not include it in their repertoire. Pieces are left for students and lesser artists.

E. C. S.—The fact that your violin is a Stradivarius label, also, that you are of your own personal knowledge, that it is fifty years old, and that you have an offer of \$2,000, are no indications whatsoever that it is a genuine instrument. There are many imitation Strads which are seventy and one hundred years old and even older. Imitation labels can be bought by anybody and stuck into any violin. Your only course is to submit the violin to an expert for an opinion.

S. R.—Every large European city contains a number of eminent violin teachers. Among the greatest are Otokar Sevcik, Vienna; Leopold Auer, St. Petersburg; Cesarson, Brussels; Carl Fleisch, Berlin. Papius, whom you mention, may not be as one of the world's greatest violinists, but his reputation, notwithstanding, is excellent. He teaches in London, and is a composer of many good violin compositions. He is an Italian.

G. (1).—In position work on the violin, and most frequently, although not always, by positions of even or odd numbers, commencing a scale on the E string, the order of positions would be 1, 3, 5, 7, commencing in the second position it would be 2, 4, 6, 8, etc. (2.) There are exercises and études designed to be played in one of the higher positions without change of position throughout, but it is rare to find a solo piece in which only one higher position is used. Most solo concerted pieces for the violin require constant changes of position, either to simulate the execution or to help the expression. The music is carefully marked, the hands are in position where a fingering belonging to a new position is met with, and remains in that position until a new fingering indicates a fresh change.

ere the fingering is not marked the changes of position are left to the judgment of the violinist. Great experience, skill and are involved in fingering a violin concert and indicating the various changes of position.

W.—If you have not studied the *Etudes* you should master them thoroughly by all means. Follow these by the *Etudes* of Fiorillo and Kodé. You would get technical good by daily practice of Plick's "Scale Studies" and of Parts 2 of Sevcik's "School of Violin Technics."

3.—The imitation of an organ you write alone by taking the screw entirely out of the bow and then passing the body of the violin over the stick of the bow and the hair. The organ and stick are held together by the hand while bowing. The curved position of the hand assumes on the strings when used in this way makes it possible to play all four strings simultaneously, thus giving an organ effect.

Such things as this come under the category of tricks, and no true violinist would use them either in public or private. If your livelihood depends on performing, calling for tricks of this description, you might find much that would assist you in the work called *The Wizard Violinist*, which contains descriptions of a large number of violin effects of the "trick" description.

The capabilities of the violin are so great, and its variety of tone effects so subtle that a vast number of sounds can be imitated, such as the bag-pipe, hurdy-bird calls of all descriptions, organ, harp, grunting of pigs, guitar, and an endless number of others. If you are not able to do this kind of thing for a living, at best let it alone, as it lowers you in the estimation of every musician and also of intelligent musical people.

T. H. Y.—The Chinese violin has but one string and there is no fingerboard. It looks a good deal like a croquet mallet, and is usually covered with snake-skin. It is played with a bow, and the Chinese fiddler runs his finger up and down the string, producing a series of shrieks, suggestive of a cat in mortal agony, and without rhyme or reason to Occidental ears. The Chinese violin is always in evidence in the orchestras at Chinese theatres. You can buy one in Mott Street, New York, for a couple of dollars.

R. McA.—Several good concert pieces of about the grade you mention are: *Faust Fantasy*, by Alard; *Seventh Concerto*, by De Bériot; *Obertasse Mazurka*, by Wieniawski; *Sohn der Haide*, by Keler Bela; *Sixth Air Varié*, by De Bériot; *Romance*, by Svendsen; *Preislied*, from *Die Meistersinger* (Wagner-Wilhelm); *Kutawick*, by Wieniawski.

Sr. M. L.—I think it is better to use the chin rest with all pupils. Whether any further aid is needed in holding the violin depends very much on the build of the pupil. The majority of pupils find a pad made of velvet, and filled with cotton, a great assistance. In the case of a male pupil the pad is placed under the coat, against the shoulder; in the case of a lady the pad can be pinned to the dress, or can be fitted with strings at the corners and tied under the chin rest, or worn around the neck. There are patented rests attached to the chin rest with a steel spring, but most teachers prefer the velvet pad, as affording a more solid rest for the violin.

E. B.—The Klotz family of violin makers of the Mittenwald had many representatives. Joseph Klotz, Sr., was one of the most skillful makers of the family, and if your violin is a good specimen of his workmanship, and is in good preservation, it should be a good instrument. Of course, the Klotz violins do not compare with those of the Cremona, and other noted Italian makers, nor with those of the best makers of the French school. However, they are in good demand, and have, as a rule, an excellent tone.

W. M.—You will find *Etude No. 33* in the third book of Kayser's *Etudes Op. 20*, or the fourth *Etude* in the Kreutzer *Etudes* very good for the study of the staccato, as given in your example. 2—I do not know of any violin concertos as easy as the pieces you mention. Possibly you might master the Concerto No. 1 in A minor, by J. B. Accolay. Hans Sitt has written several excellent concertos (small concertos) which are much in vogue with violin teachers.

A. L. S.—Spohr says of the bridge, "The feet of the bridge must adhere exactly to the arch of the belly, the back edge coming in a straight line with the inner cross cuts (or notches) of the sound holes." 2—The strings of the violin should be approximately 7-16 of an inch from each other on the bridge. 3—The bridge should be cut down at the top so that each string lies at the proper distance from the fingerboard. You had best not try to fit your own bridge. It requires a skilled violin maker to do this properly. 4—I cannot give you any advice as to what size strings would sound best on your violin without having seen the instrument. Every violin is different in this respect.

A. VAN H. M.—In violin music which has been carefully edited and fingered for the use of students, the changes of position are indicated by the finger marks and the words *sul A*, *sul D*, etc., which mean "on the A," "on the D," etc. In a great deal of music, the shifting is left to the player, whose experience tells him where the most effective place to shift would be. To judge by your letter you have never studied the higher positions of the violin. Your only course is to get a good work like Herrman's *Violin School*, Vol. 2d, and study the positions under a good teacher.

S. J. W.—The study of the easiest scales should be taken up very early, as soon as the first elementary fingering has been studied, in fact. They should be played very slowly with single bows at first. As soon as the pupil can play a scale correctly from the music, he should memorize it. 2—Schradieck's scale book is a standard work and can be used for pupils in all stages of advancement. When used for beginners, the first scales should be taken very slowly with single bows, and not slurred, and the easiest scales should be studied first. 3—Harmonics are executed by placing the finger lightly on the string (instead of pressing it down on the fingerboard) at certain equal division points of the string $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, etc. These points are called nodes. A paper on "harmonics" is now in preparation and will soon appear in THE ETUDE violin department.

FIRST DUTY OF THE TEACHER.

THE difficulty of keeping the violin in tune, keeping it properly strung up, and in repair, keeps many persons from attempting to learn to play, and causes many violin students to neglect their daily practice.

Thousands of men waste time and money in barber shops when they would really prefer to shave themselves, simply to escape the bother of keeping a razor in order, and to avoid the preliminary lathering and other preparations for shaving. Inventors and manufacturers of safety razors have reaped a golden harvest in the past few years simply because they made it easier for men to shave themselves.

If a violin could be invented, strong and durable, with strings as lasting, and as little liable to get out of tune as a piano, only requiring tuning once or twice a year, together with a bow which required to be rosined only once a year, and did not have to have the hair tightened every time it was used, the number of violin students would double and treble in a very short space of time, and the popularity of violin playing would grow by leaps and bounds.

SELECTING A TEACHER.

THE matter of selecting a new teacher is one which perplexes many parents and pupils. The right teacher may make a great difference in the progress of the pupil. In a recent talk Mr. Frank Damosch, the well-known educator, gave his opinions upon this subject as follows:

"What should govern the choice of a teacher? The ability of the teacher or school to teach the real thing—music—not merely the parrot-like performance of a few pieces. The private teacher can give some valuable musical instruction at each lesson, in addition to the technical. A good school can, of course, do infinitely more. But it must not be conducted on the lines of a department store, in which the customer buys a good teacher for so much money, or an inferior or poor teacher for so much less.

"It must be conducted like a college in which the student receives instruction in a course which prescribes all the subjects he ought to learn. Nor should the student be allowed to choose his teachers, for it requires expert knowledge to determine what kind of teacher is needed by a student at a given time."

A PNEUMATIC SHOULDER CUSHION.

A PNEUMATIC shoulder cushion for violinists, designed to do away with shoulder pads, has made its appearance in Europe, having been recently invented there and patented in all countries. It is claimed that the new shoulder cushion gives suppleness and can be inflated to serve the requirements of the player. It is claimed also that it "has the inestimable advantage of lessening the vibrations which tire the chest, especially with beginners." The cushion is of convenient size for carrying in the pocket or in the violin case.

It is a little too early as yet to pass on the merits of this invention, but it is said to have achieved a good deal of popularity among European violinists and students.

There is no music in a rest, but there is the making of music in it. In our whole life-melody the music is broken off here and there by "rests," and we foolishly think we have come to the end of the tune.—*Ruskin*.

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The Children's Page

Edited by JO-SHIPLEY WATSON

A VERDI STORY.

"TELL us a story," pleaded Ruth.

"What shall it be about," I asked.

"Oh, about some one big and famous, who wrote music and lived happy ever after."

"But most of them didn't live happily, and nearly all of them had a terribly hard beginning, and some of them a worse ending; and doesn't it seem the strangest thing that the divinest of arts should be beset with so many woes and disappointments, failures and heartaches!" Having delivered this in one long breath, I plunged into:

"Once upon a time, away over in Italy, there was a town called Le Roncole; it was a sleepy little village



CHURCH AT LE RONCOLE, WHERE VERDI, AS A BABY, WAS CONCEALED DURING A RUSSIAN RAID.

in the Duchy of Parma. Of course, being in Italy, it had a Piazza, a church with a tower all covered with red and blue frescoes; tall poplar trees fringed the white roadway that led into the town, and on the day of which I'm telling you a goose girl was standing in the road, leaning upon her stick and watching a rising cloud of dust in the distance. The geese had strayed away and she turned to call them, and when she looked again the cloud was larger. On and on it came, and in it there seemed to be a thousand galloping horsemen. She called again to the frightened geese, but it was so near now that she was swept beneath the horses' feet. On it went into the village of Le Roncole, for they were the Russian Cossacks, the wild and savage soldiers of the Czar, eager for bloodshed and pillage. In the village inn sat a young mother trying to conceal a baby in the folds of her shawl. She was mute as a frightened animal. Her husband was barring the entrance with chairs and tables. The cries became louder, and he turned quickly and said, 'Luigia, run—run—to the church, they've come!' Quietly and resolutely she stole from the inn, crossed the Piazza unobserved, entered the church and climbed the belfry stairs, and up there among the startled pigeons she held the baby close, escaping the murderous Cossacks, and so the greatest Italian composer was saved for the world. This was Guiseppe Verdi, whose one hundredth birthday will be celebrated in October, 1913."

"That's awfully exciting for a little y!" said Edith.

"Indeed it was; but don't you want to know what happened next?" For

answer there was a chorus of shouts, and I went on to:

"After a while, when Guiseppe grew up, his mother noticed that he was quite different from other boys. First of all, he was very obedient and quiet, rather sad, in fact; and she worried because he did not join the noisy sports of the village children. There was only one thing that he really loved, and that was the organ-grinder who visited the town occasionally. Guiseppe could not be kept indoors. When the organ man came to town He followed him from daylight until dark, up and down, and down and up, until his little legs refused to carry him any longer.

"Isn't it strange, now, to think that the tunes from Verdi's operas furnish the organ-grinder men all over the world with half their repertoire!"

"Oh, I know some of them! 'Rigoletto,' 'Il Trovatore' and 'La Traviata.' " And Georgia, who loved hand-organs very devotedly, commenced to hum "Strida la Vampa."

"Guiseppe's father was owner of the inn and of a small shop, where he sold sugar and coffee and wines. Once a week he walked to Busseto with two empty market baskets to buy goods; but one eventful day he started away in a cart. Luigia, all smiles and excitement, waved frantically and threw dozens of flying kisses to the departing Carlo; Guiseppe, clinging to her skirts, begged to go, too. 'No, no; not to-day, caro mio.' The trig little donkey jingled its bells and trotted away quite fast for a donkey, and the neighbors who saw the donkey-cart wondered what Carlo Verdi could be going after.

"About dusk the cart came into sight, and in it was, what do you think—not sacks of sugar or a case of wine—but a spinet! Carlo stood up and whacked the donkey to make him pull, and a dozen boys pushed behind. The spinet made a triumphant entry; not a villager remained indoors. 'What extravagance!' 'A spinet!' 'And Carlo only an innkeeper!' 'For that stupid boy who runs after grind-organs!' And they turned away in disgust, while inside the inn Luigia was laughing and crying at the same time, and hugging Guiseppe as tight as she could. It was a wonderful night, and Guiseppe remembered it all his life, for he kept that little spinet all his life long, and many have seen it at the villa S. Agata, where Verdi lived as an old man.

"So that strangely quiet boy of Carlo Verdi's began to practice, and nobody knows how earnestly he worked, how many tears he shed or how many emotions were stirred into life. At first he was satisfied with the sound of the first five notes of the scale, then he tried to play chords; one day he found the third and fifth in the key of C and he was wild with delight. The next day he had lost them entirely. Disappointed and angry, he seized a hammer and commenced to beat the poor little spinet; his father heard the noise and

rushed in, just in time to save the precious instrument from destruction, and no doubt it was made very clear to Guiseppe that spinets were not responsible for one's stupidity.

"On one of the jacks of that spinet is a quaint inscription made by the man who was called in for the repairs, which, it seems, were done gratis. It says: 'I, Stephen Cavaletti, made these jacks anew, and covered them with leather, and fitted the pedal; and these, together with the jacks, I give gratis, seeing the good disposition of the boy, Guiseppe Verdi, for learning to play the instrument, which is of itself reward enough to me for my trouble.'"

"This seems almost like a prophecy, doesn't it; the boy was not yet seven years old when his father took him to the village organist to have instruction. At the end of the year the kind old fellow said: 'Guiseppe, I can keep you no longer; you know as much as I do, and more.' So he was given the position of organist in the very church



VERDI'S BIRTHPLACE.

that had shielded him from the savage Cossacks. At the same time his father, who believed in a knowledge of the three R's, was sending his son to the school at Busseto. On Sundays and feast days he tramped over to Le Roncole in the small hours of the morning so as to be ready for his duties as organist. Missing the road one dark winter morning, he fell into a canal and would have been drowned had not a peasant woman heard his cries for help. This was the second time the boy had narrowly escaped death.

"Guiseppe Verdi was now a lad of fifteen or more; he had had two years' schooling in the Busseto school; he could read, write and cypher. Signor Barezzi, a merchant of a musical turn of mind, took an interest in the boy and offered him a place in his business.

"Busseto was certainly a music center. There was a Philharmonic Society, of which Barezzi was president; the cathedral organist, Provesi, was its conductor, and many meetings were held at the merchant's house. This was an unusual opportunity for the young man Verdi. Here he met all the local musicians and many visiting artists, and at last, and quite unexpectedly, he had an opportunity of playing the great cathedral organ. Provesi was ill and Verdi played extemporaneously, and so beautifully that the officiating priest asked him whose music he played. The boy answered timidly that he had had no music. 'I was playing just as I felt.' 'Well,' said the priest, who had always wanted Guiseppe to study for the priesthood, 'take my word for it, I may be a fool, but you cannot do better than study music.'

"So Barezzi sent him to Milan; he missed the scholarship at the conservatory, but studied composition, orchestration, harmony, counterpoint and fugue with a well-known composer. He studied Mozart's 'Don Giovanni' continually, so you see when at last he came to take his place in the world

of music he came thoroughly prepared. In later life, when speaking of his friends, he said: 'Practice steadily and perseveringly, until have the mere grammar of you at your finger ends. Study Palestrina and a few of his contemporaries now and then to performance modern operas. Do not neglect literary studies. No composer is his salt who is not at the same a man of wide culture.'

THE ONE-WORD STORY GAME.

THE one-word story game is played out under the trees, and the best fun imaginable if the players are quick and have plenty of wit.

Have them sit in a circle. Organize the story by saying just one word; of course, it must be a music story. His next-door neighbor says the second word, and this continues around the circle. A player who does not think of a word or who gives a word that does not make sense is counted "out."

The funniest part of the game is when only two or three are left in the circle. The winner may be given a prize of a picture postal or a picture sheet music.

"TILL EULENSPIEGEL."

"DON'T composers write about the funniest things!" Maude held up the last Symphony program and commenced to read, "Till Eulenspiegel lustige Streiche nach alter Scherzweise in Rondeauform, für grosses Orchester gesetzt von Richard Strauss."

"Well, for goodness sakes, Maude, what does that mean?" Edith, who knew something of German music but little of the German language, laughed long and loud.

"It means," said Maude, "that Richard Strauss, the most modern of modern orchestral writers, has put the rondo form Till Eulenspiegel's pranks, and set up the whole thing as an orchestra, and I must say it was the most interesting noise I've heard in months."

"But tell me about Till," Edith insisted. "I don't care about Strauss."

"Till wouldn't be Till if it weren't for Strauss, my dear young lady. And Maude prepared to leave the room.

"Oh, I'll be good," cooed Edith, "you'll just tell me the story, or plot, or whatever inspired the music, write such a mess of sound."

"Well, to begin, the name of the queer freak of a fancy piece is Till Eulenspiegel, who is said to have lived in Kneitlingen, near Schöppingen. Whether there ever was such a person or not, there are words in the German language as near like it as two takes 'Eulenspiegelerei,' waggery, 'eulenspiegeln,' to play the waggery, the French have 'espiègle' and 'galerie,' so I believe he must have lived. Anyway, there is said to be a tomb for him in Molln, and the above holds in its hands a little card with a Jack-in-the-box and a basket of little manikins with caps on their heads.

"Till went up and down the street playing all sorts of comical pranks, getting into all kinds of mischief, and perhaps it was the mischief that caused him to be hanged in the end."

"Strauss has certainly made use of Till's freakiness, for there is a patchwork of instruments going on at the same time. If you can imagine all the conceivable freaks of folk-lore and gnomes with a three-

ly to hang them together you get some idea of what I mean podge-podge. Till seems to jump one freak to another as nimbly as a cat, the wood-winds soar upward almost out of sight, and the brasses bray in the most extraordinary manner. Sometimes there is so much going on at once that one wonders if the orchestra has not taken a few minutes off to tune up afresh; you remember it was this particular process that the Shah of Persia liked the best; in fact, the tuning up was the thing which he recognized as

well, if Strauss' *Till Eulenspiegel* exactly pretty music, it is difficult the orchestra is much enlarged, four bassoons, four oboes and flutes, English horn, four clarinets, bass clarinet, contra fagott, four three trombones, three trumpets, besides the full appointment of strings; and the writing is undously difficult, nearly all the requiring special practice before men can play them, and this is aided by many careful rehearsals and separate choirs."

"I should say it wasn't worth double," and Edith yawned openly. "It looks as though he were trying to show off."

"You don't understand at all; it simply shows what resources of brains and effect still exist; why, I can prove that we have no limitations and that nothing is impossible!"

MAKING SCRAP-BOOKS.

MISS MARSH'S such a beautiful time to make scrap-books; seems to me there are pictures to find and more old letters than that mamma wants out of my hands.

Of course, we girls kept scrap-books all winter, and we gave an exhibit of them at the end of the year. Worthingham got the first prize and I got an honorable mention. He marked us on the material and upon our neatness, and just where I failed.

Last year Miss Marsh kept a grab-box. We called it a grab-box, it were pictures of musicians, portraits, pictures of orchestras and singers, and we grabbed for a week. I never will forgive day Ethel got Nordica; I altered until teacher gave me a new one. Heink.

The newest scrap-book is to be for portraits, and we are beginning it tomorrow as a surprise for Miss Marsh when she comes home. We are dividing our orchestra into families of wood-wind, brass and percussion, and I must say we are having a terrible time finding pictures.

Viola gets a 'cello before I do I'll speak to her again! Ethel telephoned yesterday that Abbie had found a 'cello in the last music catalogue and wanted to trade one for my tuba. All the girls are short on brasses. After our assembly is completed we're going to make pictures of old instruments and note at least six pages to spinets and psichords. It seems to be a hobby of Miss Marsh that we girls know the history of the instruments we play.

Viola comes Viola now; I do hope it's not a 'cello, I'd hate to be rude. All the girls are coming over tomorrow; this is our sorting day and now we paste.

MUSIC STORIES OF ALL NATIONS.

(The music stories are acted in costume with the following music, which may be found in THE ETUDE of 1910 and 1911.)

A PART of the room should be divided off as a stage, perhaps by laying a thick heap of evergreens along the floor, and stretching a wreath above and across the ceiling, while others are hung down close to each side, so as to form a frame. Dark green curtains should be hung at the back of the stage, with evergreen bushes and flowers as a background. Flags of all nations may be used in the decorations.

Enter class dressed in Scotch, English, German, Austrian, Spanish, Italian, Mexican, Russian, Norwegian, Hungarian and Oriental costume. There should be two in American Indian and in Colonial dress. Class marches in to *Morris Dance*, Atherton (ETUDE, Feb., 1910).

AMERICAN.

1. SONG, *Honey Chile*, Adams (ETUDE, Nov., 1910).

2. PIANO, *Virginia Dance*, Atherton (ETUDE, Oct., 1910).

3. PIANO, *Indian War Dance*, Brown-off (ETUDE, July., 1910).

4. SONG, *Sleep Honey Sleep*, Pierson (ETUDE, Oct., 1910).

SCOTCH AND ENGLISH.

5. PIANO, *Highland Lullaby*, Burdett (ETUDE, Jan., 1910).

6. SONG, *The Vicar of Bray*, 17th Century (ETUDE, Dec., 1910).

GERMAN.

7. PIANO, *Lieber Augustin*, Bisping (ETUDE, Nov., 1910).

8. DUET, *Germany*, Moszkowsky (ETUDE, May, 1910).

AUSTRIAN AND ITALIAN.

9. PIANO, *Souvenir de Vienna*, Lack (ETUDE, Feb., 1911).

10. PIANO, *Sur Capri*, Horvath (ETUDE, Nov., 1910).

SPANISH AND MEXICAN.

11. VIOLIN, *Gay Senoritas*, Atherton (ETUDE, Dec., 1910).

12. PIANO, *Tambourin*, Petrie (ETUDE, Nov., 1910).

RUSSIAN AND NORWEGIAN.

13. DUET, *March Russe*, Ganne (ETUDE, Nov., 1910).

14. PIANO, *Huldreslaat*, Grondahl (ETUDE, May, 1910).

HUNGARIAN AND ORIENTAL.

15. PIANO, *National Dance*, Horvath (ETUDE, Aug., 1910).

16. PIANO, *Oriental Patrol*, Lindsay (ETUDE, April, 1911).

PLAYING ADDED LINES AND SPACES.

THE players should be seated in a circle. One of the number calls out, "Treble, second line below," and, throwing a knotted handkerchief or rubber ball at some one, begins to count ten. The player who receives the ball must give the right letter for the added line or space before the ten counts are up, or he pays a forfeit. The one who pays the greatest number of forfeits must recite all the major scales backward or lose his place in the circle.

WHO ARE THEY?

Nsurebitten.
Phinco.
Novtheeben.
Ndosemshelm.
Azomrt.
Habc.
Dynah.
Nalehd.
Tscherub.
Nsachnum.

The above letters, correctly arranged, will spell the names of ten famous composers.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

About Returning Music and Settlement of Accounts.

We mentioned in the Publisher's Notes of the June issue of THE ETUDE that we expect at least one complete settlement of all accounts during each year. This means the return of all unsold and unused On Sale music at the end of the teaching season in June or July, and payment for the music disposed of or used from On Sale stock, together with any amount due for monthly charges, before the new season opens in September.

Explicit directions for the return of On Sale packages were also sent to all of our patrons with their June 1st statements.

There is one exception that we make to the one settlement, however, which is: If your present selection consists of music sent you during the season just past (that is, since June 1, 1911,) we do not require any returns to be made if the music is of such character as to be useful to you during the next season. In such case you can (by writing us for conditions) arrange to keep such selections for another season, thus saving transportation charges two ways. You can order supplementary packages at any time during the season as you require to freshen your stock. Early attention to the matter of settlement of last season's accounts is especially requested of all our patrons who have not yet arranged it. It is also important that you bear in mind to always put your name and address on packages returned. This is absolutely necessary to insure prompt credit and adjustment of your account.

Summer New Music.

Large numbers of teachers continue their work during the summer and for their convenience we continue the sending out of our novelties, our new music during the summer months of June, July and August. A postal card will bring a summer package of 10 pieces each month of either piano or vocal, or both. The discounts on our own publications are large, the same on selections of music as on regular orders. Any of this new music that has not been used is returnable.

Make Your Order for Your Next Year's General Supply as Early During the Summer as Possible.

The great majority of music schools and teachers of the country deal with this house because of the exceptional advantages and conveniences that they receive. From September 1st to the 10th we receive a great number of stock orders. Thousands of teachers and schools are starting; they all want their music at the same moment. Before the school closes or during the summer vacation let us have an order that will satisfy opening demands, and a second selection, if found necessary, can then be made up for more particular needs a little later as the season advances.

Tell us when this package is needed and it will be sent at that time. The congestion here will be helped and there will be much greater satisfaction to both parties, and, besides all of that, we will make the shipment by freight to some central point and from there only the patron

will be asked to pay the transportation charges. We will pay it to the central point.

Summer Early Closing.

It is most surprising the distance that a mail order house can cover in 24 hours. We have known of many cases where one of our self-addressed postal cards placed in the postoffice or letter box brings the music before the next night and in a great many cases long before it would have been purchased if bought in one's own town.

The closing hours of a mail order house are therefore important not only to the house itself, but to its patrons, and according to the usual custom this house will close during July and August at five P. M. and on Saturdays at one P. M. If it is possible to gauge the sending of orders so that no delay will be occasioned the favor will be appreciated. If a slight delay does occur we would ask forbearance for the hot summer months.

Three Combination Offers on the Special Advance of Publication Offers Contained on This Page.

Our advance of publication prices are about the cost of manufacture. This original plan has proven one of assistance to the teacher because of the value of the works and the lowness of the price and of assistance to the house because of the introduction that it gives to a new work. The prices go to the regular price the moment the work appears on the market. The following is a list of these special offers contained in this issue:

1. The Virtuoso Pianist, by C. L. Hanon.
2. New Beginner's Method for the Pianoforte.
3. Operatic Album for the Pianoforte.
4. First and Second Grade Study Pieces. E. Parlow.
5. Ten Duets for Teacher and Pupil.
6. The Pennant. An Operetta.
7. Twenty Elementary and Progressive Vocalises for Medium Voice. By S. Marchesi.
8. Mastering the Scales and Arpeggios.
9. New Gradus Ad Parnassum for the Pianoforte.
10. New Parlor Album.
11. Technical Exercises in a Musical Setting.
12. Echoes from Childhood.
13. The Fairy Shoemaker. School Operetta.
14. New Anthem Book.
15. Fifteen Studies in Style and Expression.

Our first Extraordinary Offer on the above list of works, "A," is on numbers one to seven, a value of not less than \$5.75; we will send one each for \$1.65, postpaid, if cash is sent with the order.

Our Extraordinary Offer "B" is on offers eight to fifteen, eight volumes, which will also retail for not less than \$5.75, and our cash price is the same, \$1.65, postpaid.

Our last Extraordinary Offer "C" is on the complete list mentioned above, numbers one to fifteen, value, \$11.50, all sent postpaid as they appear for \$3.10, cash with the order.

These combination prices are below the

low special advance price on each work. Some of the works will appear during July, some during August, and all within three months.

Musician's Business Manual. Well, how did your season come out? Was there a generous balance of profit on your books or was there a narrow margin that made you scratch your head and wonder whether it was all worth while. Perhaps you do not keep any books at all. Perhaps you have always thought that music was one of those things which would "conduct itself;" that did not demand any business regulation. If that is so, it is time that you secured Mr. Bender's excellent work, *The Musician's Business Manual*. The main object of this book is to show the teacher how to dispose of his commodity in the most economical and profit-bringing manner. Some musicians arch their eye-brows and solemnly announce that "music is an art and not a business." That is very true, but there is a business side to all art, and all cant falls before the fact that bills have to be paid and the where-withal earned to pay them. Every phase of musical advertising, collecting accounts, giving successful recitals, etc., is discussed in this book, and numerous cuts and diagrams indicate its particular worth. Now is the time to prepare for next season. Read this book this summer and map out your work next fall accordingly. The price of the book is \$1.00.

Summer History Classes. No work upon musical history has ever met with such an immediate and pronounced popularity as the *Standard History of Music*, by James Francis Cooke. Continued and ever-increasing use points to its practical value even more than do the enthusiastic praise of such eminent musicians as V. de Pachmann, Emil Sauer, I. Philipp, Fannie Bloomfield-Zeisler, Tereso Carreño, Prof. Hermann Ritter, E. M. Bowman, Henry T. Finck, W. H. Sherwood, Louis C. Elson and hundreds of letters from pleased teachers. In another part of THE ETUDE will be found an advertisement showing how a very delightful series of outdoor lessons may be arranged by the use of this book, which any teacher may teach without any previous special preparation. These lessons would cover a period of either eight or four weeks, depending upon the advancement of the pupil, and the history is equally interesting for pupils of twelve years or pupils of sixty. The History Class or History Club should effect a splendid intellectual profit for the pupil and a nice financial profit for the teacher. The price of the history (250 pages, abundant illustrations, self-pronouncing, etc.), stoutly bound in red cloth stamped with gold, is \$1.25, postpaid.

Mastering the Scales and Arpeggios. This new work by James Francis Cooke is now well on the way to publication. What is there new about the scales that demands another book upon the subject? Just this, — a presentation of the material in progressive order with the explanations and suggestions that teachers and students have been longing for for years. Hardly ten teachers in a thousand can teach the scales thoroughly and confidently. Why? Because there is some little link in the pedagogical chain that they have omitted in their work, not because they have not been informed, but because there was no material on the market which made it convenient for the teacher. For instance, scales should really not be taught to an average pupil until everything pertaining to the key signatures has been mastered. The forthcoming book does this not with theory, but with practical

Extraordinary Announcement

THE MID-SUMMER CARNIVAL ETUDE

(The Merry Side of Music)

The Following Distinguished Personages

KAISER WILHELM II	ADMIRAL TOGO
THEODORE ROOSEVELT	GEORGE M. COHAN
ANDREW CARNEGIE	EVA TANGUAY
OSCAR HAMMERSTEIN	HETTY GREEN

and several other equally prominent musicians have faithfully promised not to write a single line for this issue. But we shall have one of the happiest, jolliest ETUDES ever printed.

"The world is a comedy to those who think," said Horace Walpole, and those who are the deepest thinkers see the funniest side of it. For one month we are going to "let up" and show you the comedy in music. No matter how far you go away from a newsstand or a music store on your August vacation, arrange to have the August issue sent to you.

The First Interviews with Beethoven, Haydn and Mozart Secured in a Hundred Years

Especially written by MR. LOUIS C. ELSON

Mr. Elson sailed for the Vienna of 1790 in the International Airship Company's "Polyphonia Limited," on the 36th of last April. We are awaiting his communications from the masters with great eagerness. They will be published in the August issue.

Just the thing to waken up the hottest day in mid-summer

keyboard exercises. By the time the pupil is ready to take up scale fingering he knows everything that ought to be known about tonality and he has learned it in the quickest, simplest and most agreeable manner. This will make all his scale practice twice as pleasurable and twice as rapid. Everything in this new work from cover to cover is productive. There is no waste and everything that ought to be included in the work has been put there. The special introductory price until the date of publication is 30 cents.

Grand Valse de Concert, Op. 88, By Moszkowski. This new concert waltz is expected from Europe in a short time, and all advance orders that we have received for the work will be filled just as soon as the piece arrives. In the June issue of THE ETUDE we published the principal themes of this waltz in the musical pages. From this can be learned the style and difficulty of the composition. The waltz is bound to take rank with one of the best concert numbers of Moszkowski. The advance price is but 40 cents, postpaid. This is considerably below what the composition can be purchased for after it is once on the market.

The special offer will most likely be withdrawn with the next issue.

First and Second Grade Study Pieces for the Pianoforte. The object of this volume is to furnish acceptable recreation material for pupils of the earliest grades, such a volume as may be used to supplement any instruction book or our collection of First and Second Grade Studies. E. Parlow is a composer who has made a specialty of educational music for young players, and he has been very successful in this line of work. His new book contains short, bright and very taking pieces well con-

structed and each bearing a characteristic title. They may be taken up by first grade students and carried along into the second grade.

For introductory purposes we are offering this work at the special advanced price of 20 cents per copy, postpaid, if cash accompanies the order.

New Parlor Album for the Pianoforte. We have always made a specialty of attractive third and fourth grade pieces of popular character and from time to time we have issued collections of such pieces. In response to a general demand we are now about to issue another similar volume containing fresh material all as attractive as it is possible to make them; each piece will be a real gem of its kind.

This volume is now nearly ready, but as we wish it to become known widely we are making our usual introductory offer. The special price will be 20 cents, postpaid, if cash accompanies the order.

Double Notes. This volume is a part of a technical work for the piano by I. Philipp, entitled "New Gradus ad Parnassum." The work is intended for the upper grades of piano technic, and consists of a number of monographs. Each volume contains one subject. This volume will contain simply double notes. There is an advantage which is not fully appreciated in studying a volume which contains only one kind of difficulty. The trouble with most of our study is that we try to cover too many subjects, and do not master any of them. This work holds the pupil down to one subject until it is thoroughly mastered. There have been four or five of these volumes already published, and there are several more to appear.

For introductory purposes we will receive orders for 25 cents, postpaid.

The Pennant. A New Operetta. By Oscar J. Lehrer and Frank M. Colville. This new work is now well advanced in preparation. It had hoped to be out before but we were unavoidably delayed. It is a real operetta, just such a work as a group of lively amateurs, college men and can produce to the best advantage. The music is extremely catchy and the libretto is far above the average as it has been prepared by a practical playwright. The work is not at all difficult to produce. The scenery and properties may be prepared very easily; in fact, the work can be given outdoors if found desirable. For introductory purposes we are continuing the special advance price of 20 cents per copy, postpaid, if cash accompanies the order.

Music for the Reed Organ. In between the seasons when the piano takes its chief place in the teacher's work there arises a very noticeable demand for instruction books and music for the cabinet or reed organ instrument that still retains a large share of its popularity. For the teacher, or student we have a choice variety of pieces, studies and books, specially designed for use on the reed organ, and another page of this issue will be found a large list of these publications.

To teachers we are always glad to supply music, studies, etc., on approval or "Sale" subject to the return of the unsold portion at the close of the teaching season.

Probably, the most successful ever published for the instrument is "Don's Method for Reed Organ" (\$1.00) and there is a splendid demand for "Reed Organ Studies," by the same author. Teachers not already acquainted with these works are invited to send for them for examination. All orders given please pay attention.

The New Beginner's Method. This book is approaching completion. There are now over 50 pages engraved, and it will appear during the summer months. We owe our subscribers an apology for the long delay in the appearance of this work, and we trust that the merit of the work will in some way compensate for the tardiness of its appearance.

The purpose of this work is to give teachers a new method that contains most advanced ideas along elementary piano instruction. Besides, the material itself will be entirely new. The old methods that have appeared in almost every instruction book have been avoided. Material that has been used has been written and altered to make it suit a particular purpose. The work will be ready in a very short time, and meantime we will receive orders at the same advance price, namely, 20 cents.

Marchesi, Op. 15. This volume of calises will be added to the Presser Collection. The use of this work has made it impossible that it become a part of our catalog. Our edition will be equal in rank with that has heretofore been published. It contains both Italian and English. This edition will be alike attractive to those who have not used the work and to those who have.

Our advance price for this work published will be 25 cents, postpaid. **Anthem Service.** The preparatory work for this work is well advanced. It is the best addition to the series of Anthem Collections, each of which has proven a wonderful success. The new collection will contain some of the best material that we have ever

all bright, fresh and attractive and well within the technical range of average choir, but good enough to be sung by any choir; just such anthems as appeal to the general congregation. This work will surpass all previous efforts along these lines.

In accordance with our usual custom, making a special introductory offer of these anthem collections. We are offering the new book at the special low price of 15 cents per copy, postpaid, or 25 cents.

From Child-Nursery in a New Dress. By Theodore Wilson. This is a remarkable collection of short songs by a promising American composer and conductor. Mr.

has taken the texts of some of the most familiar nursery songs and given artistic musical settings of real value. They are not such songs as will be sung by children, but they are intended to be sung to children by adults, or to be sung by children in recital work. The piano accompaniments are all very interesting and characteristic. This group of songs is issued in a very attractive volume. We are desirous of having this set as well known among vocalists, we are offering the volume for introductory price at an extremely low figure. The advance price is 20 cents per copy, postpaid, if cash accompanies the order.

Lyric Book. This is one of the best known volumes of Grig's Lyric Pieces. It contains such popular songs as "Erotik," "To Springtime," "The Butterfly." Our new edition of this volume is now ready and the special price is hereby withdrawn; but we will send the book for examination to anyone who may be interested.

Technical Exercises. This important new technical work is now well advanced in preparation. It is just such a book as advanced students are looking for. It is regarded as an amplification of technical ideas of Pischner. The technique of musical significance is set out through the various keys in precise and both hands receive equal attention throughout. The central idea is of musicianship as well as technical proficiency at one and the same time. The author is a successful musician and who has made a specialty of this work.

This volume will soon be issued, but for temporary purposes during the current month we will continue the special advance price of 35 cents per copy, postpaid, if cash accompanies the order.

Shoe-School. This work is one of the best of its kind that we have seen. It is very easy of production and it will prove popular both to performers and listeners. Both the music and the lyrics are really high class.

These are truly poetic and the music is being produced by girls and boys or alone. It does not require any special production indoors the scenery, very easy of preparation and it is suitable for outdoor performance. This music will go well with piano accompaniment and it does not require an orchestra.

This work is nearly ready, but we will continue the special offer during the current month. The introductory price is 15 cents per copy, postpaid, if cash accompanies the order.

The Virtuoso Pianist.
By C. L. Hanon.

This work is one that has been used by the best institutions throughout Europe. Our edition will contain the very latest improvements, such as are found in the Russian edition by Safonoff. The work is entirely engraved, and will appear on the market in a very short time. In the meantime our advance price of 40 cents, postpaid, will be in force.

Ten Duets for Teacher and Pupil. By Theodora Dutton.

This novel volume should prove of much interest to teachers making a specialty of elementary work. The pieces are in the form of duets for teacher and pupil and in each case the pupil's part is founded upon a melody of some well-known nursery song. Accompanying the pupil's part the words of the songs are given so that they may be sung as well as played. The teacher's part is very interesting throughout and beautifully harmonized.

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world told concisely, pointedly and justly

At Home.

DR. FRANK DAMBOSCH has resigned from
the conductorship of the Oratorio Society of
New York, owing to pressure of other duties.

CONCERTS in aid of Titanic survivors, and
in memory of the victims of the disaster
continue to be held all over the world.

PREPARATIONS for the Sängerfest in Phila-
delphia are now in progress. There will be
six thousand in the chorus.

AN invention has been made to enable one
to sign eighteen checks at once. Composers
and artists please note.

ERNEST HUTCHINSON has taken a year's
leave of absence from the Peabody Conserva-
tory of Baltimore, and Ludwig Bretlner will
succeed to his position during the interval.

MR. WILLIAM BERWALD'S new overture
Walther was given at the Central New York
Music Festival (Syracuse), and was received
very enthusiastically.

At the Spring Concert of the People's
Choral Union, of Boston, under the able di-
rection of Frederiek W. Wodell, Dvorak's
Stabat Mater and Haydn's *Creation* were given
with great success.

REGINALD DE KOVEN's comedy-opera, *Robin
Hood* has been revived in New York. It is
proving a worthy rival in popularity to Gil-
bert and Sullivan's *Patience*, which has also
been revived.

THE sympathies of ETUDE readers will go
to our well-known contributor, Mr. T. L.
Rickaby, whose sixteen year old daughter
shot herself accidentally, resulting in death a
month ago.

The *Musical Leader*, of Chicago, has pub-
lished an excellent Spring Festival number
(May 16th), giving a fine idea of the sur-
prising musical activity in our country.

THE storehouse in Brooklyn in which the
Aborn Opera Company kept much of their
stage equipment was recently burnt down.
The Aborn Company lost the equipment for
twenty operas, comprising 110 carloads of
scenery and costumes. Most of this was for
comic opera purposes, however.

A SUCCESSOR to Leopold Stokowsky as con-
ductor of the Cincinnati Orchestra has been
found in Dr. Ernst Kunwald, of Berlin. He
declined a flattering offer from the Munich
Royal Opera in order to come to America.

THE oratorio societies of Franklin and Oil
City, Pa., have given a very successful per-
formance of *Elijah*.

BOSTON is sorry to lose Max Fiedler, who
has now completed his contracted time with
the Boston Symphony Orchestra. Innumera-
ble wreaths were presented to him on his
last appearance with the orchestra, and he
made an affecting little speech, in which he
said that the last four years have been the
happiest in his life.

THE hero of the Richmond Festival seems
to have been a young American composer and
pianist, John Powell. Efreim Zimbalist, Alma
Gluck, Louise Homer, Riccardo Martin, Carl
Jorn, Clarence Whitehill and Henri Scott
were engaged to appear. Many interesting
works were given by the orchestra and solo-
ists, including many operatic selections.

THE annual convention of the Illinois
Music Teachers' Association has been a very
brilliant success. The convention was held
at Streator, and the concerts given were
attended by crowded audiences. The officers
selected for the coming year were Adolf
Weidig (president), E. R. Lederman (vice-
president), and H. O. Merry (secretary and
treasurer).

MR. EDWIN HUGHES, former assistant to
Theodore Leschetizky, and for two years in-
structor in pianoforte at the Ganopol Con-
servatory in Detroit, has determined to take
up his residence permanently in Munich,
Germany. During the next year he will con-
certize in Germany.

THE lack of a managerial bureau in Chicago
similar to those in New York, has now been
remedied by Messrs. Harry Harrison and
Fred. Pelham. They have formed an agency
known as the Redpath Musical Bureau, which
is quite distinct from the well-known Red-
path Lyceum Bureau. Among the artists who
will come under their management are Caro-
lina White, of the Philadelphia-Chicago Opera
Co., and Mrs. Fannie Bloomfield Zeisler.

AN amateur symphony orchestra of Scrant-
on, Pa., has recently celebrated its eighteenth
anniversary. This orchestra is unique, as
its members, including the conductor, are un-
paid for their services, and such works

as Tschaikowsky's *Pathetic Symphony*,
Bruch's *G Minor Symphony* have been
presented. Among the soloists who have ap-
peared with this organization are Nordica, Sch-
leink and Evan Williams. The con-
ductor is Louis Baker Phillips.

MR. CHARLES L. SHEPHERD, of Salt
City, Utah, won the Mason & Hamlin Plan-
tation each year as a prize for piano stud-
ent of the New England Conservatory. This
year were Harold Bauer, Harold
dolph, and Max Fiedler. Arthur L. Sh-
brother of the successful young man
won the Paderewski prize for compo-
some years ago, is at the present
member of the faculty of the New E
Conservatory.

It is reported that the Aborn brother
have made a fortune in presenting op-
English in America, will start a fra-
servatory to give stage training for
opera singers. This it is said will be
in New York, and only a very limited
ber of especially qualified pupils v
accepted.

SEVERAL pages of THE ETUDE could
be devoted to a series of articles on
conventions of Music Teachers' Assoc-
held in many of our States during the
two months. Possibly the most pro-
of the State Associations is the New
State Association, which was held at
bia University in New York, in Ju-
which the following took part: Rossi
Cole, Edgar Stillman Kelly, George C.
David Blispham, Reginald deKoven, Dr.
Rix, E. M. Bowman, Harriette Brower
Parsons, A. K. Virgil, H. H. Huss, J.
Cleve, Marie Rappold, Cecile Ayres and
Becker, President. THE ETUDE would
give detailed information about the
lent conventions held in many other
but the fact that the journal goes
over a month before the convention
actually held makes this inexpedient
ETUDE is in deep sympathy with the
movement, and has given its support
manner possible when called upon to

THE Cincinnati Music Festival, h
May 7th, 8th, 9th, 10th and 11th, w
of the most successful ever held fr
artistic standpoint. No music fest
conducted with greater conscientio
and the enthusiasm of the German
in the population of Cincinnati giv
ditional zest to the performance.
Frederic Stock and Frank Van der
as conductors, Schumann-Heink,
Rider-Kelsey, Bonci, Matin, van Hoo
Witherspoon among the soloists. It w
difficult to imagine anything but
Despite its frequent performances th
of the festival was *The Elijah*, wh
given with great effect, and visibl
enced the auditors by its simple but
means. *The Beatitudes* of Cesar Fran
beautifully sung, as were the Wagn
Berlioz numbers in the later concerts.
Ferrari's *New Life* was the novelty
from some striking orchestral novelt
as the Liszt *Dante Symphony*.

THE season of the Philadelphia
Teachers' Association closed on May 2
a high successful banquet held at t
of the Musical Art Club. Eighty
attended the banquet and Mr. E. M. P
made the trip from New York espec
this occasion. Many prominent Phila
musicians participated in the speech
including Dr. H. A. Clarke, Mauritz I
Wassili Leps, Mrs. Frances Clarke, Mr
Scott, Mr. Theodore Presser, Mr. Fr
Maxson, Mr. Daniel Batcheller, Mr.
Gelbel, Mr. H. A. Lang, Mr. Richard
and the president, Mr. James Francis
The following was the novel menu
dinner which some of our readers may
to copy in part at some musical func
Overture, Consomme Brillante Von
(*Glissando Con Calore*); Left Motif
Roe with Bacon au Wagner (*Presto Ag
Cadenzas, Sliced Cucumbers Elgar,
Olives Mascagni (*Allegretto Con Sp
Main Theme with Variations, Roast
an Beethoven, Avec Champignon Fra
Bizet, Petit Pois Verdi, Irish Potat
Victor Herbert (*Attaca Subito Con
Gusto*); Intermezzo, Asparagus Strauss
(*Sauce Salome*); Suites, Glace Debus
(*eterno e con amore*); Grand Finale
Demi Tasse au Chopin; Fine.**

THE annual meeting of the Oliver
Society for the relief of needy mu-
was recently held in Boston, and th
following officers were elected: Pre-
Arthur Foote; Trustees, Parker Brow
W. Chadwick, Charles H. Ditson; Cle-
Treasurer, Charles F. Smith; Assistan
Arthur R. Smith. An unusual num
cases of destitution have been assiste
the past year; applications for aid n
made to any of the above named offi-

program of the Fourth Annual Convention of the Northwest Music Teachers' Association is of exceptional interest and high credit upon the organization. The programs this year were held in Walla Walla, Washington, and the principal concerts were given by the Whitman Choral Society and the Walla Walla Symphony Orchestra. The program included Henry K. Hadley's *Alma*, a cantata for mixed voices and solo, Salut Saén's *The Night*, a cantata for male voices and soprano solo, Max's *Fair Ellen*, and many important original works, besides songs, etc. Several important questions were discussed by various speakers.

The eleventh annual meeting of the Minnesota State Music Teachers' Association again called attention to the excellent work being done by this organization in connection with the standardization of music teaching. The recommendations of the committee appointed to go into this subject and in the foundation of examinations while not in any sense obligatory, do much to establish the reputation of who submit to them. The subject of examinations or no examinations is one capable of endless discussion. Provided, however, that the examinations are conducted by musicians of high standing, there is no question of their being very valuable. Probably the most examination country in the world is England, at least so far as music is concerned, and since the establishment of local examinations in connection with the Royal Academy of Music, the Royal College of Music, and other important educational institutions, there has been an enormous growth in musical interest in England. All success there is due to the fact that in addition to planning examinations, the members of the Association spend good time listening to many excellent addresses and concerts given by various members of the Association.

A degree of Doctor of Music has been conferred upon Tall Esen Morgan, the well-known conductor, by Temple University, Philadelphia. Dr. Morgan has conducted hundreds of performances of oratorios and is head of a correspondence school which teaches music theory to over 25,000 students. For many years, Dr. Morgan has been a large part of the music at Ocean Grove, where many of the greatest singers of the day have sung under his direction. He was born in South Wales, 1858.

The Tenth Annual Prize Competition of the Chicago Madrigal Club for the Kimball Co. prize of \$100 is now open. The prize is offered for a madrigal of Longfellow's "I Know a Maiden True," and is open to any composer in the United States. Full particulars may be obtained from Mr. D. A. Clipp, 410 Kimball Bldg., Chicago, Ill.

Abroad.

HERBERT HUMPERDINCK has so far recovered from his recent serious illness that he is soon to continue his work as a composer.

The German Empress has declined to witness the performance of *Parsifal* on the score of its sacrilegious.

RO TOSCANINI has been engaged for the next season of music in Buenos Ayres, where he will conduct French opera.

A famous Belgian composer, Jan Blockx, died away at the age of 61. From 1886 to his death he was teacher of harmony at the Antwerp Conservatory.

RO MARZANO PEROSI a brother of the composer, has written an opera founded on his novel, *The Last Days of Pompeii*. The work has been successfully produced in Vienna.

SAËNS has declared that he will write no more music for the theater. Practically his operas has won a lasting popularity. *Samson and Delilah*.

It appears that one of the coming leading tenors in the Berlin Opera will be A. Neu, who hitherto been a roofer. Hardly a new name to the world!

NOW, the great Russian composer, is writing a symphony on the *Titanic* disaster. It will be entitled *A Song of Death*, and the closing motif will be the hymn, "Nearer to Thee."

There must be no end to music in London. One of the big London newspapers has printed seven columns of advertisements for coming concerts.

BER'S Eighth Symphony, which has been called the "Symphony of a Thousand," owing to the enormous number of performers to give it adequate performance, is taken on tour to London and Paris.

REGER has completed several new works, including a concerto for orchestra, written in a style, a vocal composition for concert orchestra and three orchestral works. These new works are to be given in the fall.

A new opera by Massenet, entitled *Don Quixote*, has been produced by Hammerstein at the London Opera House. The first performance was very successful and the work is said to possess singular charm and attractive-

A MUSEUM has recently been opened at the Moscow Conservatory which contains chiefly souvenirs of Anton Rubinstein. Numerous autographs of Tchaikowsky, Arensky, Rimsky-Korsakoff and Moussorgsky are also included.

FREDERICK DELIUS, the English composer who spent many years listening to the music of the orange groves in Florida, has completed an opera, *Fennimore*, which will probably be produced by Thomas Beecham during the coming season in London.

A MR. S. ALMAN has just written the libretto and composed the music of the first Yiddish opera ever staged. Alman was educated at the Guildhall School of Music, London. His opera is entitled *King Ahas*, and has been given several representations at the Yiddish People's Theater, London, under the composer's direction.

A PRESENTATION has been made to an English "choir boy" of nineteen who has been singing soprano in the choir for ten years, at an English church. One cannot but admire the bulldog tenacity with which he hangs onto his job without even a break in his continuity, let alone in his voice.

MASCAGNI is now rather sorry that he has annoyed most of the American publishers and impresarios by his extortionate demands. He is anxious for an American production of his new opera, *Paristiana*, to a libretto by d'Annunzio.

The death is announced of Mme. Bressler-Glanoff, a famous contralto, and formerly a famous *Carmen* of the Manhattan Opera House in New York. She was to have returned to America in 1913. Her death followed an operation for appendicitis, and she is survived by several children.

THE Paulist Choristers of Chicago were recently awarded the highest diploma—the first prize in the Division d'Honneur—in the choral competition at the Théâtre du Châtelet. They were also awarded a Sèvres vase and a commemorative medal. From Paris they go to Rome to sing at the Vatican.

LEONCAVALLO, the composer of *I Pagliacci*, is writing a new opera to be entitled *Zingara*. The work is to be produced at the London Hippodrome. The London vauville managers seem to be following a line of their own. Not satisfied with having Mascagni and Leoncavallo conduct their own works in the past season, they also presented new and important ballets by Elgar and Humperdinck. This condition of affairs is curious when considered in relation to the fact that it is exceedingly difficult to get English audiences to go to regular grand opera performances.

THE new opera by Puccini, *Anima Allegri*, is somewhat lighter in style than most of his works. It tells the story of a staid old Spanish Marchioness, her scamp of a son, and her niece, a vivacious and unconventional young lady. Among other pranks the niece goes to a village wedding and when the son of the Marchioness goes to bring her home he is drawn into the festivities, with the result that he falls in love with his cousin, and all ends happily. There will doubtless be much "local color" in the Spanish setting.

GERMAN municipalities are giving more and more to musical art. Their assistance is entirely apart from that given by the National Government to musical projects. The city of Mannheim, one of the most progressive of German communities gives 541,000 marks; Düsseldorf, 464,000; Strassburg, 393,000; Chemnitz, 332,000; Leipzig, 329,000; Cologne, 326,000; Frankfurt am Main, 272,000; Freiburg, 318,000; Dortmund, 200,000; Breslau, 132,000; Mainz, 181,000; Barmen, 125,000; Halle, 108,000; Regensburg, 84,000. It may be seen that these fourteen German cities give an aggregate of 3,815,000 marks, or nearly a million dollars to support the interpretative arts in their communities. The population of Freiburg is about sixty-five thousand. The population of Rochester, New York, is about two hundred thousand (possibly more now). Imagine the city fathers of Rochester giving a municipal appropriation of about \$80,000 for the support of the city opera house! If "money talks" according to American parlance, it seems to talk a little louder in some of the smaller German cities than in America.

ALWAYS.

BY ELLA GILMORE PEARCE.

"Oh, I always do that!" Too often this phrase is regarded as an all-sufficient reason for making the same mistake over and over again; for letting one's fingers stumble for the hundredth time in the self-same place. Yet, surely it is the poorest of excuses. If say we *always* do a thing, it shows that we know we are doing it, and to *know* that one is doing something one should not do, and yet to go on doing it is utterly inexcusable. It is when we do not know we are doing something the wrong way that we have a real excuse.

Let us see if we cannot make "always" a friend instead of an enemy. "Always" is entrenched behind the walls of careless habit. We must lay a siege with the allied armies of Pluck, Patience and Persistence against the forces of Laziness and Carelessness, and in the end the walls of ingrained habit must surely crumble away. Once "always" has been conquered, "always" becomes the best of friends, for the passage we "always" played wrong is now "always" played right.



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31676	Semiramide Overture.....	Police Band of Mexico
16958	Second Chasseurs March.....	Garde Republicaine Band of France
	Apache Dance.....	Black Diamonds Band of London
16479	"De Guardia" Two-Step.....	Royal Military Band of Madrid
70070	Dance "Luis Alonzo".....	Royal Military Band of Madrid
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New Books

Koenigskinder. A guide to Engelbert Humperdinck's and Ernst Rosmer's opera. By Lewis M. Isaacs and Kurt J. Rahlson. Published by Dodd, Mead & Co., New York. Price, 75c.

For those who like to have their pleasures catalogued and labeled, this book will prove a boon. It contains an account of Humperdinck, a plot of his opera, *Koenigskinder*, and an elaborate analysis of the material used in the music. There are over fifty themes taken from the score which illustrate everything from Beauty to a Poisoned Loaf. The book is well written, careful and accurate. A special word of commendation is due for the illustrations, which are remarkably beautiful.

The Girlhood of Clara Schumann. By Clara May. Published by Longmans, Green & Company. Price, \$3.50. 340 pages.

Surely, no girl could have had a more romantic girlhood than Clara Schumann. During her childhood, her talents coupled with the excellent training given to her by her exacting father, earned her the flattery of all those who were moved by her ability. Her tours interrupted by many concerts gave her the excitement which youth craves, and the refusal of her father to have anything to do with Schumann, adds a dash of the picturesque love interest which makes the whole recounting of the earlier biography of Clara Schumann seem like a story. There is much of musical and educational interest sandwiched in, so that the student and the teacher may read this book with profit.

The Rise and Development of Opera. By Joseph Goddard. Published by Charles Scribner's Sons. Price, \$2.00 net. 209 pages. Numerous illustrations. Bound in cloth.

A thoughtful writer was Joseph Goddard and he was also gifted with that enviable faculty of selecting the essentials in the preparation of the materials to be used in his books. When we remember that some twenty-eight thousand operas have been produced, one realizes what a Cyclopaean task the adequate consideration of the subject becomes. Nevertheless, by means of dividing his book into National sections and then considering only the most important phases of the subject Goddard has given the reader a most praiseworthy means of getting an excellent idea of the evolution of this art which to-day seems more alive than ever before.

The Festival Book. By Jenette E. C. Lincoln. Published by A. S. Barnes. Price, \$1.50. 74 pages (8x11 inches). Bound in cloth.

Every once in a while we receive a book for which we feel sure there will be a demand. Hundreds of teachers are looking for materials which will give them ideas for dances, revels and musical games for the playground, school and college. Written by the director of physical training in the University of Illinois, the work is thoroughly practical. The numerous illustrations show just how pretty the dances designed may become. The national dances, May-pole dances, pageants, etc., all seem very simple, and the teacher who aspires to do something out of the ordinary will surely find a means of securing novelties through this interesting new work.

MAKE YOUR AUDIENCE UNDER- STAND YOU.

BY FANNIE EDGAR THOMAS.

PROBABLY the majority of people believe in opera in English, at least when dealing with American or English subjects. Nevertheless, there is some excuse for the critic who said, "Get your singers to speak so that we know what they say when they speak English, and then we will be willing to listen. From what we know of the use of English in the song forms, we do not care for the prospect of spending three hours with our noses glued to the printed libretto in a vain endeavor to find out what the singers are supposed to be singing to us in our own language."

There can be no question that the English language is badly treated by many singers. Too often the blame for this falls upon the voice teacher, but the fact that all our speech, public and private, is infected with cloudiness and inaccuracy points to a condition of affairs for which it is impossible to hold any one body of people responsible.

Nevertheless, if it is not the place of the singing teacher to train speech, he can do much by insisting that it shall be done elsewhere. If the leading voice teachers would take a firm stand in the matter, and insist that all students who come to them must be able to put the English language to artistic use, a considerable improvement would soon be noticeable.

The only efficient cure for a careless method of speech is by means of mastery and usage of the phonetic sounds of the language. An adequate knowledge of phonetics makes speech infallibly correct as well as clear. But knowledge of this kind can only be acquired through systematic, logical and complete study, such as is only possible in our public schools.

The exacting demands of modern times have so crowded the school curriculum that it is almost impossible to hope that the study of phonetics will be universally adopted until the importance of preserving the correct pronunciation of the English language is better understood. Nevertheless, charts of the true phonetics of the English language should hang upon the walls of our schools, and of all studios where art expression is taught, and should be referred to constantly.

It often seems that teachers of singing, choir directors, and others who have to do with the public use of our language, remain too close to the singers, as it were, and are not always alive to the peculiar effects produced upon the audience by the weird pronunciation of English which so many singers employ. Again, it would be well if singers would commit the words of their songs to memory. Children of twelve and fourteen are now playing long sonatas and concertos from memory, while many vocalists who are mature men and women are absolutely dependent upon the printed page.

These suggestions, however, are minor considerations. The real cure can only be a wholesale adoption of the study of phonetics in our public schools, and a persistent following of scientific principles.

THE *Musical Herald* relates a forgotten story of the late Sir W. S. Gilbert. He was told of a trombone player who shut his score suddenly and flattened out a fly. The result looked like a note, which the player afterwards blew, to the consternation of the conductor. "Are you sure it was a fly?" said Sir William. "It may have been a bee flat."

What Others Say

"We are advertised by our loving friends,"
Shakespeare.

I am much pleased with the "En Ro Etud." by Godard, and Sinding's "Grote March." edited by you. Your small treble in hand gymnastics is very interesting have practiced but four days and the result is to be seen.—*Francisca Peves, Jr.,* N. City.

The music THE ETUDE contains certainly has quality not only educationally, but really as well, and possesses high intellectual value. There is nothing shallow or trivial about it.—*G. Henry Dneuth.*

The supplies I sent for are more satisfactory in my teaching. I thank you all the good I draw monthly from THE ETUDE.—*Elsa E. Swartz, Illinois.*

Everything from the pen of Philipp is admirably systematic and to the point, avoiding the unnecessary and delaying material.
G. Meyers, Washington.

The "Joy of Christmas" service is from cover to cover, and is well worth patronage from any Sabbath School.—*H. Jones, Ohio.*

"Octaves and Chords," by Philipp, wisely selected from the best sources covers the subject in a thorough manner.
A. F. Smith, Id.

I am more than pleased with "Image Biographical Letters from Great Masters." It is easy to foretell the popularity it will meet with at musical clubs and in history classes.—*Flora J. Lemay, N. H.*

The "Two Students" is a very fine collection. It will afford us many pleasant hours. "Octaves and Chords" fills a long felt want.
Flora J. Lemay, N. H.

I wish to express my hearty approval of the "Elementary School of Piano Playing" by Beaver, revised by Landon. I am much pleased with it.—*Alice R. Hursh,*

I most heartily endorse the educational value of Philipp's "New Gradus ad Parnassum."—*Carl Faust, N. Y.*

Beyer's "New Pianoforte Method" is an excellent work for beginners. The type is clear and large, and I shall use it with much pleasure.—*Mrs. E. Shoemaker.*

After carefully looking through the "Elementary School of Pianoforte Playing" I consider it a splendid book for children would prefer to use it for all my pupils.—*Mrs. Council, Pa.*

The *Pipe Organ Method*, by Whitt, is the most concise and thorough I have seen.—*Claude Lapham, Okla.*

Our musical life is very much enriched by THE ETUDE.—*J. R. Billingham, New York.*

I am much pleased with the *Bach*, its artistic cover, substantial binding, volume, as well as the very beautiful illustrations from the productions of this company. It is worth much more than the price for it.—*Mrs. E. Johnson, Canada.*

Bowman's *Master Lessons in Piano Playing* is good for both teachers and students, especially the latter, as it helps them the right idea as to the importance of technical detail and the value of little things.—*Mrs. Llewella H. K. Ohio.*

Study and Pleasure, by Carl Koell, is a unique book of pleasant studies for students.—*Mrs. H. S. Hendrickson.*

Ten or twenty years ago THE ETUDE was a fine magazine, but it has grown and changed in so many ways with the years that I do not see how it is possible to make it a better magazine than it is present.—*Mrs. B. P. Muckenfuss, South Carolina.*

I am delighted with the attractive and instructive style in which the *Bach* is arranged.—*Mrs. P. E. L. Watkins.*

Bowman's *Master Lessons in Piano Playing* gives such vivid arguments in reason of things as to make the dry technique interesting.—*Grace P. Kerr, Jersey.*

Nursery Songs and Games is a very able publication and more than fulfills anticipation. It is a fascinating book for children, giving variety to the regular and combining vocal and instrumental.—*Mrs. E. S. Pease, Conn.*

I like the monthly installments of very much; I think them a great help to teachers.—*Mrs. J. F. Pfeiffer, Mo.*

THE ETUDE is my constant and daily companion and has been worth its weight in gold in my home study.—*Mrs. G. B. Mo.*

Questions and Answers

Helpful Inquiries Answered by a Famous Authority

MR. LOUIS C. ELSON

Professor of Theory at the New England Conservatory

I have an idea of giving a little talk to my pupils on the waltz. I wish that you would give me the names of seven representative waltzes which may be considered most famous of waltzes. I mean to include all kind of waltzes, such as those of Strauss, Moszkowski, Schmitt, Chopin, etc. In your words I would like to have a list of some of the most demanded waltzes so that talk may be thoroughly representative.—JAN V.

I try to show how the waltz sprang from the minuet. You can do this most easily by choosing some of Schubert's waltzes, which have strong waltz characteristics. Then give the earliest style of waltz, such as one of the first of Strauss or Gungl. Include Weber's *Invitation to the Waltz*, with its early waltz. Then add a minuet waltz and explain his idealization of dance. Show its entrance into symphony with the movement *Le Bal*, from Berlioz's *Symphonie Fantastique*. Show the effect of the slow waltz by playing (four measures) Moszkowski's Op. 8, No. 2. Show the earliest waltzes had a real 3/4 time, like the minuet, while the later took on a 6/4 style, although the time is still 3/4. Speak of Vienna as the cradle and home of the waltz, and the *Beautiful Blue Danube* waltzes as the most of the modern waltz. If there is time might add Schmitt's *A la Bien Aimée* to show harmonic treatment of this, and also a Debussy waltz.

I notice that in some pieces the note sign is a dash over the note and in some it is a dot. What is the difference? Is the dash or point going out of use?—F. K. Whenever you find a wedge-shaped (or dash) over a note, play it very (staccatissimo); whenever you find a dot over some notes and a dot over others, those with the dot less short than those with the dash. But do not trust the statement made in some books, that the dot is staccato and a wedge is a full staccato for the wedge is gradually falling out, while the dot is now employed to indicate every kind of staccato. See Elson's *Notes and Disputed Points in Music*, p. 57.

I am unable to grasp my teacher's of calling three-four time "three-four time." Does not rhythm imply stress upon the first beat, and is not this a pure mechanical device for showing the number of measures in a measure and not the accent? I appreciate your help.—D. E. V.

The phrase "three four time" would show the accent so well as the phrase "three-four rhythm." The word time is very used in music and must have a meaning made for it, whereas rhythm is a recurring beat or accent. The word too, is often applied to indicate the tempo, or speed, of a piece, so rhythm is a better word to use in showing the size of a measure. The Century Dictionary says rhythm as "Measured motion, time, proportion. The measure of time motion by regularly recurring motion, in sounds, etc., as in . . . music." Thus recurring of an impulse, or accent, on the third beat of quarter-note value gives three-four rhythm.

Have musical psychologists given any opinion as yet to the subject of developing musical taste in a child, under the age of five years, by having it hear good music for a short time? What would you say as the most suitable kind of music used in such a case? Would it be more to play again and again certain compositions for the child to hear unconsciously, or would it be just as efficacious to use a variety of compositions just so good music was used?—E. A.

In the column of European Thought and Art, by Arthur Elson, in this issue of THE ETUDE you will find a sketch of St. Louis, which may in some degree answer your question. I should certainly like to see good music played to the child with frequency. But take great care not to let it be too emotional. Let it be tranquil and simple. I have known a little girl of five years old who could be moved to tears almost instantly, by music. Such a child is so emotional that it must be carefully guarded against excess of feeling. You are right in guiding such a nature from the earliest stages. Robert Franz assured me that he actually remembered musical impressions received before he was three years

In Cramer's Studies, Book I, P. 11, No. 10, "Moderato" has metronome marks $\text{♩} = 100$. While in another edition the same has metronome marks $\text{♩} = 100$. Will you kindly tell me which is right?—INNIS.

A. Probably the former. In many of Cramer's Studies, Bülow, who edited them, has set almost impossible metronome marks. The same is true of Bülow's edition of some of Czerny's Studies. Many teachers moderate the very rapid marks which the learned but eccentric editor has given.

Q. I desire to instruct a pupil in five-four time. Can you give the names of three or four pieces not over-difficult technically and yet well known, which employ this peculiar rhythm?—S. J.

A. There are some very dainty songs in five-four time. I would especially recommend Godard's *The Little Daisy* and Rubinstein's *Servant Song*. But the most interesting work in this rhythm would be the "Allegro con Grazia" (the second movement) of Tchaikovsky's *Pathetic Symphony*. In speaking of the above three compositions, I have tried to present three different kinds of five-four rhythm, for the Rubinstein work is a true five-four with an accent on the first beat only; the Godard song presents the usual five-four, which has an accent on the first and fourth beat, that is, it is 3/4 and 2/4 in alternation; while the Tchaikovsky movement presents the unusual combination of an accent on the first and third beat, that is it is 2/4 and 3/4 in alternation.

You can obtain the Tchaikovsky movement in either a two-hand or four-hand arrangement for piano. I should also mention that Scriabin in his piano studies gives a 15/8 composition, which is a compound rhythm developed from five-four—a triplet to each beat.

Q. I find three or more staves used in some pianoforte pieces such as those of Schumann, Rachmaninoff, and others. Why is this done? Does it not confuse the player? What are the principal pieces written in this way? How old is the custom?—B. S. T.

A. This is done to make the bass part more clear. You will generally find the lower octaves of the bass part written upon the lowest staff. Sometimes, where the sostenuto pedal is used the lower staff is advantageous to the music reader, just as the pedal staff is in organ-playing.

The custom is modern and owes its existence chiefly to the sostenuto pedal, which is a modern invention. More than three staves ought not to be used in any piano music, although sometimes an extra staff generally printed smaller than the others, is employed to show an alternative or an easier way to play a certain passage. In such a case it is generally marked "Ossia," or "Oppure" or "Facilita."

Q. Is there any previous instance in which a ship has gone down to the sound of music, as was the case of the "Titanic," or any similar instance of bravery among musicians on land?—J. B.

A. Something similar to the above heroism is claimed for a band of American musicians on board of the Trenton, the flagship of Admiral Kimberly, when the American squadron was wrecked in the gale at Apia, Samoa, on March 15, 1889. It is said that with death staring them in the face, the band gathered and played the "Star-spangled Banner," before the vessel struck. But I fear that this bit of frequently-quoted history (?) will not bear investigation. An officer who went through that hurricane assures me that nothing of the sort took place.

But I can give a bit of musical heroism connected with solo-playing that is quite authentic. It took place during a charge of the Gordon Highlanders upon Dargai Pass, in India. The charge was almost a forlorn hope, but the Highlanders rushed to the attack, with their piper, Findlater, at their head. Half way up the hill a bullet struck him in the thigh, but he managed to limp on, playing more fiercely than ever. A little further and he fell helpless, another bullet piercing both legs. But he managed to prop himself up against a boulder and sitting there, in the midst of a rain of bullets, he piped out lustily *The Cock O' the North*, the old Gordon melody, dating from 1794. The men were so inspired by the sight of the wounded piper and by the sound of his music that they carried the pass, and then came back and carried Findlater to shelter. But, all in all, I believe that the deed of the bandmen of the *Titanic* is the most heroic act recorded in musical history.

Q. How did our octave names, Sub, Contrabass, etc., originate?—G. K.

A. It is difficult to ascertain when the terms were first definitely adopted. They came from Germany. Godfrey Weber uses them at the beginning of the nineteenth century. Martin Agricola, who was born about 1500, uses something very similar in the sixteenth century. I find markings which indicate at least the great and small octaves in notation of the eleventh and twelfth centuries.

Q. What is meant by the "traditional rendering" of certain passages in oratorio solos? I sang one of the arias from a Handel Oratorio recently and was criticised for not singing according to "tradition," although I sang the notes exactly as they were written. Are there any settled rules which establish the traditional performances, or is the matter one that refers to endless isolated different means of interpreting the works of the masters? If so, how is one ever going to get an authoritative idea of the right traditional renderings?—F. M. B.

A. The traditional rendering does not consist in giving a piece as you think it should be given, or even as the printed page would imply. It is merely giving a performance just like the renderings of your predecessors, especially those who knew the composer and were therefore presumed to know what kind of work he desired. It does not follow from this, however, that the traditional rendering is always the best one. For the traditional method with Handel, one must look to the English singers. As you do not mention the aria in question, one can only suggest that Handel should usually be sung in a clean-cut, straightforward fashion, with little use of rubato, but much respect for rhythm, and as clear a pronunciation as possible. Exaggerated contrasts or theatrical effects are to be avoided, except when definitely demanded by the score.

The "traditional" style of interpretation is not always the best, to our thinking, for in Germany the traditional playing of Bach's organ works has led to a very rigid style and very simple registration, while in France, where they had no knowledge of the traditions, or perhaps no respect for them, they modernize Bach's organ compositions in a manner that adds to their power.

Q. Is there any truth in the legend that Nero "fiddled" while Rome was burning? How can this be in view of the fact that violins were not invented until about the sixteenth century?—P. H. S.

A. There is no truth in the legend that Nero fiddled while Rome was burning. What he actually did was to view the spectacle from a lofty tower, and at length it moved him so that he took his lyre and sang, to his own accompaniment, a piece known as "The Destruction of Troy." The ancients not only had no violin, but were wholly ignorant of the principle of bowing, all strings being plucked. After the Dark Ages, we find the Jongleurs using viols, which were of flattened violin shape, like the present contrabass, which is the only surviving member of the viol family. But where viols came from we do not know. Some trace their origin to the Arabian Rebab, imported by Crusaders, while others say they are the Indian Ravanastron transplanted. But Lucien Grellsamer, an excellent authority, has found described in an old manuscript, an instrument intermediate between the kithara and the viol. Possibly India possessed the idea of the violin, but Egypt, Greece, Rome and Jerusalem did not. Your statement about the modernity of the violin is correct, but instruments of the "fiddle" family as above stated, were much older. See Stoeving's excellent book on "The Violin" for further information about this.

The proverb about Nero (although false as regards "fiddling"), leads me to add that he was a general musician, and played organ and other instruments as well as sang. But, if we are to believe Suetonius, he was a very poor singer, although intensely conceited about his vocal abilities.

Q. Who among the philanthropists of history has given the most to music? Do the gifts of the Esterhazys for instance, compare with those of Carnegie and others? I would like to get some comparative information on this subject, if it is possible for me to get the facts accurately.—J. M. DE S.

A. The Esterhazy family kept their own private orchestra, for their own aggrandizement. By doing this they fostered the development of Haydn, who led and composed for this band, but they had no definite intention of developing a great composer. Carnegie made his gifts, in both New York and Pittsburgh, with more public spirit. In this field, however, Henry L. Higginson, of Boston, has done more in proportion, with more important results: for he founded and backed the Boston Symphony Orchestra, the best in America, if not the world, and built Symphony Hall. The one who has given most to music, however, is decidedly Ludwig II, of Bavaria, who gave money and influence to the Wagnerian cause when it was most in need of help. Judith Gautier writes of official plots to spoil the performances that he ordered, but he was so firmly devoted to Wagner's music that he gave up a possible consort, because she did not like the music dramas. Ludwig II, made Bayreuth possible. There have been many individual benefactions that deserve mention. Von Schober shared his rooms with Schubert to keep him from starvation. Liszt organized a chain of concerts that brought Franz \$50,000. When Josef Hofmann was being driven too hard as a child prodigy, an anonymous benefactor paid his father and his manager to withdraw him for a course of study. Paganini was so moved by the *Symphonie Fantastique* that he brought 20,000 francs to the needy Berlioz; but because Paganini was miserly, some think he must have been a messenger acting for another. A recent bequest from Joseph Pulitzer gave half a million to the New York Philharmonic Orchestra. But of all these donors, Ludwig II did most for music.

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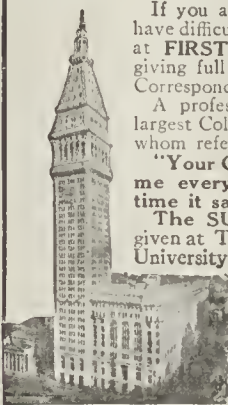
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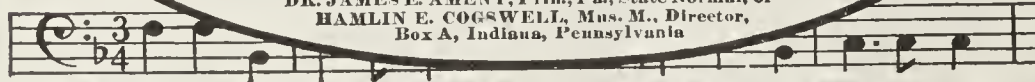
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you would in the frozen January and February. are one of the many who that they can actually do when surrounded by ice when surrounded by ice

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THERE are frequent among musicians as to the demand for concert violinists, and the relative number of concerts devoted to the various kinds of music. As far as Berlin is concerned—which city must to be the present capital of the world, as far as concert music is concerned—a recent review of the concert record gives much question. A Berlin critic "An official review of the season shows that within 213 days between October 1 and June 30, there were 1096 music performances of all kinds in Berlin. That is an average of between 3 and 4 concerts a night.

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ools

LE POINTERS.

BY A. L. S.

I begin to write of the
eir fingering I think of
an who was advised to
lly good book and Plato
das likely to suit him.
asked, "Well, what do you
?" "Plato? O, that Plato!
hat I think of him. He's
ug as ever lived. Why,
merson has said it all

are—almost—as many
the scales as there are
ach them. But on the
not make too hard work
Too many rules defeat
s, since rules should
uch as possible. For
aching the scale of "C"
play the scale with left
ave, the teacher to tell
When the scale has been
e pupil where her fourth
ie cannot tell. Have her
again and rest assured
she has paid attention
facts. What we find out
gives us much more
in what we are told is so,
ought on our part.

scale in the right hand
er and go down to find
fourth finger belongs.
how to finger the scale
ng excited about the
d finger. Some eminent
commend teaching the
before any other scale.
se it is easier? That
edingly inefficient reason.
: "Do what you most
Again, why teach one
many do—instead of two?
gets in the habit of stop-
st octave there is always
quently time lost, when
e is begun. When the
l in the regular way, the
ry motion, in thirds and
follow in the order
y pupils actually enjoy
cannot understand why
speak of those "horrid
ember always that the
the star performer; all
focused on that member
family. When it comes
ys let the pupil find out
ere each finger belongs
ason for same. The real
pupil) in learning the
the pupil do his or her

nothing without a reason.
genius breathes into his
essed idea, which speaks
even before it can be de-

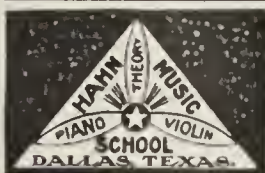
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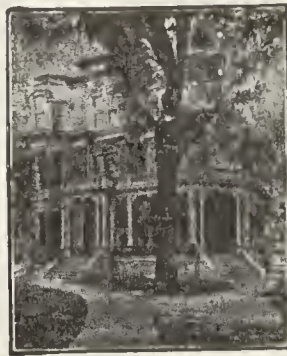
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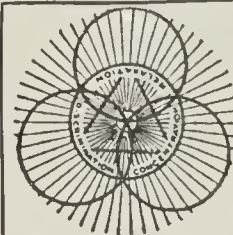
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Grieg's music is within the reach of every school girl; even the beginner may know Grieg through his folk dances, his *Lyric Pieces* and other works in smaller form.

Heller, too, always recalls the woods and running brooks, Mendelssohn gives us pictures of summer nights and sounds. There is nothing stormy or tempestuous about Haydn or Mozart, Scarlatti, Rameau or the early Italian writers. Their pieces are dainty, cool and fresh and stir us as do the wide green fields and open sky.

Schubert is another warm weather composer, always sunny and tender. Schumann has justly said of him: "Schubert has tones for the most delicate shades of feeling, thoughts, even accidents and occurrences of life."

Perhaps no one more than Schumann has given us so many glimpses into the depths of forest shades. We find them in *Traumerei*, *The Prophet Bird*, in *Evening from Forest Scenes* in the *Arabeske* and *Night Pieces*.

Nearly all of the *Adagios*, the *Minuets* and *Andantes* of Beethoven are quiet resting places in summer.

Bach may be played in all weathers. There is nothing heating about Bach. His melodious interweavings, his intellectual clearness, his calm dignity are restful at all times.

Then there are the *Sea Pieces* of MacDowell, the *Idyl*, *Winter*, *The Shadow Dance*, and the *Woodland Sketches*. Let's avoid the waltzes, the polkas and tarentellas and "rag-time" this summer and choose our music in accordance with Nature's mood; let us surround ourselves with music that produces a restful atmosphere, the kind we go so far to seek and so seldom find.

A series of revival services was being held in a Western city, and placards giving notice of the services were posted in conspicuous places. One day the following notice was posted: "Hell: Its Location and Absolute Certainty. Thomas Jones, baritone soloist, will sing, 'Tell Mother I'll Be There.'"—Lippincott's.

Sum

HOME INFLUENCES STUDY

BY ABBIE HUFFAKER

WHEN it is remembered may take only from half an hour and a half a week, weeks a week are given, it be that the home environment student plays a most important part in his or her musical progress which good music is seldom in which little interest is in piano practice of the young not so likely to produce a as a home where an intelligent taken in the musical welfare.

Even where the parents members of the family have edge of music, much can be the music student. How of piano in a cold, dark corner ill-ventilated, and the instrument and provided with a "piano most back-breaking kind faults which can be remedied great musical knowledge. be placed in a sunny, where the light is thrown side in the daytime, and shadows do not interfere, glare can injure the eyesight stool should have some sun back, especially for young tuner should be engaged so often to see that the piano order.

In the case of young child music it is often desirable one sitting beside the pupil encouragement. This usually mother's lot, and where work on hand connected with it is often difficult for her to sit with her child through the period. Yet the sympathy of an older person is most is not surprising that young practice a wearisome task, ous commands to practice, punishments for disobedience likely to develop a musical sympathetic interest in the for practice.

Young children require enthusiasm. An indulgent the child's bragging, a firm the shoulder, a glimpse into future, and an occasional interesting recreation hours on topic are of untold help in child's interest in music. It should be lost to afford a chance to go to concert music can be heard.

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Now with dulcet li
While she rules them
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hools

TIME MENDELSSOHN CONCERT.

Interesting little book, *Musical London*, Mr. F. G. Edwards following account of Mendelssohn's English debut:

In 1829 was a memorable one in England, as it saw the first in this country of Felix Mendelssohn. He first stood before an English audience at the Argyll Rooms, where he played his C minor Symphony at a concert of May 25, 1829. Cramer led me to the piano and said, 'and I was with immense applause.' On the night he conducted his *Middlemarch* overture for the first time in Shakespeare's own country. At the concert he played Weber's *Concerto*, when he was dressed in 'very simple, brown silk waistcoat, white shirt, and blue dress coat.' He played in a 'splendid' concert, the first of the season, in aid of the Silesian Society (these concerts took place at the Argyll Rooms), when, he says, 'ladies from behind the double basses in the orchestra; the Johnsons had strayed between the basses and the French horns, sent to ask if they were likely to hear well; and on a kettledrum.'"

NOTES OF RICHARD WAGNER.

Wagner's matters always induced ironical reflections from Wagner. He made distinctions and omissions and to him as the "celebrated of *Tannhäuser* and *Lohengrin*, he, they only caused a smile. The societies of Zurich had named him as an honorary member and honor gave a solemn torchlight procession and various vocal and instrumental purposes in connection with the event a conspicuous place before Wagner's residence. At first I thought they were a scaffold!"

Significance of the number 13 in Wagner has brought forth all sorts of observations. His sister Cäcilie was born on the 13th of July, ready as a boy Wagner was with this problem. His name was one among his schoolmates. In 13 letters. Also the sum of his birth year, 1813, gives the instrumentation of *Tannhäuser* on April 13, 1845, and on 1861, this same work met its end and regrettable fiasco in

on the Altenberg, Weimar, with the *Tonkünstler* festival it happened that thirteen were present, and for that was about to withdraw, when he said: "No one need withdraw; I am the thirteenth!" Twenty years later Wagner recalled this particular

life closed upon February 13,

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A visit to a museum in which the instruments used by Haydn and by Mozart were preserved led the writer to regard the musical achievements of the present day in a new light. Although age had certainly impaired these instruments one had been completely renovated and yet the tone and character of the instrument was disappointing in the extreme. The fact of the matter is the old masters never knew the real beauty of their own works. Paderewski states that the piano is constantly improving. It is possible but not probable that in coming years virtuosos will play upon instruments vastly finer than the ones we are accustomed to hear now. Of the old instruments, Paderewski says in the *New York Herald*:

"You will not need to be told that the instruments of to-day are vastly better than the best that Beethoven and Chopin knew. In the matter of tone the piano has been steadily improving, but a more important factor has been the widening of the range. For instance"—and here Paderewski made a remark of profound importance—"it is certain that Beethoven would have written many passages differently if he had had a twentieth century instrument at his command. You must remember that the seven octave piano is the product of the last quarter of the nineteenth century, so that even down to the time of Liszt conception was fettered by the limitations of the instrument to interpret it."

Miss Howell—"You remember that gentleman you introduced me to at the reception last night?"

Miss Knox—"Yes."

Miss Howell—"After hearing me sing he said he would give anything if he had my voice."

Miss Knox—"Well, I don't doubt it. He is an auctioneer."—*Chicago News*.

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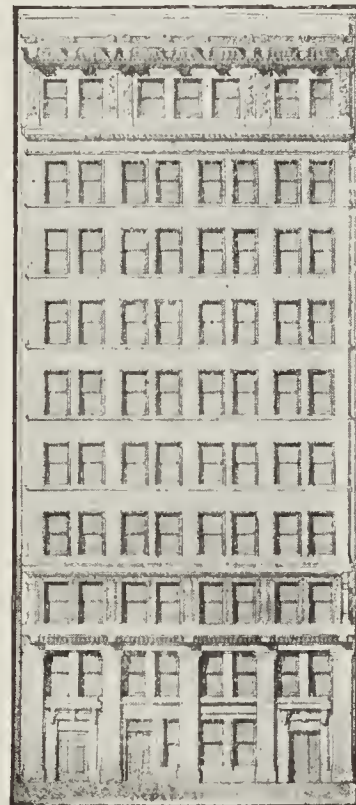
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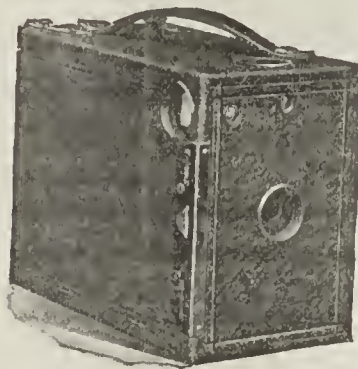
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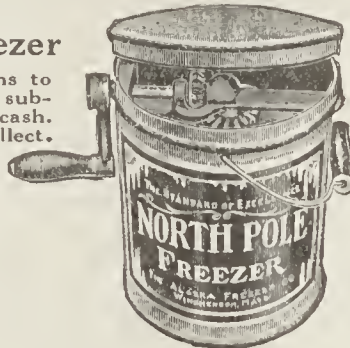
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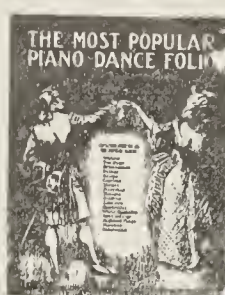
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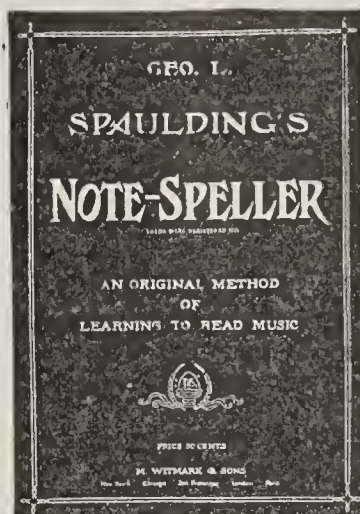
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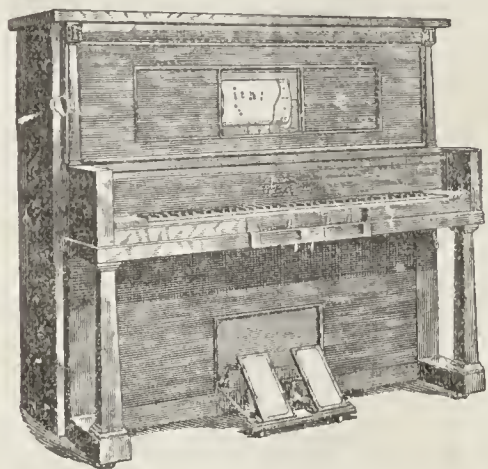
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VOL. XXX. No. 8



If you don't quite see why the dignified and pedantic ETUDE should have this issue of mirth and humor (alleged and proven), don't sit back in your rut and condemn it. Look at the following hymn, loaned especially for our "Mid-Summer Holiday" ETUDE, by Dr. Hugh A. Clarke, Professor of Music at the University of Pennsylvania. It may lead you to realize that things don't have to be done in the way in which you have always been doing them—that they may be done in exactly the opposite way. This hymn is from a collection of hymns published in Syria, and after a little practice you will find it quite as easy to read music crab-fashion as in our approved manner. Even "Old Hundred" may be turned inside out.

ONE of the most unusual recent scientific statements of particular interest to brain workers has come from Prof. Lee, of Columbia University, New York, who, after years of investigation of the psychological aspects of the subject of rest, points out that there is irrefutable proof that most of us seek vacation rest in the wrong manner. Not that we do not need plenty of fresh air, fresh food, fresh surroundings and the delightful exhilaration that comes with outdoor life, but that the vast amount of hard physical exercise that some people take with the idea that they are resting their brains actually leads to brain fag.

Prof. Lee has the records of numerous experimenters who have proved that the brain may be tired by physical exercise and that the body may be tired by mental exercise. The thing we all need in abundance is good, healthy, dreamless sleep. If physical exercise leads to that and is not done to excess it is restful, but exhausting bodily exercise may leave your brain in worse condition at the end of your vacation than before. Consequently, do not feel guilty when you lie in a hammock with a time-devouring book, listening to the drone of insects and the songs of the birds.

If you haven't a hammock, try going to bed early for a week and adding another hour to your sleep schedule. It may make your musical activity twice as productive next season.



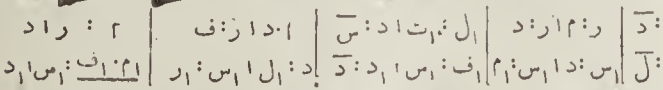
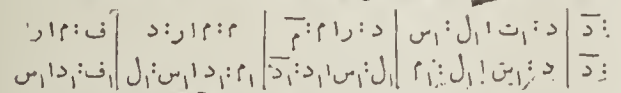
THIS is the first ETUDE ever sacrificed to Folly. Now and then we have permitted ourselves to break the pedagogical crust with a smile, but in this issue we have paid open tribute to the merry side of music. We promise not to do it again for a long time. How will you like it? That depends upon how you take it. Lord Byron tells us "All who joy would win, must share it—happiness was born a twin." All that we ask is that you do not take it too seriously. The Germans who at times possess a keen comic sense that sets the nations a laughing, can be downright serious in their humor at other times. We recently received sixteen volumes from a German publisher, each volume devoted to humor and caricature in music. Now and then there is something that is unquestionably funny, but the average American would recommend most of the books as interesting historical sedatives of certain efficiency.

After all, the world has been laughing about music for hundreds of years. In fact, the first caricatures upon musical subjects were found in ancient Egypt. In this issue is a unique series of pieces in which the old German folk-song, " 's Kommt ein Vogel geflogen," is parodied in the styles of the different German composers. No one but the erudite and clever Siegfried Ochs could have done this so well. Original? Oh, no—Alessandro Poglietti, an ingenious Italian, tried the same plan in 1683. However, we shall let the humor of the obelisks and the middle ages alone for that of to-day.

We have tried to make this issue like a Carnival issue because the idea reminded us of those spontaneous outbursts of fun-making that have saved much European zeal from exploding into a revolution. Continental statesmen well know the political value of public fun in the shape of expositions, bazaars, fêtes, parades and carnivals. Who wouldn't rather have a Kirmesse than the bloody shambles of Austerlitz and Waterloo?

نظم ثانی

تسبیحة ۸



(Play from right to left, reading backwards)

Perhaps the thing you need most of all is the little jolt which this issue may give to your precious conventions—a jolt that may knock you out of a long-hallowed rut.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

HARMONY AS IT MAY BE.

ERIK SATIE, recently hailed by some as the pioneer of the modern French school, says that he is no composer. Some froward persons have even suspected as much before, citing the moss-grown anecdote of Richard Mansfield and St. Peter. Mansfield, applying for a free seat in the celestial regions, was met by the remark that no actors could get in. Soon, however, Irving happened along, and was passed in at once. "How does he get by?" asked Mansfield. "Oh, he's no actor," was the reply.

But Satie, it seems, does not mean it in this way. He says he has always been a phonometrician, or words to that effect. To quote his statement (in the music society *Revue*), he takes "more pleasure in measuring a sound than in listening to it." Phonometer in hand, he works "joyously and surely." Also, if one takes the *Fils des Etoiles*, the *Morceaux en forme de poire*, *En habit de Cheval*, or the *Sarabandes*, one sees that musical ideas did not govern their creation, but scientific thought. "Philophony will rule the future," he adds.

We are very sorry, but we seem to have been in an old-fashioned rut when we leaned back in our symphony chair to enjoy Beethoven. Satie attacks this sort of thing with a machine that registers the pitch and strength of sounds. Soon he will show that the ninth symphony is several hundred kilograms greater than the Jena work. The *Revue* may be merely indulging in a little carnival joke of its own; but somehow all this seems to bear the earmarks of sincerity. We have been taught to accept the "musical stippling" of detached and disconnected chords, and the prizing of tones for their own sake is only one step farther in the same direction.

Speaking seriously, it cannot be denied that the modern school builds in a freer style than Beethoven, or even Wagner. But have the radicals any real basis or system upon which to work? Freedom of style may be justified when a composer turns to it after mastering musical form; but there are many men who wallow blindly in the new musical freedom without having ever really understood the beauties of the earlier schools. This reveling in haphazard effects is too easy; almost anyone can do it, while few can write symphonies that even faintly reflect the clear beauty of classical times. The present writer has a little method that shows how easy modern composition must be. Sit down at the piano and shut your eyes; pick out an octave in the left hand; play chords against it in the right hand, still keeping the eyes shut. Do not try to guide the right hand, but let it fall at random. By playing the hands alternately, and varying the rhythm, or even putting chords into the left hand, a number of effects can be obtained, and very few will be too queer for use in a modern work. One does not believe that Scriabin employed this method in his *Prometheus*; but he could have done so and obtained quite legitimate effects. A. Eaglefield Hull wrote a recent article on modern harmony, but the subject demands shorter treatment; there is only one rule now, "Everything goes."

One of the things that might have been said differently is quoted in the *Musical Times*. At a certain London concert some songs were given by Mrs. Reginald McKenna, wife of a cabinet minister. The unknown reviewer called her "an accomplished musician as well as a composer," and now the *Times* is about ready with a list of composers who are not accomplished musicians.

Mrs. McKenna, at least, fared well enough; better than a certain banquet singer of some time ago. It seems that the fishmongers of a certain city were to be entertained vocally at their gathering by one of their number, who was an excellent singer. But the types would not let it rest at one, and the announcement contained this sentence: "A pleasant time may be expected, as none of the fishmongers will sing."

A more overt attack was made by the types upon a New York keyboard expert, who tried to advertise as "the well-known pianist," but appeared on the circular "the milk-man pianist." Kitty Cheatham, too, attracted attention from the types. She advertises as a diseuse, or musical declaimer, but one paper called

her a diseuse. Perhaps she is catching; at any rate, her humor is infectious.

Gioconda caused one critic to grow ambiguous. The heroine of that opera is a needy street singer, and the reviewer wrote, "Madame N—— appeared as the poor singer, and carried out her rôle very faithfully." Usually, the critic has to be tactful and conceal his feelings.

After the Jena symphony came another Beethoven novelty, a Good Friday cantata for four voices, with accompaniment of three B clarinets, two E horns, one C horn, and trombones—a typical German band. Now Liszt enters the ring, with a cantata, *Hungaria*, and an *Oration*, a religious setting of a poem by Lammenais called *Les Morts*. The former is trivial in value, but the latter shows true greatness and contains many striking effects.

Yet the air is full of more modern novelties, for the Tonkünstlerfest came on schedule time, this year at Dantzig. Its long programs included a *Sturmesmythe*, for mixed chorus and orchestra, by Karl Heinrich David; *Der Pilger*, for baritone, mixed chorus, and orchestra, by Gisella Selden; the devils' scene and finale from Alfred Schattman's opera, *The Devil's Parchment*; a violin concerto by Noren; a symphonic prologue, *Pippa Dances*, by Richard Moss; a symphony in D, by Erwin Lendvai; a symphonic poem, *Haschisch*, by Adolph P. Boehm; another, *Nach Sonnenuntergang an der See*, an eerie work by Otto Lies; string quartets by Paul Scheinplug and Jan Ingenhoven; a Divertimento for string quartet, by Joseph Haas; a sextet for piano, harp and strings, by Rudi Stephan; songs with orchestra, by Heinrich Sthamer; duets with orchestra, by Rudolf Werner; and violin and piano works, by Julius Weissmann and Willy Renner.

English festivals are always with us. The coming occasion at Birmingham will include Elgar's *We Are the Music-Makers*, the fourth symphony of Sibelius, the *Song of St. Francis*, by Walford Davies, and a new Bantock work for orchestra. Director Henry J. Wood will give also the much-discussed *Prometheus* of Scriabin. The magazines have started a crusade against needless noise in great cities, but that is only a coincidence.

Among operas, Busoni's *Brantwahl* seems the most important. Its performance was rated by many as an artistic occurrence of the first rank. It is ultra-modern in style, and seems to have its own modes at times. But it is always clear and effective as well as wholly original. It has "ceaseless motion, untiring elasticity, grace, strength, and rhythmic freshness." The plot, based on a work of Hoffmann, is a mixture of ghostly suggestion, Berlin civilization, and grotesque humor. There are many interesting episodes, and two love scenes of fragrant charm.

Huber's *Simplicius*, already rated a success, deals with the hapless love of Verena, a Wend girl, for the military leader Simplicius. He falls in love with Apollonia, daughter of the head man in a city that he conquers. Verena tries to make her rival return to a former admirer, and gets condemned to death for her interference; but the procession to execution is attacked, and the ending becomes tragic for all.

Other operas include *Der Sturm auf die Mühle*, a Franco-Prussian war subject set by Karl Weis; Richard Mandl's *Griselidis*, and Ivan Knorr's *Dunia*. The last is a Russian village comedy, in which a pair of lovers are opposed by the girl's mother. They get her consent only after catching her in an apparently compromising situation with the village priest, who has to be smuggled out in a meal-bag.

Among orchestral works, Klose's *Elfenreigen* pleased at Dresden, though voted rather quiet for its subject. The same place applauded Liadoff's *Kikimora*, the name being that of a fabled Russian dwarf who played many tricks. Liapounoff's second piano concerto was voted tame at St. Petersburg, while Malichevsky's symphony proved wildly modern. Reger has written a concerto in old style, while Rudi Stephan's *Musik für grosses Orchester* proves him a master of counterpoint as well as orchestration. The latter's habit of labeling his works with the simple title of "Music" is all right as far as it goes; implying, perhaps, that not all modern compositions are really music. But the up-to-date audience likes to know whether the tone-pictures it endures are meant to describe a night in Paris, a strike-breakers' meeting, or merely the taking in of a next winter's coal. The late (and great) Mahler was a case in point. His fifth symphony proved full of strength and contrast, but no one except the composer knew what the riot was about, and he cannot tell us now.

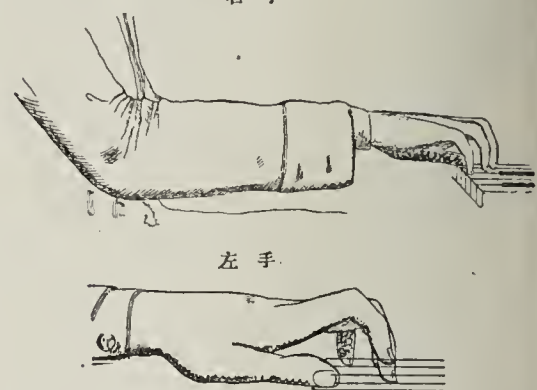
POSITION AT THE PIANO.

By our distinguished Chinese contributor
LEE CHEE TITZ KEE.

鋼琴之時各指俱按一定的碼子。食指按 1，其餘 2，其餘 3，指此類推。



手腕之時此腕與手背都要平直，手指要曲，各指俱在白軀子之上，形式如圖。



鋼琴之時要坐在琴軀板的前面，正對中 C 的軀子，兩腳各踏一踏，腰要挺直，可周身活動，每踏一踏，腰要到底，使氣袋充滿，氣且不可兩腳齊踏，乃一上一下，此更極。

以下的演奏是爲右手而設，要慢，慢得各指要輕，不可太硬，演奏之時可將巨指中 C 的軀子上各指按軀子之時，須先提起，按軀子須按到底，不可急促，又須將各音號的名字。

第一演奏

將五指放在軀子上，不要稍有偏斜，要慢慢的按，使各音的長短彼此相同。

(The above indicates the widespread progress of music. It is part of a method translated from a book issued by the publishers of THE ETUDE.)

HIGH JINKS ON PARNASSUS.

By the eminent critic and author
GEORGE P. UPTON.

My most amusing recollection harks back to a day celebration given by Christine Nilssen, at Chi in 1871. After the dinner, the celebration took on characteristics of a vaudeville show. Vieuxtemps with a face as solemn and expressionless as an opened the proceedings by playing the *Arko Traveler* and *Money Musk*. Nilssen accompanied the latter in a *pas seul* of the most grotesque description. Verger had the second number, the "Larfactotum," the factotum doing the most extraordinary stunts. Brignoli next sat down to the piano and began a march of his own. The great tenor always took this march seriously and was greatly annoyed when he found Nilssen standing behind him imitating the cornet and then the trombone with most disastrous effect. Brignoli at last became furious and the piano, whereupon Nilssen began to tease him. *Rosina*, then raged at him as *Valentin*, and at last pealed to him so bewitchingly as *Marguerite* that he caught the humor of the situation and the two gave a travesty of the garden music in *Faust* of the most excruciating kind, Capoul supplying a genuine Metropolitan accompaniment. This delightful farce lasted until three A. M. at which hour a cake was led by Vieuxtemps' fiddle, ended this extravaganza of the great artists. Nilssen at that time was in her twenty-ninth year. She is now in her sixty-ninth yet at her last birthday celebration in Sweden sang a ballad, *I Think I Am Just Fourteen*. "Fugaces anni!"

In 1700 the fingering of the scale of C major consisted in using the thumb only once in two octaves (in either hand), two of the middle fingers being continually passed one over the other; this fingering was the one adopted by Purcell. The thumb was just introduced into use in England. The figures employed 1, 2, 3, 4, 5; the first indicated the thumb of the right hand, but the little finger of the left hand.—(F. S.)

Old Fogy Redivivis

The Etude's Venerable Philosopher Discovered After
an Absence of Many Years.

SCHERZO VILLA IN A MINOR.
BEI SCHAUMPFEEFER AM PILSEN.

July, 1912.

DEAR MR. EDITOR:

No longer from Dussek-Villa-on-Wissahickon do I indite my profound thoughts (it is the fashion nowadays in Germany for a writer to proclaim himself or herself—there are a great many "hers"—profound; the result, I suppose, of too much Nietzsche and too little common sense, not to mention modesty—that quite antiquated virtue). I am now situated in this lovely, umbrageous spot not far from the Bohemian border in Germany, on the banks of the romantic river Pilsen. To be sure there are no catfish and waffles à la Schuykill, but there are any to be found to-day at Wissahickon? On the other hand there is good cooking, excellent beer and in all Schaumpfeffer, a town of nearly 100 souls, you won't find a man or woman who has heard of any composer later than Haydn. They will dance to the music of Lanner and the elder Strauss; Johann, Jr., is considered rather an iconoclast in his *Fledermaus*. I carefully conceal the American papers, which are smuggled out to my villa—Villa Scherzo it is called because life is such a joke, especially music—and I read them and all modern books that is, those dating later than 1850) behind closed doors. Oh, I am so cheerful over this heavenly relief from three-accursed "modernity." I'm old, I admit, (I still recall Kalkbrenner's pearly touch and Doehler's chalky tone), but my hat is still on the piano top. In a word, I'm in the ring and don't propose to stop writing till I die, and I shan't die as long as I can hold a pen and protest against the tendencies of the times. Old Fogy to the end!

MUSICAL BOSWELLS.

I walk, I talk, I play Hummel, Bach, Mozart, and occasionally Stephen Heller—he's a good substitute for the sickly, affected Chopin. I read, read too much. Lately I've been browsing in my musical library, a large one as you well know, for you have been adding to it for the last two decades and I'm by sending me the newest contributions to what is called "musical literature." Well, I don't mind telling you that the majority of books on music bore me to death. Particularly books containing apochryphal stories of the lives of great composers or executive musicians. Pshaw! Why do I reel off yarns by the dozen if I'm put to it. Besides, the more one reads of the private lives of great musicians, the more one's ideal of the fitness of things is shocked. Paderewski putting a large button in his shirt and swearing at his private plain because some of the criticisms were under the line, is not half so fearsome as Chopin with the pills, or Franz Schubert advertising in a musical journal. After years of reading I have reached the conclusion that the average musical Boswell is a snare, a pitfall, and a delusion. The way to go about being one is simple. First acquaint yourself with a few facts in the lives of great musicians, then, on a slim framework, plaster with fiction till the structure fairly trembles. Never fear. Publishers will print it, the public will devour it especially if it be anecdotal. Let me reveal the working of the musical fiction mill. Here, for example, is something in the historical vein. Of necessity it must be pointless and colorless; that is the touch of reality. Let us call it—"Bach and the Boehm Flute."

Once upon a time it is related that the great Johann Sebastian Bach visited Frederick the Great at Potsdam. Stained with travel the wonderful fugue-founder was ushered into the presence of Voltaire. "Gentlemen," cried that monarch to his courtiers, "Old Bach has arrived; let us see what this jay looks like." Frederick was always fond of a joke at the expense of the Boetians. Attired as he was, Bach was ushered into the presence of his majesty. In his hand he held a small box—or, if you prefer it stated symbolically, a small *bachs*. "Ah! Master Bach," said the Prussian King, condescendingly, "What have you in your hand?" "A



A RECENT PEN AND INK PORTRAIT OF OLD FOGY.

Boehm flute, your majesty," answered Bach; "for it I have composed a concerto in seven flats." "You lie!" retorted the bluff monarch, "the Boehm flute has not yet been invented. Away with you, hayseed from Halle." Whereat the mighty Bach softly laughed, being tickled by the regal repartee, and stole home, and there he sat him down and composed a nine-part fugue for Boehm flute and jackpot on the word Potsdam, the manuscript of which is still extant.

How's that? Or, suppose Beethoven's name be mentioned. Here is a specimen brick from the sort of material Beethoven anecdotes are made. Call it for the sake of piquancy "Beethoven and Esterhazy."

"No," yelled the composer of the Ninth Symphony, throwing a bootjack at his housekeeper—thus far the eleventh, I mean housekeeper and not bootjack—"No, tell the thundering idiot I'm drunk, or dead, or both." Then, with a sigh, he took up a quart bottle of Schnapps and poured the contents over his hair, and with beating heart penned his immortal Hymn to Joy. Prince Esterhazy, his patron, greatly incensed at the refusal of Beethoven to admit him, hastily chalked on his door a small offensive musical theme, which the great composer later utilized in the allegro of his Razzlewiski quar-

tet (C sharp minor). From such small beginnings, etc.

You will observe how I work in Beethoven's frenetic rage, his rudeness, absent-mindedness, and all the rest of the things we are taught to believe that Beethoven indulged in. Now for something more modern and in a lighter vein. This is for the Brahms' lover. Let us call it "Brahms' hatred of Cats."

"SLUGJ HYM INYE NECH."

Brahms, so it is said, was an avowed enemy of the feline tribe. Unlike Scarlatti, who was passionately fond of chords of the diminished cats, the phlegmatic Johannes spent much of his time at his window, particularly of moonlit nights, practicing counterpoint on the race of cats, the kind that infest back yards of dear old Vienna. Dr. Antonin Dvořák had made his beloved friend and master a present of a peculiar bow and arrow, which is used in Bohemia to slay sparrows. In and about Prague it is named in the native tongue, "Slugj hym inye nech." With this formidable weapon did the composer of orchestral cathedrals spend his leisure moments. Little wonder that Wagner became an antivivisectionist, for he, too, had been up in Brahms' backyard, but being near-sighted usually missed his cat. Because of arduous practice Brahms always contrived to bring down his prey, and then—O diabolical device!—after spearing the poor brutes, he reeled them into his room after the manner of a trout fisher. Then—so Wagner averred—he eagerly listened to the expiring groans of his victims and carefully jotted down in his note book their ante-mortem remarks. Wagner declared that he worked up these piteous utterances into his chamber-music, but then Wagner had never liked Brahms. Some latter day Nottebohm may arise and exhibit to an outraged generation the musical sketch books of Brahms, so that we may judge of the truth of this tale.

For a change, drop the severe objectivity of the method historical and attempt the personal. It is very fetching. Here's a title for you: "How I met Richard Wagner."

The day was of the soft dreamy May sort. I was walking slowly across the Austernheimhellsberger Platz—local color, you observe!—when my eyes suddenly collided with a queer apparition. At first blush it looked like a little old woman, in visage a veritable witch; but horrors! a witch with whiskers. This old woman, as I mistook her to be, was attired in an Empire gown, with crinoline under-attachments. Around the neck was an Elizabethan ruff, and on the head was a bonnet of the vogue of 1840; huge, monstrously trimmed and bedecked with a perfect garden of artificial flowers. The color of the dress was salmon-blue, with pink ribbons. Altogether it was a fearful get-up, and, involuntarily, I looked about me expecting to see people stopping, a crowd forming. But no one appeared to notice the little old woman except myself, and as she drew near I discovered that she wore spectacles and a fringe of iron-gray hair around her face. Her eyes were piercingly bright and on her lips was etched a sardonic smile. Not quite knowing how to explain my rude stare, I was preparing to turn in another direction, when the stranger accosted me, and in the voice of a man: "Perhaps you don't know that I am Richard Wagner, the composer of the *Ring*. I am also Liszt's son-in-law, and from the way you turn your feet in, I take you to be a pianist and a

Leschetizky pupil!" Marvelous psychologist! A regular Sherlock Holmes. And then, with a snort of rage, the Master walked away, a massive Dachshund viciously snapping at a link of sausage that idly swung from his pocket.

There, you have the Wagner anecdote orchestrated to suit those musical persons who believe that the composer was fond of nothing but millinery and dogs. Finally, if your publisher clamors for something about Liszt or Chopin you may quote this; not forgetting the allusion to George Sand. To mention Chopin without Sand would be considered excessively inaccurate. I call the story, "Liszt's Clever Retort."

LISZT, THE INVENTOR OF THE LISZT PUPIL.

It was midwinter. As was his wont in this season, Chopin was attired from head to foot in white wool. His fragile form and spiritual face, with its delicate smile, made him seem a member of some heavenly brotherhood that spends its existence praying for the expiation of the wickedness wrought by men. The composer was standing near the fireplace: without it snowed, desperately snowed. He was not alone. Half sitting, half reclining on a chair, his feet on the mantelpiece, was a man, spare and sinewy as an Indian. Long, coarse, brown hair hung mane-like upon his shoulders. His lithe, powerful fingers almost seemed to crush the short white Irish clay pipe from which he occasionally took a whiff. It was Liszt, Franz Liszt, Liszt Ferencz—don't forget the accompanying *Eljen!*—the pet of the gods, the adored of women; Liszt who never had a haircut; Liszt the inventor of the Liszt pupil. There had evidently been a heated discussion, for Chopin's face was adorned with bright hectic spots, his smile was sardonic, and a cough shook his ascetic frame as if from suppressed chagrin. Liszt was surly and at intervals said "basta!" beneath his long Milesian upper lip. Such silence could not long endure: an explosion was imminent. Liszt, quickly divining that Chopin was about to break forth in an hysterical fury, forestalled him by jocosely crying: "Freddy, my old son, the trouble with you is that you have no Sand in you!" And before the enraged Pole could answer this cruel, mocking raillery, the tall Magyar leaned over, pressed the button three times, and the lemonade came in time to avert bloodshed.

There, Mr. Editor, you have a pleasing comminglement of romance and colloquialism. Now that I have shown how to play the trick let all who will go ahead and be their own musical Boswell.

But a truce to such foolery. I am wayward and gray of thought to-day. My soul is filled with the clash and dust of life. I hate the eternal blazoning of fierce woes and acid joys upon the orchestral canvas. Why must the music of a composer be played? Why must our tone-weary world be sorely grieved by the subjective shrieks and imprudent publications of some musical fellow wrestling in mortal agony with his first love, his first tailor's bill, his first acquaintance with the life about him? Why, I ask, should music leave the page on which it is indited? Why need it be played? How many beauties in a score are lost by translation into rude tones! How disenchanting sound those climbing, arbutus-like arpeggios and subtle half-tints of Chopin when played on that brutal, jangling instrument of wood, wire and iron, the pianoforte! I shudder at the profanation. I feel an oriental jealousy concerning all those beautiful thoughts nestling in the scores of Chopin and Schubert which are laid bare and dissected by the pompous pen of the music-critic. The man who knows it all. The man who seeks to transmute the unutterable and ineffable delicacies of tone into terms of commercial prose. And newspaper prose. Hideous jargon, I abominate you!

OH, FOR THE VALLEY OF SILENCE.

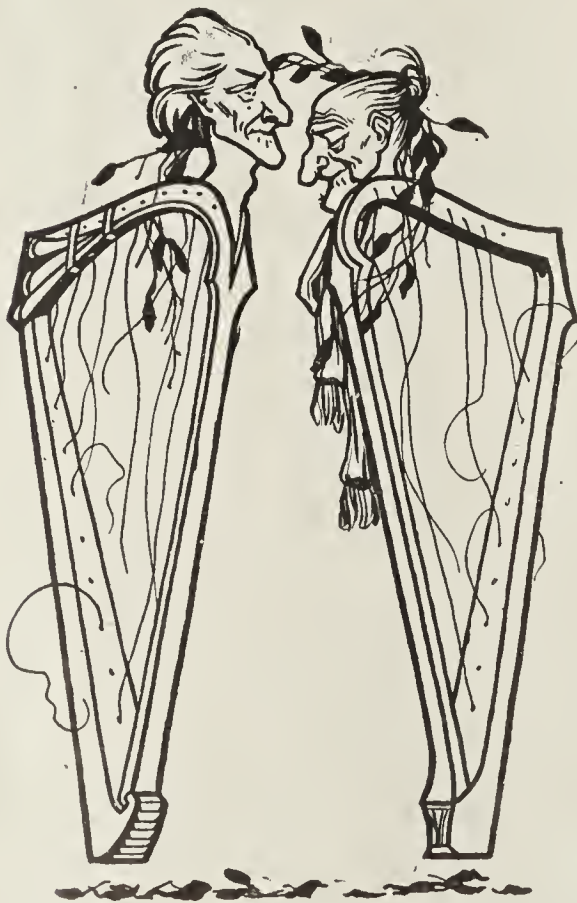
I am suffering from too many harmonic harangues. [Isn't this one?] I long for the valley of silence, Edgar Poe's valley, wherein not even a sigh stirred the amber-colored air (or wasn't it saffron-hued? I forget, and Poe is not to be had in this corner of the universe). Why can't music be read in the seclusion of one's study, in the company of one's heartbeats? Why must we go to the housetop and shout our woes to the universe? The "barbaric yawp" of Walt Whitman, over the roofs of the world, has become fashionable, and from tooting motor-cars to no symphonies all is a conspiracy against silence. At night dream-fugues shatter the walls of our inner consciousness, and yet we call music a divine art! I love the written notes, the symbols of the

musical idea. Music like some verse sounds sweeter on paper, sweeter to the inner ear. Music overheard, not heard, is the more beautiful. Palimpsest-like we strive to decipher and unweave the spiral harmonies of Chopin, but they elude as does the sound of falling waters in a dream. Those violet bubbles of prismatic light that the Sarmatian composer blows for us are too fragile, too intangible, too spirit-haunted to be played. [All this sounds as if I were really trying to write after the manner of the busy Princess Sayn-Wittgenstein, who helped Liszt to manufacture his book on Chopin; indeed, it is suspected, altered every line he wrote of it.]

O, for some mighty genius of color who will deluge the sky with pyrotechnical symphonies! Color that will soothe the soul with iridescent and incandescence harmonies, that the harsh, brittle noises made by musical instruments will no longer startle our weaving fancies. Yet if Shelley had not sung or Chopin chanted, how much poorer would be the world to-day. But that is no reason why school children should scream in chorus: "Life, like a dome of many-colored glass stains the white radiance of eternity," or that tepid misses in their teens should murder the nocturnes of Chopin. Even the somnolent gurgle of the bullfrog, around the ponds of Manayunk, as he signals to his mate in the mud, is often preferable to music made by earthly hands. Let it be abolished. Electrocute the composer and banish the music-critic. Then let there be elected a supervisory board of trusty guardians, men absolutely above the reproach of having played the concertina or plunked staccato tunes on a banjo. Entrust to their care all beautiful music and poetry and prohibit the profane, vulgar, the curious, gaping herd from even so much as a glance at these treasures. For the few, the previous elect, the quintessential in art, let no music be sounded throughout the land. Let us read it and think tender and warlike silent thoughts.

And now having too long detained you with my vagaries let me say "good night," for it is getting dark, and before midnight I must patrol the keyboard for at least four hours unthreading the digital intricacies of Kalkbrenner's Variations on the old melody, "Sei ruhig mein Herz, or the Cat will hear you."

OLD FOGY.



THE HARPS THAT ONCE THROUGH CARNEGIE HALL THE SOUL OF MUSIC SHED.

The Germans put us up to it, for this picture is none other than a caricature of the cover of the most distinguished and most dignified musical journal of the fatherland, *Die Musik*. They decided to change the cover and when the time came for their annual carnival issue or *fashionheft* devoted to fun and satire they poked fun at their own cover.

CARNIVAL MUSIC.

WHEREVER there is gaiety there is music. And this holds true of all places from Beer to Bathsheba, from Vancouver to Vera Cruz, and of all ages from the Proterozoic era to the present. It is therefore impossible to give a list of all the music that has relation to the carnival spirit, that spirit which comes over all living things at times, making frisky young lambs skip in the fields, and dignified old gentlemen blow their trumpets in the street. The following is a partial list, however, of what the chief musicians have done on the subject of the carnival.

As early as 1675, a ballet entitled *The Carnival* was given at the French Academy, the music of which was composed by Lully. Since then the subject has been in frequent use among opera composers, the best known example being Verdi's opera, *Ballo in Maschera*. Auber also wrote an opera entitled *Le Bal Masque* and Ambroise Thomas composed an opera in 1851 called *The Carnival of Venice*. The well-known *Carnival Romain* of Berlioz is the prelude to his opera *Benvenuto Cellini*, which abounds with carnival suggestion.

There is a wealth of piano music devoted to the carnival, the most famous of all being doubtless Schumann's *Carnaval*. Schuetz's *Carneval Mignon* is deservedly popular. Other well-known carnival selections are *Bal Masque* (op. 26), and *Maskenball*, op. 121 (Jadassohn); *Carnival*, op. 52, bk. 2 (Moszkowski); *Bal Costume* (Rubinstein); *Children's Carnival* (Mrs. H. H. A. Beach); *Maskenball* (Bohm); *Carnival di Milano* (Bülow); *At the Carnival* (Williams); *Little Carnival* (Schmoll); *Harlequin* (Pollini); *Aus dem Carneval* (Grieg); *Papillon* (Sceda Carneval), Philipp.

For those who may desire to give a "Carnival Recital" by their younger pupils, the following pieces, graded from 1 to 5, may prove suitable. The figures refer to the grade. *Carnival Fancies*, Bassford (2); *Carnival March*, Bonheur (3); *Episode de Bal*, Borowski (4½); *Pierrette*, Chaminade (4); *The Carnival*, Draa (3); *Punchinello*, Dugge (2½); *Carnival Scene*, Fink (3); *Carnival Picture*, Horvath (3); *Spring Revels*, Kern (3); *Festal Evening*, Krentzlin (3); *Little Masqueraders*, Kroeger (3); *Flower Carnival*, Lindsay (2½); *Procession of Flowers*, Müller (3); *Carnival Parade* (2½); *Off to the Carnival*, Pendleton (2); *Carnival March* (2); *Pink Domino*, Renard (2); *Domino Dance*, Rowe (3); *Little Carnival* (3); *After the Carnival*, Schmoll (2); *Le Petit Carnaval*, Streabbog (2); *Procession of the Masks*, Zimmermann (1).

Where sufficient enterprise is manifested by the parents it would be possible to give a carnival recital in costume, with the familiar figures of Pantaloon, Pierrot, Pierrette, Columbine and Harlequin represented. These costumes are not difficult to suggest with simple materials.

FORCING THE ROSEBUD.

BY MRS. M. A. WHITFIELD.

THE little daughter of a friend, who is learning music by approved methods, came to her mother one day and said wearily:

"Mamma, I'm so tired of taking music lessons. I want to stop."

"Why, Gracie, I thought you loved your music."

"I thought I did too, Mamma," said the child, beginning to weep, "but I don't! I hate those old minkeys, and Miss M—— makes me practice them all practice them, and I get all mixed up. I never know when something is going to turn into a minor key."

"Well, dear," returned her mother, consolingly, "you will understand them better when you are older."

"Why can't I wait to learn them when I'm older, then?" asked the child. And we, too, echo Gracie's question—Why?

The prevailing tendency in all kinds of teaching is to burden children with a multiplicity of tasks. This tendency is affecting the musical world also. Too much is required of the average pupil which, in many instances, results in a distaste for an art which has more of heaven in it than has anything else in this world.

In one of E. P. Roe's stories a young girl is represented as forcing open a rosebud to illustrate the futility of demanding maturity from immaturity. We are all, more or less addicted to the forcing process, and we will not heed Nature's methods—Nature works above all others—works slowly and waits for the proper season to bring about the fruitage.

WITH THE WORLD'S
GREAT EDUCATORS

By DR. E. E. AYRES

MONTAIGNE.

1533-1592 A. D.

"The enemy of all dogmatism."

BIOGRAPHICAL.



MONTAIGNE.

IN the little town called Bergerac, in the south of France, Montaigne spent his early years. His father was a thoughtful nobleman who had some original and decided views concerning education. Young Montaigne was taught to speak Latin before he was allowed to learn his own language. He was awakened regularly every morning by the sound of sweet music. At fifteen he he was a law student at Bordeaux, and at twenty-one he was one of the judges in that city. Later, he spent several years traveling over Europe. He made his home for a time in Italy. While there he was made mayor of Bordeaux, in which position he acquitted himself with credit for four years (1581-1585). He was, however, less a man of affairs than a thinker and a writer. Through his instructive and entertaining essays he made himself known and felt everywhere in the world. "No other prose writer of the sixteenth century has been so generally read." His opinions on education marked an epoch in the history of Pedagogy.

HIS VIEWS.

To understand Montaigne we must first fix our attention upon the educational ideals of the age in which he lived. The Greek ideals had been followed by those of Rome, intellectual freedom by the strong rule of authority. The Christian Church had adopted the same ideals; fixed and definite dogma had taken the place of free inquiry. In the Middle Ages all the great teachers were representatives of the Church. These monks and schoolmasters that preceded the Renaissance deserve high praise, and will always deserve it, for they kept the torch burning during the long period of great darkness. What they received from their fathers they taught, and their dogmas were accepted without question. With the rediscovery of the intellectual treasures of Greece there came, in the fourteenth century, a new tyranny, to take the place of the authority of the Church.

The significance of Montaigne is seen in the fact that he protested against every kind of intellectual tyranny. He would allow neither the Latin theologian nor the scientific Greek scholar to bind him. He reserved the right to examine and cross-examine every man, whether of the Church or of the University. He could see many sides to any matter, and kept continually before him the inquiry, "Who knows?" In "Essays" he tells us much about his childhood and early training, in order to enforce his own ideas of educational ends and methods. In these he was far in advance of his age.

His fundamental contention was that independence of thinking is the supreme thing to be encouraged in a pupil. He denounced all slavish acceptance of any teacher's dogmas. All tradition must be submitted to the pupil's judgment. It must be investigated, and accepted or rejected on its merits, as perceived by the unbiased mind of the student. Montaigne would make short work of the music teacher whose argument in favor of his interpretation of a piece is that it is "traditional." He would put the question sharply, "Does it mean anything to you?"

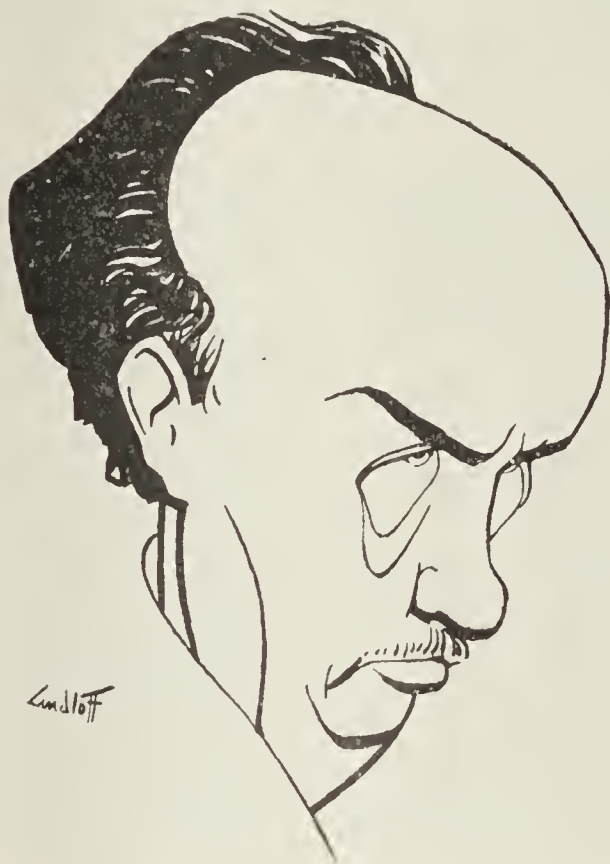
Thus our Essayist was constantly inveighing against the peril of accepting words as a substitute for things. In every age men become slaves to symbols and words. A thing seems important, not because of what it is, but because it is actually in print, or perhaps because a master uttered it. But Montaigne would insist that the word is nothing if it means nothing. What a great Master has written must justify itself

to our own minds; otherwise it would be childish and servile in us to accept it, and certainly worse than folly to praise it.

3. Therefore, Montaigne held up to ridicule the over-valuation of the classics so characteristic of his age. No man was more familiar with the great writers of antiquity. Quotations from the old Masters abound on every page of the *Essays*. Yet he insists that we can never become strong by leaning on other men's arms. He therefore leads the revolt against mere "bookishness." "We may become learned from the learning of others; wise we can never become except by our own wisdom." So he would repudiate the popular maxim, "Knowledge is power." Mere knowledge is but weakness. True power is the ability to think for yourself, or to take the initiative, either in thinking or in doing. Every truly educated man is, after all, a self-educated man. He may have had many teachers, and passed through many schools, but if he has any real power it is his own power, which no one could ever give him, and no one can ever in turn receive from him.

QUOTATIONS FROM MONTAIGNE.

1. "Knowledge can never be fastened on to the mind; it must become part and parcel of the mind itself."
2. "We lean so much on the arm of others that we lose our own strength."
3. "Do thy deed and know thyself."
4. "We are all richer than we think, but they drill us in borrowing and begging, and lead us to make more use of other people's goods than of our own."



RICHARD STRAUSS LISTENING TO ITALIAN OPERA.

A MUSICAL TRAGEDY.

Four music Sharps lived in a Flat,
Though on a modest Scale;
They had no Staff of servants that
Might serve to Brace this tale.
To Stage off Scores of creditors
They gave Notes by the Choir;
A Measure that was, for a Space,
In Line with their desire.
Now Major Clef a Minor claim
Submitted, and declined
All Overtures not in a-Chord
With what was in his mind.
Said he: "This Time I must have cash!
I Register this vow;
You shall pay Tenor more to-day;
Yes, you shall Duet now!"
"We cannot Baritone like that—
'Tis Bass!" the Quartet cried;
"And with our bank account Solo—
Alto the debit side!
We'd Trio gladly if we could,
Soprano more insist."
Then with an Accent from their hands
They closed the tragic tryst.

—Philadelphia Ledger.

HOME-MADE ART FOR MUSIC STUDIOS.

CONDUCTED BY MIRANDA M. PERKIOMEN.

For the First and Last Time

[The contributions to this department this month show what can be done at slight expense to make our studios unique and different from anything that may be seen anywhere on earth. A little ingenuity and a little time will transform any back parlor into a room that your visitors will never forget.—M. M. P.]

M. G. L.: Your idea of covering a can of tomatoes with green velvet and then setting it upon the top of your piano as a metronome stand is an excellent one. However, a can of beets would be symbolical of tempo. Let us have more ideas, Sister L. In fact, you might place a half dozen cans on top of each other and, after covering them with blue *peau du soir* or yellow *crêpe de chine*, use them as a pedestal for your new plaster bust of Creator. A lard-tin, covered with the same material, would make a splendid base.

YOUNG TENOR: By all means embroider your sofa pillows with musical mottoes taken from standard writers. Here are a few to add. "You'll never miss the tenor 'till the Punch Bowl's dry." "A note in the bank is worth two in the epiglottis." "Verily, the diaphragm is mightier than the estuchian tubes," etc. Use green silk and the customary needles.

NEW YORK FRIEND: Save the 20,000 wrappers from Lizzard Soap and you will get a pyrographic outfit free of charge. With this you can do all sorts of interesting things in your studio. A hand-burnt bâton makes a very attractive implement for polishing the knuckles of pupils who don't understand you. In your spare time you can amuse yourself by burning copies of popular songs on penwipers made from old kid gloves. These bring a fabulous price in the stores.

YOUNG TEACHER: Yes, a handsome music cabinet may easily be made from an old refrigerator. Paint it cerise on the outside and peacock blue in the inside. The butter and milk shelf will do for the classics. The ice compartment may be reserved for technical works.

ACCORDION TEACHER: You ask me how to make a magazine rack for little money. Buy a saw horse at any hardware store. Set two boards in the uprights at the top so as to make a trough. Place a board over the bottom for large magazines. Paint the whole affair with gold paint and tie pink ribbons on it here and there.

REDUCED CIRCUMSTANCES: We cannot give an opinion upon your idea for painting your old garden hose pink and festooning it around your studio. We would have to see it first.

HAPPY THOUGHT: Your plan of using your parlor mirror as a blackboard is an excellent one. Use a piece of ordinary laundry soap as chalk. Draw pictures of the great masters upon your mirror. Your friends will admire your artistic ability.

RECITALIST: Yes, you may give a garden fête in your studio, if you choose. Secure all the rubber plants in the neighborhood and set them around the walls. Then sprinkle a generous amount of sawdust on the floors to represent earth. After this cut out the pictures of your favorite composers and paste them over holes cut out of Japanese lanterns as transparencies. Bundles of burning Chinese punk to ward off imaginary mosquitoes will add to the illusion. This will make a delightful affair.

BEETHOVEN's one opera, *Fidelio*, was a failure on its first production. The critics found it cold and passionless. It was Mme. Schröder-Devrient who redeemed it from this imputation upon its revival in Vienna in 1822. Beethoven was present at this performance, "wrapped so closely in the folds of his cloak that only his eyes could be seen flashing from it." The house was hushed in an impressive silence until *Leonore* fell into the arms of her husband, when a roar of deafening applause made it apparent that Schröder-Devrient had risen to the height of genius exacted by the music of Beethoven. The great composer smilingly patted her cheek, thanked her, and promised to write an opera for her. This, of course, he never did, though the singer lived to appear in some of Wagner's earlier operas.

DO YOU WANT A "REQUEST" GALLERY OF CELEBRITIES?

ONE of the most encouraging and stimulating phases of the editorial work of THE ETUDE is the really enormous interest which our readers take in our work. We are always glad to have your good word, and we want to keep in as close touch with you as possible. When we asked your advice about starting the Gallery of Musical Celebrities, a great number of our readers wrote us postals giving their opinion. Now we want you to spare a little time to write again. We have prepared one more Gallery, which will appear next month (September). Do you want still another one?

It has occurred to us that our readers would like to have a vote in making up a "request" Gallery. That is, we shall be glad to have you select six (or fewer) names *not* among the following whom you would like to see represented in The Gallery before it is discontinued. By looking over the following list the readers will see that the names presented include a larger number of names of musicians in the public mind than may be found in many encyclopedias. For instance, the representation of artists and singers of recent renown, and American musicians who have attained international fame excels in some ways the lists given in the very voluminous and comprehensive *Grove Dictionary of Music*.

The matter of who should go in the Gallery or who should not go in the Gallery has been very carefully guarded by the publishers and the editor. The sole point of decision has been upon the educational and artistic standing of the musician whose portrait was inserted. As in all cases, the only thing which has admitted a portrait has been the undeniable possession of genuine reputation founded upon known musical worth recognized by musicians generally. We cannot afford to publish any additional "request" photographs which would not hold the same rank as those which have already appeared. It is possible that the requests by popular vote may not be sufficient or of a nature to warrant a request Gallery. Again, it is not unlikely that we have neglected to publish the portrait-biography of some musician about whom our readers feel that they ought to have information for educational purposes. In making your choice, kindly observe the following:

HOW TO SEND YOUR LETTER.

1. Do not send us a lengthy letter on the subject. Simply write the names of the musicians not to be found in the following list whom you would like to see represented in THE ETUDE Gallery. The names may be sent on a postal if desired.

2. Send no names except those of musicians of national or international reputation. Some very worthy teachers, artists and composers may have excellent local reputations, but unless they have already established themselves in very general favor it is not possible to publish their portraits in a department which must please a vast number of disinterested people.

3. Send the names in the numerical order of your preference. That is, place the name of the favorite musician who has not yet appeared in the gallery first.

4. Address all communications pertaining to this subject separately, thus, "The Gallery Editor" THE ETUDE, 1712 Chestnut street, Philadelphia, Pa. If writing a general letter do not make your vote a part of the general letter, but write it upon a separate piece of paper and at the top put the above address. In all cases sign your own full name and address, not for publication.

PORTRAIT-BIOGRAPHIES ALREADY PUBLISHED IN THE ETUDE GALLERY.

A
Abt, Adams, Albani, d'Albert, Arensky, Auber.

B
Bach (C. P. E.), Bach (J. S.), Balfe, Bantock, Barnby, Bauer, Beach, Beethoven, Bellini, Bériot, Berlioz, Bispham, Bizet, Blauvelt, Bocherini, Boieldieu, Bowman, Brahms, Bruch, Bruckner, Buck, Bülow, Burmeister.

C
Calvé, Carreño, Caruso, Chadwick, Chaminade, Charpentier, Cherubini, Chopin, Clarke, Clementi, Corelli, Corey, Cornelius, Cowen, Cramer, Cui, Czerny.

D
Dariusch (Frank), Dariusch (Walter), David (Félicien), David (Ferdinand), Dancs, Debussy, Delibes, Destinn, Donizetti, Dreyshok, Dubois, Dussek, Dvořák.

E
Eames, Elgar, Elman, Elson, Ernst.

F
Farrar, Faure, Fay, Wolf-Ferrari, Fiedler, Field, Fielitz, Finck, Flotow, Foote, Foster, Franck, Franz, Fremstad.

G
Gabrilowitsch, Gade, Gadske, Garcia (Pauline Viardot), Garden, German, Gilchrist, Glinka, Gluck, Godard, Goldmark, Gottschalk, Gounod, Grieg, Grove, Guilman, Gurliitt.

H
Halévy, Hall, Hallé, Handel, d'Hardelot, Haydn, Schumann-Helink, Heller, Henschell, Henselt, Herbert, Hiller, Hofmann, Holmes, Homer, Hummel, Humperdinck, Huneker.

I—J
D'Indy, Jadassohn, Joachim, Joseffy.

K
King, Klindworth, Köhler, de Koven, Rimsky-Korsakoff, Kreisler, Krentzer, Kroeger, Kubelik.

L
Lachner, Lassen, Léhár, Lehmann (Lilli), Lehmann (Liza), Leonevallo, Leschtizky, Lind, Liszt, Loeschhorn, Loewe.

M
MacDowell, Mahler, Marchesi, Marteau, Mascagni, Mason, Massenet, Melba, Mendelssohn, Meyerbeer, Moscheles, Moszkowski, Mottl, Mozart.

N
Nevin, Nicolai, Nikisch, Nordica.

O
Offenbach.

P
Pachmann, Paderewski, Paganini, Paine, Palestrina, Parker, Parry, Parsons, Patti, Perosi, Pierné, Powell, Puccini, Pugno.

R
Rachmaninoff, Raff, Reger, Reinecke, Reisenauer, de Reszke (Jean), Rheinberger, Richter, Risler, Rogers, Rosenthal, Rossini, Rubinstein.

S
Saint-Saëns, Safonoff, Sand, Sauer, Sauret, Scarlatti, Scharwenka, Schradieck, Schubert, Schütt, Schumann, (Clara), Schumann (Georg), Schumann (Robert), Schytte, Sévick, Sibelius, Sinding, Sgambati, Sitt, Smetana, Sosa, Spiering, Spindler, Spohr, Spontini, Stainer, Stanford, Stavenhagen, Stock, Strauss (Johann), Strass (Richard), van der Stucken, Sullivan, Suppé, Svendsen.

T
Tansig, Tetrassini, Thalberg, Thomas (Ambroise), Thomas (Theodore), Thomson, Tschakowski.

U—V
Upton, Verdi, Vieuxtemps.

W
Wagner (Cosima), Wagner (Richard), Wagner (Siegfried), Wallace, Weber, Weingartner, Widor, Wieniawski, Wilhelmj, Wolf, Woodman, Wüllner.

X—Y—Z
Ysaye, Bloomfield-Zeisler, Zimbalist.

A NEW ETUDE FEATURE COMING.

WE have announced in the previous article that THE ETUDE "Gallery of Musical Celebrities" will soon be brought to a compulsory close. As a successor to this somewhat epoch-making feature we have arranged a series which we know will please most of our readers even more than the "Gallery." There is no such thing as an absolutely new thing, but by the association and arrangement of ideas, new conceptions and new phases of a subject may be revealed in such a manner that an enormous amount of advantage may be achieved through the new presentation. This is what THE ETUDE has done in arranging for this new feature.

The new feature will not commence until the October issue, but a full announcement will be made next month. It is based upon the closest possible study of the real practical needs of our readers and a sympathetic desire to assist them in as interesting and stimulating a manner as possible. More and more musicians, young and old, professional and amateur, beginner and adept, will need this feature, as time goes on. We are printing this notice sufficiently in advance for our readers to appraise their musical friends so that no copies in the series may be missed.

THE law of heredity is the same in the adult male and adult female voice. The characteristics of one parent will assert themselves in the voice of a child of the other sex at the age of fourteen, in addition whatever has been conspicuously like either father or mother in childhood.

Daughters of musical mothers and non-musical fathers, with whom I am acquainted, who could not even carry a tune before they were fourteen found at that age both fine voices and the ability to sing. When both parents are singers the father's voice is more prominent in the first, and the mother's in the second child. Later children show themselves sometimes more evenly balanced.—E. L. Daniels.

DON'T.

Don't object to the ragtime of your neighbor; he may be a little sensitive about your practicing Bach and Reger ten hours a day.

Don't object if your pupil chews gum during the lesson. Let him get some kind of a technic.

Don't let any opportunity pass to show what a fine musician you are by playing music that the fewest possible people can understand.

Don't put your furs away in the piano to save moth balls.

Don't be stingy. If your friends ask you to play a piece play a dozen or as many as they will stand.

Don't sing "Comin' Through the Rye" to your friend with a red nose.

Don't mind practicing at all hours of the night and day. If the neighbors don't like it tell them that they'll be proud to brag of their sufferings when you get famous.

Don't drown out the singer who sings mother songs and lullabies. Any other form of death is preferable.

Don't fail to put "dog ears" on all your music. It looks professional.

Don't worry if the Fifth Nocturne is too difficult for you. Try the Liszt Second Rhapsody. Nobody will ever know the difference.

BUSONI AND THE PRESS.

BUSONI, the famous pianist, has a few pet aversions and one of these is directed against being interviewed. Naturally retiring and intensely severe he looks upon the cheap publicity which some artists think necessary for success as "banal." As a consequence of this very few really authentic interviews have been secured with this noted performer. He was especially irritated by the aggressiveness of American reporters, and had to be assured of the reporter's musicianship and ability as a writer before he would consent to talk.

Once, while in an American city, Busoni and his manager were amazed upon opening the door of the room in the hotel to find a little woman forcing her way in with a note book and pencil in hand. Busoni was in his pajamas, and as soon as he found out what was wanted he retreated to his private room. After that he confided to a friend that he was of the opinion that "That woman would have had nerve enough to interview the Apollo Belvidere if her editor sent her to do it."

MID-SUMMER REFLECTIONS.

BY S. REID SPENCER.

THERE is more hope for a pupil who makes a mistake, and recovers himself quickly, than for one who rarely makes a mistake but is entirely put out when he does. The greatest artists go wrong sometime but they do not stop: they go ahead as if nothing had happened.

KEEPING correct time may be compared to tracing a drawing. If one deviates from the line, one can get back almost at once, but the outline has been spoiled.

COMPLETE repose of manner, and complete self-confidence are essential to success in public performance. A nervous tension on the part of the performer will always be felt by the audience. Undue tension often causes errors that would not otherwise occur. Anybody could walk a foot-wide plank when it is lying on the ground. Place the same plank over a chasm and few will venture to cross.

THERE are five points in which a student is liable to fail: fingering, sight-reading, time, independence of hands, and ensemble work. All five combined make a formidable group. Taken one by one, each can be mastered in time.

It is not necessary for a teacher to point out error when his pupil shows that he is already aware of it. The errors of which the pupil is ignorant are the ones that need to be pointed out.

A PIECE of music is not learnt as soon as the notes are played correctly.

THE death of Schubert created little sensation at the time as he was still little known outside of Vienna. It is said, however, on good authority, that Schubert then a youth of eighteen, burst into tears when he learnt that Schubert was no more.

Great Pianists at the Keyboard

Series II

Lessons in Position

The first series was presented in THE ETUDE for May, 1912



Courtesy of the Welte-Mignon Co.

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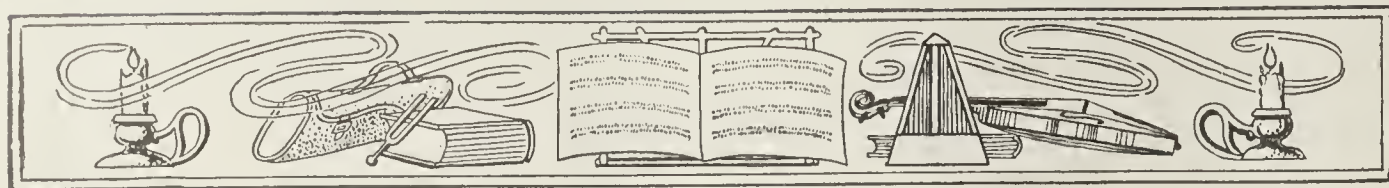
ANTOINETTE SZUMOWSKA



ARTHUR FOOTE



WILLIAM SHERWOOD



Correct Position at the Keyboard

A Symposium with Contributions from

LEROY B. CAMPBELL, CLARENCE G. HAMILTON, E. R. KROEGER, EDWARD BAXTER PERRY AND MME. ANTOINETTE SZUMOWSKA

(In THE ETUDE for last May a similar series of pictures of famous pianists appeared accompanied by contributions upon the above subject from Amy Fay, J. Lawrence Erb, Mariette Brower, Mme. A. Pupin, Charles W. Landon and others).

ANTOINETTE SZUMOWSKA.

The question of the position at the keyboard is easily defined in one word: natural. One ought to sit straight without stiffness on a chair not too high (about 17½ to 18 inches is a good height), the arms forming a level line from elbow to hand. The fingers curved gently, with their knuckles sticking out, touch the keys with the tips; the same position of the thumb bringing it almost to the height of the fingers, secures evenness. The elbows kept rather close to the body, and the wrists neither too high or too low.

The whole impression should be one of ease, without effort.

EDWARD BAXTER PERRY.

Replying to your inquiry concerning my theories or rules in regard to the proper position at the piano, height of stool, etc., I can only answer in the words of Simple Simon, "Indeed I have not any."

The most obvious thing in the whole vexed question seems to me to be that it is impossible to formulate any definite rules which will meet the needs of any two people. Such rules, like medicine, would have to be adapted to the special requirements of the individual. The fact that one prominent artist uses a high rotary stool, and another equally celebrated artist insists on a low solid chair, furnishes absolutely no criterion as to what is best for any given pupil. It all depends upon the anatomical structure of the player, especially upon the relative length of the arm from the shoulder to the elbow and of the body from the shoulders to the hips. If the arm is long and the body short, a stool of the ordinary height would drop the elbows well below the keyboard, interfering with directness of attack and a free manipulation of the keys. If the reverse were true, the same stool would lift the elbows too high, producing a harsh tone and clumsy technique.

It is a well-established mechanical law that a rope or belt works more smoothly and easily in a straight line than around curves and angles; hence it would seem advisable to me, as piano playing is based largely upon mechanical laws, to sit at the piano in such a position that the forearm, wrist and hand, from the elbow to the second joint of the fingers, shall be practically horizontal, so that the muscles and tendons controlling the hands and fingers may play easily and freely, unhampered by the necessity of pulling around curves and angles. The old Stuttgart method with the depressed knuckles, and the so-called Leschetizky method, to which so much prominence is given nowadays, and in which (according to many) an important feature is the elevation of the knuckles, seems to me for the above given reason both equally objectionable.

The chief advantage of the rotary stool is that it is readily adjusted in height to the needs of each player; and the only advantage of the chair in my opinion is that it is less likely to furnish an undesirable obligato of squeaks not called for in the musical text. Personally I prefer to take my chances with the stool; the color, whether oak or mahogany, is not essential.

Generally speaking, I think it safe to say that the player should hold his body in an easy upright position; not with the stiffness of a ramrod, but with the supple pliability of a highly tempered sword-blade of spring steel; swaying readily when necessary, but immediately recovering its position. The arms should be allowed to drop easily at the sides, not projecting angle-wise as though the player were determined to elbow his way through all difficulties, nor hugged rigidly to the sides as though he had a hole in his sleeve which must at all costs be concealed.

In fact, the whole matter may be summed up in my opinion in a very few words. Select the position and

height of stool which suit you personally best for all kinds of pianistic work as nearly as you can; then keep it the same on all occasions. Any material variation is dangerous, playing havoc with accuracy. And remember that the secret of good playing, mechanically speaking, is summed up in three words—Freedom, Flexibility and Vitalization.

CLARENCE G. HAMILTON.

There have been advocates of very high and very low piano stools. As usual, the middle course is safest. If the stool be low, so that the forearm slopes toward the body, muscular force is wasted by being thrown back toward the elbow, rather than toward the keys. Power is therefore gained by elevating the stool so that the forearm slopes toward the keys. But this position should not be exaggerated, since the wrist tends to stiffen with a high arm, so that a hard, metallic tone results.

The body should be kept in an easy, unconstrained condition, while the arms and all parts of the hands should be free and flexible, except when certain muscles are brought into use in depressing the keys. All useless motions should be avoided.

The right and the left foot should ordinarily be kept respectively upon the damper and soft pedals.

E. R. KROEGER.

I believe the height of the piano stool should be according to the feeling of comfort and satisfaction on the part of the player. In my studio, I have a bench, a stool, and a chair, all of which are used by students. Those who are tall prefer the low chair; those of average height are satisfied with the bench, while short persons take the stool and adjust it to their liking. For myself, I prefer the low chair. As to position, I wish a pupil to sit somewhat erect, the back straight and the head bent slightly forward. Mannerisms, such as moving the head and shoulders with the rhythm, grimaces, etc., I strictly repress. The arms are to be held rather near the body; the elbows *not* out at an angle; the wrists a trifle elevated to secure flexibility; the hands rather level,—if anything, the side containing the weak fingers a little higher than that containing the thumb and forefinger; the fingers under most circumstances to strike white keys as near the centre as possible and black keys near the tip. My whole idea is to secure devitalization of shoulders, arms and wrists, with firm fingers.

LEROY B. CAMPBELL.

Regarding the position at the piano I would say that the player should always sit in the center of the keyboard, the body slightly inclined toward the piano bending at the hips, and far enough removed that the arms may hang in a graceful curve from the shoulder like the cable of a suspension bridge as opposed to this angle (L).

This point of always sitting as nearly as possible in the same identical position should be observed since the distances for all moves would tend sooner to become automatic.

As to chair or stool, if I were a concert pianist or a student practicing at the same piano constantly I should prefer a chair, the height of which would depend upon the build of the individual; at any rate the under side of the forearm should be just a trifle higher than the white keys. In the studio where the teacher has all shapes and sizes of pupils, a stool is the most convenient since it is so easily adjusted to any height.

The right foot should be near the damper pedal, while the left foot, when not engaged with the *una corda* (soft) pedal, should be drawn in nearer the body to be used as a support or control to the body in its

various moves, especially when the player is using the extreme parts of the keyboard.

In loud playing or *forte* chord passages, the wrist should be higher than in soft passages since in the first case the fingers are simply used as props and the weight can better be utilized from a slightly elevated position; while in soft and rapid runs the finger work better with a lower wrist.

The hand position should always be slightly arched at the knuckles, especially when resistance is encountered, *i. e.*, when the key has been depressed—reached bottom. This much talked about *arch* is not needed *before* the key has reached bottom.

Do not go to extremes in any matter, simply be natural.

CHARACTERISTIC FEATURES OF RUSSIAN MUSIC.

BY SIR ALEXANDER MACKENZIE.

(The following is a part of an address given at the Royal Academy in London by the director.)

WHAT are the striking prominent points in present-day Russian music as we now know it? In the first place it is generally spontaneous, even to impulsiveness. With the exception of a few pianoforte composers, who choose to wear clothes of French cut and who hardly count, the really important writers are eminently loyal to their country. With all their laudable modernity—and they cannot be accused of lagging behind the times—they are scrupulously neat and clean in their technical methods. Indeed, in comparison with many present-day composers of other countries, they are conspicuously so. Refinement and delicacy are by no means lacking. In the art of orchestration they are masters; of melody, in the old and popular sense, they have plenty. But chiefly we recognise their power—which extends even to roughness at times—and the exceptionally strong, inborn sense of rhythm, which no doubt accentuates this force. Naïveté, ingenuousness, such as we meet in Bohemian music, is rarer. But in spite of that shade of melancholy which overcasts so much of their folk-tunes we have a considerable amount of sturdy, robust humour. Light and flimsy their music is not. Remember that the most popular Russian folk-dances are performed, both by men and women, in *long boots*. Perhaps in those very boots lies the quality which appeals personally to me most of all: it is that, in contrast to the feverish, bubbly, mawkish, which is so much in evidence just now, the foremo Russian composers of to-day remain natural, manly and sound. So far from exhibiting signs of weakness or taint of decadence, they are marching in increasing numbers from strength to strength.



WAGNER WRITING THE LOHENGRIN SWAN SONG.

The Voyage of the Polyphonia

A Flight Among the Composers

By LOUIS C. ELSON

HOW IT ALL CAME ABOUT.

I DID not invent the machine. That was the glory of the Time Traveler (described in H. G. Wells's wonderful "Time Machine"), and the Time Traveler foresaid was very reluctant to allow me its use even for a summer vacation, until I had promised him that I would employ the apparatus only in musical experiments and would in any way trench upon the scientific research of the original inventor. It was a machine which could plough through Time exactly as a steamship ploughs through the waves. It could go forward through the centuries, or the years, or the minutes, at will, and, by reversing the lever, it could speed



"I LANDED ON THE OUTSKIRTS OF VIENNA."

backward to any given epoch. But it did not move through space as it did through time, and I was therefore obliged to combine a monoplane with its intricate mechanism. When this was done I was entirely equipped for a summer vacation tour such as no musician had ever attempted before.

I had determined that I would put an end to the vague study of composition as I had pursued it in the nineteenth century. I had been with one teacher who gave a consecutive fit at every consecutive fifth or resolved seventh that I wrote in my scores, and then another who cited the fifths of the prelude to the act of "La Bohème" as the acme of beauty. I had been told that I was too daring, and then that I was not radical enough. And now I meditated nothing but looking up some of the masters of the past and taking lessons direct from them. I therefore picked up a few of what I supposed were my best compositions, and with feelings of considerable awe and misgiving, took my seat in the Time Monoplane, Polyphonia Limited. The Time Machine I turned on backward track and set the dial at an even century, that the mechanism would stop when I had run back one hundred years. The monoplane I steered directly for Vienna.

THE ARRIVAL.

I reached the city safely in the early part of the nineteenth century, and landed in the outskirts, almost executing the K and K Infanterie Kapelle practicing on their instruments. A few peasants came running up when I alighted in their field, and one of these agreed to keep my machine in his shed until I should have decided to leave Vienna—for a good stipend, of course. And now with my scores under my arm and a small suit-case of necessary baggage, I set out on foot for the heart of the city. It was not the glorious Vienna of to-day. There was no grand Ringstrasse, no Imperial Opera House of marble, but the old St. Stephen's Cathedral looked familiar enough, and I pushed on for that, regardless of the many glances cast upon my peculiar attire. As I came to the Graben, near the church, I was struck by an odd sight. A stockily-built man, with bushy iron-gray hair, was just ahead of me. As he got to the middle of the street he stopped abruptly, when I nearly ran into him, and a teamster nearly ran over him, but reined up his horses sharply, without a word.

None of these things bothered the stranger in the least. He took out a black memorandum-book and began to write hastily in its pages, without moving from the middle of the roadway. In a very short time he closed his book, put up his pencil, and began to move away. "Who is that man?" I cried to the teamster, who had so obligingly held up his horses. "That is Beethoven. He writes music," was the answer. On hearing this I followed him along the street, knowing that I dared not try to introduce myself then and there. In a short time he reached his house and entered. I waited timidly in the street for some time before I summoned up enough courage to knock at the door. I heard tumult within, but no one responded to my knock. After some further sounds of strife the door suddenly flew open and a very angry servant-maid, with a face like an animated omelette, flew by me, shouting, "No one could live with such a miserly beast as you!" Angry growls from within gave response to this outburst. And now I ventured into the presence.

Beethoven looked at me with questioning glance. I soon explained to him that I was a musician from far away, who had ventured to seek a little advice from him. I had come at an opportune moment. All his anger had been vented upon the servant, the lightning had been discharged and it was now fair weather. "It is those wicked servants that excite me," he said, apologetically. "She has been ugly because I counted the coffee beans in the morning, and just now she brought some stale eggs from market. I had my revenge, however. I stood her in the corner and threw the eggs at her!"

Beethoven seemed pleased that I spoke in a very loud voice, but without shouting at him. Although somewhat deaf he was able to hear me when I spoke. In a little while he asked me as to what I had written and I ventured to lay the score of my *North and South* symphonic poem before him. There was another explosion worse than that with the servant. "This is noisy music. I do not like noisy music. For my instrumental works I employ about six'y musicians—good ones. But you want about a hundred. What is this awfully discordant page doing in a musical work?" I told him that it was a battle-scene, and that one could not expect war to be otherwise than ugly. He burst out angrily, "Even in the most terrifying pictures music must never offend the ear!"

"I see you end this minor section in major. That's right. Some idiots imagine that minor must end in minor, forgetting that sunshine follows rain and that joy succeeds sorrow. Bach almost always ended so. You deal far too much in dissonances. When some composers can think of nothing new they take refuge in diminished seventh chords. It's easy to do such a trick. I see that you are giving a whole panorama of pictures. I don't like that. Yes, I wrote a set of pictures, too, in my *Pastoral Symphony*, but I began with an apology and, after all, that was a work as much of emotion as of tone-painting."

BEETHOVEN'S LOVE OF NATURE.

Finding him touching upon the subject of his symphonies I asked him which one he liked best (the ninth had not yet been composed), and he answered emphatically—the *Eroica*! It was very evident that the love of Liberty and of Nature were the great inspirations of his best works.

The next day I had a good proof of his love of Nature, for as I was strolling in the park at Schönbrunn, just outside the city, I came upon the master very unexpectedly. He was sitting in a tree, in which three branches separating near the ground made a



"BEETHOVEN STOOD HER IN THE CORNER AND THREW EGGS AT HER."

natural seat. He was growling themes to himself and was busily writing in the memorandum-book which I had seen the day before. I peeped at the pages and found them covered with the most unintelligible scrawls that I had ever beheld.

He was a trifle rough with me when he first perceived me watching him. "Oh, here is the noise-monger!" he cried. "Well, have you invented any new dissonances over-night? I have not yet rinsed your battle picture out of my ears. Fortunate that I can't hear it. I can imagine it, but I don't want to!"

It turned out the same as the day before. After he had shot his bolt and vented his ill humor, with his being contradicted or thwarted, he became pleasant. He told me that he loved to compose in Schönbrunn, that he always thought more fluently in the open air, and that he took long walks outside of Vienna which always inspired him. But this last walk had a very

IN THE GARDEN OF MUSIC.

BY LEONORA SILL ASHTON.

unexpected termination. A watchman in one of the outlying villages took him for a tramp and actually arrested him. "I made noise enough to frighten the idiot," said the irate master, "and he ran for his superior officer. He knew me and almost went upon his knees in apology, but I do not walk through that village again! But no man can love the country as I love it. I am entirely happy to wander among bushes and herbs, under trees and over rocks."

I again broached the subject of lessons and he looked at another of my scores. This time there was no soothing his anger. He demanded to be shown the melody, where I had put in some of my finest musical impressionism, he demanded what the—(evil principle)—I meant by hanging discords in the air without leading them anywhere except into other dissonances, and he wanted to know where the form of the whole thing was. I ventured to say that one could not express passion and intensity in strict form. But upon this he used language which I dare not print in *THE ETUDE*, and told me to consult his *Sonata Pathétique*.

He grew more and more furious and there was nothing to do but to run from his wrath. I rushed to the shed which sheltered my Time Monoplane, and determined to give another great master a chance to see my musical works. This time I set the time-dial to check at twenty-five years further back. I did not use the monoplane, for the man I sought would be found in Vienna. Whizz went the wheels, and in what seemed only a few moments I found myself in the same shed, only now it was quite new, while before it showed signs of decay.

(Mr. Elson has for the most part paraphrased well authenticated quotations from the masters. This interesting imaginative conception will be continued in the September *ETUDE*.)

READING MUSIC "LIKE A BOOK."

BY ISABEL W. RUSSELL.

WE often hear the expression, "He reads music like a book." Its application is simply a means of indicating that the musician is really very proficient. But can you really read music like a book? When you read a book you are not obliged to recite everything aloud. The majority of music students, however, are obliged to play or sing a piece before they can form any idea of its real content. Imagine what such a condition would mean if everybody in a street car reading a paper was compelled to shout in order to comprehend the news of the day.

It is no more necessary to play a piece of music aloud in order to get the sense of it than it is to read aloud in order to get the meaning of a book. However, it is more difficult "to see with one's ears" than it is to see with one's eyes. The only way to go about it is to persist until real results come.

Mental music gives one an opportunity of studying the key, time, form, phrases, melody and harmony before putting one's knowledge into actual practice at the piano. To be able to read a piece mentally one must start with something very easy, at first until the eye and the ear are so trained that you can imagine you are playing it, or hearing it being played. To quote Schumann: "You must not only be able to play your little pieces with the fingers; you must be able to hum them over without the piano. Sharpen your imagination, so that you may fix in your mind not only the melody of the composition, but also the harmony belonging to it."

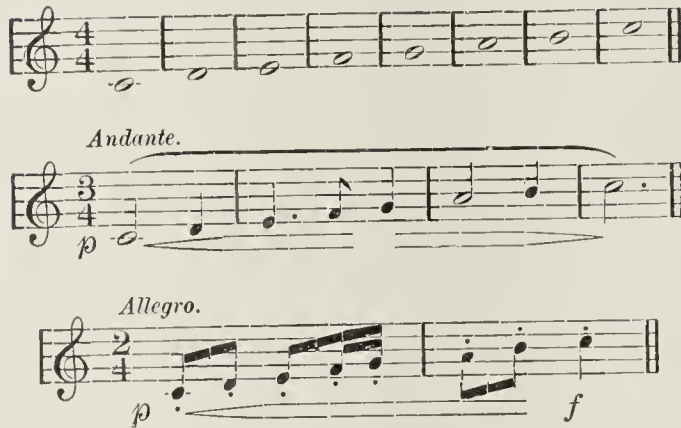
This kind of study is very helpful to the student, also to the teacher, too, whose time is limited. A few minutes every day will soon make one proficient in the art of reading.

MEN of the finer type are not so desperately eager for notoriety or applause as men of a lower type. Those whose temperament is likely to produce work of a high order prefer the endorsement of a few whose good opinion is worth having to the acclamations of the millions who have no understanding. They can go on their way independently doing what they know to be right without feeling cast down or disappointed that their names are not bruited abroad, and their recreations reported in periodicals to impress those who do not understand their works.—Parry.

THE flower of Music is melody. Children are attracted by its sweetness just as surely as they are attracted by the many-colored blossoms that deck the fields in springtime. In some children this power of appreciation is so strongly marked that they are readily attracted by a simple little tune. Others are slower, and need to have a little training before they learn to look for tunes in their pieces. The following suggestions may aid in developing the melodic sense.

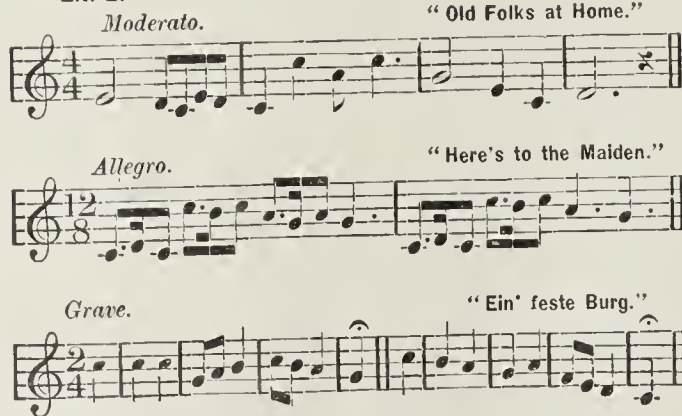
Since example is better than precept, let us see how melodies are made. Which of the three following tunes sounds the most attractive?

Ex. 1.



These examples show how change of rhythm, note value and expression can alter the character even of so commonplace a thing as the scale of C major. If in addition we alter the notes of the scale, and instead of having them in regular order, arrange them to suit ourselves, we can find many familiar airs within the compass of an octave.

Ex. 2.



Notice the different character of these melodies, the tender American tune, the merry old English tune and the sturdy German spirit of Luther's hymn. Having impressed these facts upon the mind of the child, teach him to trace out the melodies of his own pieces.

Probably in the first little pieces the tunes will be in the right hand. As progress is made through the books or piano methods used, the melody will sometimes be found in the left hand or even in both left and right hand parts. Let the pupil search these facts out for himself, not always from the printed notes, as this might be too easy. It is not difficult to pick out the melody notes in contrast to the simple chords used in his early pieces, so before he has seen the new piece, play it over to him and let him pick out the tune by watching your hands, or by ear.

The playing of duets is helpful, especially when the pupil plays the melody part. It is sometimes good to have him sing the melody as he counts, for instance, "One, two, three, One, rest, rest, One, two, three, One, rest, rest, One, two, three, One, two-and-three, One two, three, One, rest, rest." This quickens his powers of observation and it teaches him, incidentally, that most invaluable of lessons, how to observe rests.

A short time should be devoted at each lesson to playing for the pupil yourself. Not always his own simple little pieces, but other things of greater difficulty and well marked melody, of a kind that he can grasp and enjoy. Children are very imitative, and

nothing is lost by quickening their imaginations from the very outset. A few bright chords, a little dance, will spur the child on when the lesson lags, and will give him a finer thing than mere finger technic. They will unlock for him the gateway into the garden of music.

In telling your pupil about melody, picture it to him as was suggested in the opening sentence—as the very flower of music. There is the deep bass, 'way down at the bottom of the piano—the note from which the chord grows. Then there is the tenor—the stem as it breaks above ground. Next there is the alto, the green leaves that cluster round the blossom and help to make it beautiful, and finally there is the flower itself, in all its beauty—the melody which makes glad the heart of man, lingering in his memory like the perfume of lilacs.

SPORTING NOTES.



WAGNER AT THE BAT.

The game between the Tannhäusers and the Meister singers last month was one of the events of the season. The Tannhäusers won in the third inning with Wagner at the bat. Score 39 to 22.

THE Barbers' National Virtuoso Hair Cutting Match was a grand success. Sig. Antonio Tagliare won the silver cup by cutting Paderewski's hair in 4.27. Sig. Giovanni Capelli followed, winning the diamond shears for removing de Pachmann's locks in 5.09, and Sig. Enrico Pulito received a cut glass bay rum decanter for trimming the whiskers on "Silver Threads Among the Gold," in four hours and seventeen minutes.

We regret to relate that while canoeing in the stream of melody last week Max Reger, Claude Debussy and a party of friends were carried over the falls of discord and drowned.

The annual Philharmonic races this season were held in June. Hofmann in his eighty horse power Steinway, de Pachmann in his Baldwin Six and Bauer in his Mason and Hamlin Flyer all came in even at the last lap.

The champion pianist of Australia will play the champion pianist of the United States four rounds in the middle of October (Marquis of Queensbury Rules). The pianist who breaks the greatest number of ear drums will be given a second-hand piano-player as a reward.

The Adelina Patti Top Note Association held its Tenth Annual Tournament last month. Seven members hit high Q with perfect fearlessness.

To look up and not down,
To look forward and not back,
To look out and not in, and
To lend a hand.

—Edward Everett Hale.

The Exciting Musical Career of Tillie Clapsaddle

(Published by Request)

The following entertaining cartoons by J. M. Darling have appeared in some daily journals affiliated with the Associated Newspapers and are reproduced here at the request of some of our readers who have been amused by them. They are part of a long series dealing with the wonderful doings of the ambitious Tillie.



I. Tillie Starts on the Road to Parnassus.



II. Tillie's Thrilling Initiation.



III. What Happened When Tillie Started to Practice.



IV. Tillie's Triumphant Debut.

Famous Mythological Characters in Music.

III. PAN.

(The previous contributions to this series have dealt with Sappho and Orpheus.)



PAN.

(From a famous statue in the Louvre, in Paris)

SOME say that Pan was the son of Hermes (Mercury) and a nymph named Penelope, but his origin is wrapt in mystery, save in so far as it began in Arcadia, where he was a shepherd god and the patron of herdsmen and fishermen. To the Greeks and Romans he was the personification of nature, half man, half beast, thick-lipped and hairy, with wild, good humor and mockery in his eyes. He was one of the Satyrs, those curious divinities of the woods with a man's body and a goat's legs, hair and horns.

Pan loved music and dancing, and was full of tricks. It was his delight to overtake belated shepherds and travelers, and to inspire them with sudden, overmastering fear—the kind of fear we now call “panic.” He was in great favor with the nymphs who haunted the woods, because of his merry music and his dancing, but he was not always successful in his love affairs. He once became deeply enamored of a nymph named Syrinx, but she was so frightened at his appearance that she fled in dismay. Pan followed her and was about to overtake her, when she paused and implored Gaea, the Earth goddess, to save her. Her prayer was heard, and just as Pan was about to seize her, she was transformed to a bundle of reeds.

Pan was much dismayed at the outcome of his adventure, and as he looked at the reeds he sighed plaintively. He was astonished to notice, however, that his sigh was echoed in the reeds. He straightway took seven of them, cut them into uneven lengths, and bound them all together. In this way he formed the musical instrument known as the Syrinx, or Pan's Pipes.

The music he made from this instrument won him great favor, and he became the favorite flute player of King Midas. He even dared to challenge Apollo to a contest to see who was the greater musician. King Midas consented to act as judge. What chance, however, had this ill-shaped rustic deity against the shining sun god, offspring of Zeus himself, beloved of the muses, and the patron of all the fine arts? Pan was hopelessly defeated. Nevertheless, King Midas was so blinded by prejudice that he awarded the prize to his favorite, Pan, whereupon the indignant Apollo caused ass's ears to grow on the side of the king's head.

In later days the worship of Pan was extended to all cities. He became associated with the followers of Dionysos. His nature was somewhat sensualized, and in early Christian times he became typical of Greek paganism. Hence the myth of Pan's death at the birth of Christ. Nevertheless, Pan continued to

find a place in the imagination of the people, and his form has survived in the cloven hoof and horns of the medieval *Mephistopheles*. He lived long enough also to be the leader of the immortal company that so troubled Bottom, the Weaver, in the forest of Arden, for surely Puck and Pan are one and the same? And even to-day when the soft winds of spring time blow through the streets of the cities, hustling workers will pause for a moment in wonder as if they too heard the shrill piping of the Syrinx echoing from the fields and valleys, and leafy woods.

TWO LAUGHABLE EPISODES.

BY MAUD POWELL.

THE story of the most amusing episode of my career has been told so often that I hardly like to repeat it. However, here goes. Those who know it, please skip!

The usual “Strad, that has been in the family for sixty years,” more or less, was sent me to examine. One look, and a stroke of the bow for conscience's sake, were all that was necessary. Back it went into the pine box, and the express company was telephoned to, to fetch it. A few hours after it had been “collected” I went around to the express office to learn its weight and pay the charges for its return to the owner. To my consternation it was nowhere to be found. Mountains of packages were overturned—the whole office force was enlisted in the search—but the pine box answering my description was not forthcoming. I was terribly concerned, knowing that I could never prove to the owner of that fiddle, should it be lost, that it was *not* a priceless “Strad;” the printed label was inside, incontrovertible proof of authenticity to the uninitiated.

Presently, however, an enlightened look came into the face of one of the employees. He got my description of the box once more, with the hour of its collection. Then he went away. When he reappeared he had the box. He looked sympathetic as he set it very gently on the counter in front of me. Said he, in a subdued funeral voice, “We had it on the ice, Madame.” I then realized that he had mistaken the pine box for a coffin.

Enough amusing experiences occur in the course of a year to fill a book, but they are so frequently at the expense of someone else that it seems hardly in good taste to relate them. The following, however, was so much at my own expense, although I was not responsible for conditions, that I may tell it. Mine was the initial concert of a new series in a Western town of small art experience, but of ample financial resources. The manager was exceedingly anxious to have the recital go off with *éclat*, to insure not only the success of the series, but also the guarantee fund for the ensuing year. I worked harder to make that concert a success with an audience to whom a violin recital was an unknown quantity than I would to introduce a new violin concerto to a Boston Symphony audience. The lighting was so bad in the theatre that night that it was all the more difficult to “reach” my hearers. It is a psychological fact that the untrained ear hears to a great extent through the eye. And this particular evening the eye could not come to our help. It was small comfort to have the electrician promise that it would be “better next time.” It was *this* time I was concerned with. However, my will triumphed over adverse conditions, with the result that we had a splendidly successful program. When I met the manager the next morning he was jubilant. People had been telephoning their congratulations and sending in subscriptions in fact, expressing their delight generally. I was feeling more or less jaded after my efforts of the preceding evening, so imagine my surprise when the manager said, fairly rubbing his hands with glee: “To tell the truth, Madame, you looked ten years older on the stage than you do off—but, by gum, you did deliver the goods!”

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears; soft stillness and the night,
Become the touches of sweet harmony.
Sit, Jessica: Look, how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins:
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear.

—Shakespeare.

“WHEN THE PIANO CAME TO TOWN.”

BY MADAM A. PUTIN.

WHEN I was a girl of twenty I spent a summer in the mountains of Pennsylvania. The region was very wild, and the inhabitants were either farmers or miners. There was not a piano for miles around, and there were many who had never seen a piano.

A young lady in the next village, having bought a new square piano, decided to give a party and invite all the neighbors. The city lady (meaning myself) was invited, because it was known that she could play.

When I arrived and viewed the large and heterogeneous company in their best attire, I saw an opportunity for some fun. I played the very loudest piece full of octaves, with hands crossing; I played “Yankee Doodle” with one hand, and “Pop Goes the Weasel” with the other, and to cap the climax I covered the keys with a scarf and played a polka.

The various auditors had different ways of expressing their extasy. One old man, who stood near the door, moved up and down, rising on his toes and bending the knees. He clinched and unclined his hands, accompanied by curious facial contortions. These similar antics on the part of the audience fully repaid me for my efforts.

Several years later I was giving a concert in a church. There was no applause because the minister was present. This was very depressing to the performers, who liked to feel they were pleasing the audience. I sat down to play a solo, but had not gone far when something slipped away from the rod of the damper pedal. I rose and asked for assistance. A gentleman came on the platform, and in a minute the pedal was properly adjusted. I began the piece once more, but in the same place the same thing occurred again. I had to rise and repeat my call for assistance. The minister and two other gentlemen came up on the platform. The sight of these dignified persons looking on their backs on the floor under the piano, with their waving in every direction, was too much for the audience. Suppressed titters grew into unrestrained laughter. The pedal was put in good order and the concert proceeded. After this there was no lack of applause.

“THOSE AWFUL EXAMINATIONS.”

BY J. L. ERB.

THE college music teacher's lot is such a dignified one, and the student's (supposedly, at least) so sophisticated and wise, that it is not very often that anything excruciatingly funny happens in the studio or classroom; but there are occasional lapses that are worth telling about. For instance, there was the raw young specimen who, in the history class, was very much puzzled to know how I was going to play a Bach fugue, for, she said, “You can't play German music on an English piano, can you?” This was scarcely more surprising than the answer, in a high examination paper to the question, “Who was the greatest composer of the Jewish race?” The answer being “Palestine,” thus doing violence, in time, place, and race, to the immortal Giovanni Pierluigi da Palestrina. The most egregious blunder of all, however, was the statement by a college senior, in a history examination, that one of the five greatest heroes was Robin Hood.

LOST AND FOUND.

LOST—The patience of ten thousand saints trying to teach mamma's little angel not to play three sharps in the key of B flat. Reward for return. Box D, ETUDE.

FOUND—At large after years of search a man with a one-dollar fiddle bearing one of the three or four million counterfeit Stradivarius labels, who can be convinced the Cremona isn't worth \$50,000.00.

LOST—By graduating student-pianist, on the evening of Commencement at Harmonia Conservatory, all recollection of everything learned during the four previous years. Return to Musiens.

REWARD—A reward of \$10,000.00 will be paid for the arrest and conviction of all persons who have failed to return music borrowed over a year ago. United Music League Amalgamated Union.

LOST—While singing four measures of *Pelléas and Mélisande* last Tuesday, the keys of D flat major, B major, F minor and C sharp minor. Finder will please return to Needy Tenor.

FOUND—In Carnegie Hall, New York, the only living teacher who does not claim to be the sole remaining exponent of the only, onlyest, Old Italian School.

His Majesty's Violins

A Story of Music at the Court of Louis XIV

By J. F. ROWBOTHAM

This attractive story appeared first in an English music-magazine, now discontinued. It has to do with an episode in the wicked court of Louis XIV. The "Twenty-four Violins of Louis XIV" were famous in their day and during the existence of the band several famous musicians including J. B. Lully were members. Just how true of this story is truth and how much is legend is left to tell. The author produced many musical illustrations.

The "Twenty-four Violins" constituted Louis XIV's orchestra. They were a band of instrumentalists—twenty-four in number—each and all of whom played the violin. They were selected from among the best musicians in France, and it was considered one of the greatest artistic distinctions of the age to be enrolled in that select number and be called by the famous name.

They were domiciled at the Court of Versailles, and to play the king a concert of choice music every evening after dinner, and occasionally were in request for *matinées*, or for providing musical selections for garden parties, *fêtes*, and water parties with which gay court abounded.

They had their houses, or rather *châteaux*, in different parts of the Park of Versailles, in which they lived in threes together. But the conductor—old Andrew Palliser, in deference to his age and his position—was allowed a house, or rather small cottage of his own.

They all dressed alike did the "Twenty-four Violins." Their costume was a lavender-colored tunic with a red buckling it round the waist, cream-colored breeches and stockings, and a three-cornered black hat. They wore a sword at their side, a bag and on each arm of their tunic a violin was slung in reddish brown silk, very large, and hanging from the shoulder almost to the elbow. This to enable the guards at the gates of the palace to identify them as the king's musicians if by chance they wanted to enter the Park of Versailles—a privilege that was not granted to anyone but domestics and functionaries of the palace during the king's residence there, except the production of a sign-manual. Besides wearing an embroidered violin on each sleeve of their tunic, they carried a leathern satchel at their back in which their violin lay deposited. This was familiarly called a *violin-sack* by their fellow domestics of the palace, as Andrew Palliser jocularly remarked, the name of a bad one, for their violin which lay therein was their bread and butter, so that, like soldiers, they carried their provisions on their back.

Bound thus together by the force of circumstances, by the ties of freemasonry and bond of brotherhood united as the "Twenty-four Violins." If they had all been actual brothers they could not have been more attached to one another, and their *esprit de corps* was unanimous. Especially were they all devoted to their old conductor, Andrew Palliser, and to show how loyal they were to him and one another, they had preserved for themselves the great secret of his life, which was known to the "Twenty-four Violins," but not to another soul at Versailles.

Andrew Palliser had a daughter—that was his secret. Should it have been a secret? Because Isabelle was one of the loveliest girls in France, and she was the most depraved courtier in Europe. Yet Isabelle Palliser had lived there for thirteen years—she was seven when she came—in the midst of the wicked court of Versailles, though certainly in a secluded part of it, and she had remained as safe and free from harm as if she had been brought up in a convent.

The fact that the existence of Isabelle Palliser was known at Court was due to the exceeding care of her mother and to the strict sentiment of honor prevailing among the "Twenty-four Violins."

Used to meet for their practice at the old house, which lay in a sequestered corner of the park, surrounded by high hedges and embowered

in trees. Here, during their oft-repeated practicing, they were all familiar with the queenly form of Isabelle, who used to sit with them and her father as if they had been brothers rather than merely comrades; and it may be safely said at the same time that they were all more or less in love with the peerless beauty, especially Hugh de Rand, the second violin of the twenty-four, who was the next best player in the band to Andrew Palliser himself, and was universally looked upon as his probable successor. Between Hugh and Isabelle there seemed to be a mutual understanding that one day they would be man and wife together, if circumstances so far favored them as to enable it. Hugh worshipped the ground on which Isabelle walked. The other "Twenty-four Violins," while they would fain have been in his place, good-naturedly envied his good luck.



"I WILL RUN HIM THROUGH THE BODY."

THE KING ASKS A QUESTION.

Things had worn on thus for years and years, as we say, until at the point of our story Isabelle was twenty years of age. One day, after a morning performance of music at the palace, Andrew Palliser came home to his house, where the "Twenty-four Violins" were all assembled for a short practice of the music for the evening.

"Comrades," he said, closing the door as he entered, "I have something to tell you. After the concert this morning, the king called me to him, and after complimenting me on the excellence of your playing, he said, 'How is your daughter?'"

At this there were ejaculations of surprise from all present.

"I told him," continued Andrew, "that his majesty was mistaken, for I had no daughter; there was only a girl who assisted me in keeping the cottage tidy. The king looked at me in an incredulous sort of manner and walked away. Comrades, I do not think, indeed, I am sure, that none of us has been a traitor."

Loud cries of vehement denial echoed over the room. "But the object I have in mentioning all this to you is to ask you what is best to be done?"

"I'll tell you what is best to be done," cried Hugh de Rand, drawing his sword and rising from his chair. "Let me find the rogue who would lay a hand upon her and I will run him through the body!"

But wild speeches like this were of no good in face of a pressing and most serious danger. Isabelle, who was present amongst the party, with blanched face and

trembling frame, seemed to realise for the first time the peril she stood in.

Sounder sense prevailed over the hot speeches of Hugh, and the various opinions which were offered seemed all to point in one direction—painful for the father, and still more painful for the daughter; "Painful too," added one of the party, "for all the 'Violins.'" This was that Isabelle should be spirited away from Versailles as soon as possible, which meant perpetual separation from her father, a lonely life for herself, and an adieu to all her best friends on earth—the "Twenty-four Violins."

"Nothing else, however is possible," they all agreed, and the question to be considered seemed rather where she should go than whether she should go or not. Andrew Palliser, whose wife was long since dead, and whose relations were scattered all over France, knew not where to recommend. The "Violins" themselves, who were many of them hare-brained scapegraces who had broken with friends and family for the sake of following music, were in a like dilemma.

At this point of the consultation one of the "Violins," who was looking out of the window, exclaimed, with a start:

"St! The Duc de Richelieu!"

"Back, girl, behind the sofa," cried Andrew Palliser, grasping his daughter's arm. "On your knees there and keep quite still! Crowd round the sofa, comrades. Your instruments! Quick!"

With lightning celerity the "Twenty-four Violins" had extracted their instruments from the leathern satchels at their back, and, agreeably to Andrew's hurried motion, had laid their bows on the strings in the faintest pianissimo; so faint was it that the Duc de Richelieu, who came prowling up the steps on tiptoe, seemed quite unaware that there was a soul in the room as he entered. Starting back in astonishment at the apparition of the twenty-four players which met his eyes,

"Ah, gentlemen," he exclaimed, "you are practicing?"

"Yes, your Grace, as we always do at this hour," remarked Andrew, sententiously.

"Well, I will sit and listen to you," said his Grace, taking a chair.

Without a moment's hesitation the trained musicians, keeping their bows on their violins, and, obeying a sign from Andrew, followed his lead as gradually louder and louder he broke into a well-known minuet, which at last in all its brightness pealed from all the instruments and flashed and echoed about the little apartment.

"Excellently played," said the duke, who had never ceased to throw furtive glances about the room. "Excellently played; especially the introduction. Why, you were sighing so softly on your instruments when I entered that you might have been a party of conspirators hatching a plot, rather than a troupe of honest musicians holding a practice. But come, Andrew, have you not some Hebe, some Abigail, a servant, or a daughter, or something like that in your house who will bring me a glass of wine? I am thirsty after my walk."

THE TWENTY-FIFTH "VIOLIN."

"I have nobody of that kind about the house, your Grace," blurted out Andrew, "except a girl who comes in a few hours every day to tidy the place; but if your Grace will allow me I will bring you the wine."

"Don't think of such a thing," said the duke. "I'll get it out of the cupboard myself. I see where the cupboard is," and he made to cross over directly to the sofa, behind which Isabelle was kneeling.

At this moment Jean le Breton, the burliest of the "Violins," who happened to be seated close to the couch, rose in an awkward manner with his back to the duke, and, interposing his ponderous form thus suddenly, bumped against the advancing courtier and almost threw him over.

"Confound you for a fool!" cried the duke, angrily.

"A thousand pardons, my Lord Duke," said Jean, sheepishly. "I was only looking for a piece of music I had dropped."

"The wine is on the table," interrupted Andrew.

And the duke, with a very ill grace, turned back to the table, and, sitting down, drank a glass of wine and ate a macaroon. After which he took his departure.

"He knows all!" exclaimed Jean le Breton, directly the duke had left the garden, and they could once more talk in safety.

"Not all," replied Andrew; "but, alas, he knows that I have a daughter."

"It is only suspicion in the meantime," said Laurence Pelloutier, who had the reputation of being the most sagacious among them, and with this remark they most of them agreed. "It is only suspicion—strong suspicion. But he has proved nothing as yet."

"He will prove it before the night is over," remarked another. "When we leave for the evening concert, he or his creatures will come here and find Isabelle."

"If that be so," remarked another "Violin," profoundly, "we shall not find her when we come back."

"Alas, father," sobbed Isabelle, who now having emerged from her place of concealment, stood amongst them once more. "What is to be done? What will become of me?"

"My darling, I know not," replied the old man. "One card I could play—perhaps I must. But I do not like to do it. What must you do? What is to become of you? You must go away from me—you must go away at once—you must leave this place!" he cried, wildly.

"She cannot leave to-day," interposed one of the "Violins." "The palace gates are shut at three, except for those who produce the royal warrant, and it is past three now. If she were to attempt to escape this evening under cover of the darkness she might be shot by the sentries. To-morrow morning is the earliest she can leave."

"And if she remain in the house to-night," remarked another player, "while we are at the concert, the Duc de Richelieu will find her, as sure as my name is Jacques Pelleton. It is a dilemma. What are we to do?"

"Take her with us," cried Isabelle's lover, Hugh de Rand.

"Take her with us? But how?" they all exclaimed.

THE NEW VIOLIN.

"Let her put on our lavender tunic and our red belt and our cream stockings and our long wig—let her don our attire for this evening only, and come with us to the concert-room. You will not object, Isabelle?" he added, "when the peril is so great. Let her come with the troupe of us to the concert-room, dressed like us, with a violin like us; let her be one of us. We will crowd round her and smuggle her in among us, so that nobody will ever notice her. Be sure of this, that in the concert-room, under the king's nose, or rather up in his orchestra, which is some distance from him, seated at a music-stand, dressed like a man, and one of his 'Violins,' that would be the last place in the world where the king and the Duc de Richelieu would look for Andrew Palliser's lovely daughter."

The idea was an excellent one and was adopted as the best of all. It met with no protest from Isabelle under the serious circumstances which rendered it necessary.

"I have a new suit," said Hugh de Rand, "which I have never worn yet; I will bring it round at once, and before the concert this evening your deft fingers, Isabelle, can have shaped and shortened it so as to fit you as if it had been made for you."

On this understanding they left the house, to assemble again at half-past seven, half an hour before the concert. By seven o'clock Isabelle had shaped the clothes to fit her to a nicety, and stood in the room when her lover entered, and the other "Violins" with him, a bewitching figure of loveliness and symmetry, yet a figure which, owing to her tallness and beauty of form, might easily have passed for that of a man.

"You only require the violin at your back to make you perfect," said Hugh de Rand, fastening a violin in its leathern satchel round her shoulders, and resisting an almost irresistible impulse to kiss the lovely and embarrassed girl.

"Now, when we play," he added, "hold your violin to your shoulder and move your bow in time to ours. Make believe that you are playing. It will never be noticed that you are not uttering a note except by ourselves."

They all trooped to the concert-room, with Isabelle in their midst. No one could have noticed her as they passed through the grounds, even if anyone had tried. And when they reached the large music pavilion of the palace in which the concerts were held, it was all ablaze with wax candles lit in thousands through the hall. The arena, where the audience sat, was crowded with beaux and ladies in furbelows and powdered wigs, the beaux tapping their snuffboxes, the ladies flirting their fans about, the whole a scene of glittering brightness never equalled in our more sedate and sober days.

In the midst, and on the front seat, sat the king, on whom the concert commenced.

Isabelle was very frightened as she passed into the orchestra and stepped down the benches to her place

along with the other violinists, being piloted cleverly by Hugh de Rand, who, without appearing to conduct her, in reality did so by slight signs imperceptible to any but themselves. Her seat was immediately behind burly Jean le Breton, who managed to push her almost out of sight with his ponderous form. She took out her violin like the rest. Old Andrew raised his arm as a sign for commencing. One sweep of the bows, and the concert began.

Piece after piece was played in the program, and nothing unusual appeared to have transpired in the body of the hall. The concert was drawing near its close; old Andrew Palliser at last began to breathe freely.

It was at this moment that the Duc de Richelieu approached the king, who sat in the front of the spectators.

"Your Majesty," he said, "are there not twenty-four Violins in your orchestra? I have just counted and find that there are twenty-five."

"Extraordinary!" said Louis. "Let me see." And raising his finger he began deliberately to count the members of the orchestra, beginning at the topmost bench and going downwards.

This motion was not unobserved by Andrew Palliser. The arm with which he was so spiritedly conducting fell limp and powerless to his side—he stared mute and petrified before him—the Violins wavered; there was every danger of a collapse and consequently of discovery.

At this moment Hugh de Rand, who sat next to the conductor, gathering the situation at a glance, turned his face appealingly to his fellows, and with a tremendous sweep of his bow and a simultaneous stamp of his foot pulled them all together. The piece proceeded.

"Twenty-four I count," said the king, who was somewhat short-sighted. "I am afraid you are making a mistake, duke. How *could* there be twenty-five?"

"Twenty-five, your Majesty; I am sure of it," persisted the duke.

"Well, well, it is a point of no importance," said Louis. "But, if I think of it, to-morrow I will ask Andrew Palliser to give the answer. You know, duke, I dislike mental arithmetic."

The concert proceeded and in a short time concluded. The "Twenty-four Violins," with Isabelle amidst them, trooped out of the concert-room and in due course reached Andrew Palliser's house in safety. The more sharp-sighted of them detected traces that people had been there in their absence, but the house was safe and secure now. It was decided that Isabelle should leave Versailles early next day.

(To be concluded in the September ETUDE.)

HOME IS BEST.

BY S. HARRISON LOVEWELL.

STUDENTS who graduate from conservatories are often tempted to secure positions through some agency or bureau. There are *three* good reasons why they should stay at home and teach.

1. *At home there is the established reputation for character and musicianship;* among strangers these qualifications must be won. Away from home, there is the constant uncertainty relative to "making good," and even an unintentional word may cost one a position. Success in a school will also depend largely upon ability to hold pupils; if several become dissatisfied another position may have to be found. The shifting from place to place soon contracts the *roaming* habit and that is fatal to success. A solid reputation at home is worth more than years of experience among strangers.

2. *At home capital is not required;* The opening of a studio may entail expense, but this expense is caused by the natural increase of business and is not comparable to the risk of a studio in a strange town. The professional at home will start with the nucleus of a class and add to the same until a studio becomes a necessity, but conditions may be quite different in another place.

3. *To go from home is easy; to return is impossible.* It is a simple matter to continue among friends and acquaintances after graduation, but after a few years away from home, people have lost interest in one personally and professionally. Others claim their attention and one's opportunity has gone forever.

Years of experience have demonstrated the truth: Graduates that left home mostly became *roamers*; those that remained home have been successful.



ELSA'S DREAM.

HOW TO GET A SINGING TONE.

BY JO-SHIPLEY WATSON.

What Pauline Remembered When She Got Thr With the Technic Expert.

OPEN the piano with the right hand and hold music in the left hand.

Breathe deeply with the ears laid back.

Blow dust off the keys.

Screw the stool up with a circular motion, no high nor too low.

Regard the piano as a bucking broncho. Take firm seat and prepare to be thrown.

Have the hands not too large nor yet too small. Renounce theology, politics and all isms.

Let all feeling sink into the springy pads of finger tips.

Grasp five white keys not too near the edge nor far back.

Vault the hand and arch the eyebrows.

Put a sheet of thin paper under the finger tip, a paper weight on the knuckle joint. If it keeps vault begin to press by counting "Ein, zwei, drei," very slowly.

When the key is half way down, press with wrist.

Say "Baa, Baa, Black Sheep" three times and with the arm gently but firmly until the key is en down.

Hold the key down for thirty minutes, or until muscles have a trembly feeling.

Chain up the dog.

Inhale, exhale in concentric rhythm.

When you note that the staccato—portamento—pressure touch is inveighing upon the leg arm—sostenuto—bambinamente—picoloragazzini—then strive to cultivate the legatissimo—flying we Help! Help!

Take your temperature, lock the piano, steal into the back yard and throw the piano key into well.

On Liszt's recital programs there was a note read "At the entrance to the hall will be found an urn in which each listener can throw his musical motive; these motives Liszt will improvise variations." he did regularly on his tours through Europe. It was always his most effective number. A note from Frankfort program (1840) reads: "The concert will be lighted by gas."

CALENDAR OF FAMOUS MUSICIANS FOR AUGUST



Ambroise Thomas

Born August 5, 1811, at Metz.
Died, 1896.

Celebrated Opera
Composer.

Best known works: Twenty-two
operas and ballets including
Mignon and *Hamlet*.



Cecil Chaminade

Born August 8, 1861,
at Paris

Talented Woman
Composer.

Best known works: Piano pieces,
including the *Scarf Dance*, *Pas
des Amphores*, etc. Also songs
and chamber music.



Moritz Moszkowski

Born August 23, 1854,
at Breslau

Famous Pianist and
Composer.

Best known works: Opera *Boab-
dil*, chamber music, and charming
piano pieces, *From Foreign
Paris*, *Spanish Dances*,
Moment Musical, *Serenade*, etc.



George Grove

Born August 13, 1820, at London.
Died 1900.

Famous Writer and Critic.

Best known works: Compiled a
Dictionary of Music, analysed
Beethoven's symphonies, and
discovered forgotten composi-
tions by Schubert.



Claude Achille Debussy

Born August 22, 1862, Paris.

Eminent Contemporary
Composer.

Best known works: Opera *Pel-
leas et Melisande*, prelude to
L'Après Midi d'un Faune,
Nocturnes, piano pieces, songs,
etc., all of which are remarkably
original in style.



Maud Powell

Born August 22, 1868,
at Peru, Ill.

Famous American Woman
Violinist.

Best known work: Has done
much to interest American wo-
men in violin study, eminently
successful abroad. Considered
the most distinguished of all
violinists of her sex.

BRIGHT SAYINGS OF FAMOUS MASTERS.

BY FREDERIC S. LAW.

SOME one has said that there is nothing more pleasant than the nonsense of men of genius, but that a fool should not be present; meaning that it takes no little discretion to distinguish clever nonsense from that which has neither wit nor humor to act as a salt preservative, and to give it currency beyond the occasion of the moment. A man's taste in jokes affords a surer indication of his true character than one is apt to imagine; a moment of the free, unbuttoned mood induced by a merry thought and a jest reveals the real nature of the man freed from many artificialities and conventionalities that have assumed the disguise of a second nature.

BÜLOW'S RAPIER-LIKE WIT.

Compare, for instance, the rapier-edge and sarcasm of von Bülow with the bluntness and directness of Beethoven: While the former was once conducting a chorus rehearsal he had occasion to rehearse the men in their parts alone, and during this drill, in accordance with the custom of all choruses from time immemorial, a steady buzz of conversation arose among the sopranos and contraltos. This he quelled from time to time by adjuring them to silence, which lasted but a moment until it was again broken by the same disturbance. Goaded almost beyond endurance, von Bülow brought all eyes upon himself by a hasty tattoo of the baton on his desk, then cried out in his most cutting tones: "Ladies! Rome does not have to be saved to-night!" A moment of bewildered silence, employed by most of his hearers in sending their thoughts back to the time when a surprise night attack on the Eternal City was frustrated by the quacking of geese, was followed by a hasty outburst of mirth which brought the effect he desired. It is not difficult to imagine what Beethoven would have said under similar circumstances; probably something that might have awakened laughter, but anger as well; he had no tact in the expression of his feelings. Thus, for example, his remark to Himmel with whom he had engaged in a friendly contest intended to put their respective powers of improvisation to proof. After Himmel had been playing for some time Beethoven leaned over and said coolly, "You prelude a great deal; when are you going to begin?" Himmel never forgave him. What wonder that Beethoven was, as the saying goes, always in hot water?

Handel was not unlike Beethoven in some of his characteristics. Careless in what he said and how he said it, he was of a large physique and a generous liver. Determined to dine well at a certain inn, he went to it in advance and ordered a dinner served for three. At the appointed hour the master alone appeared for the meal and to the exostulation: "But the company"—roared out with his inveterate German accent: "Bring in de dinner! I am de gompany." There is a touch of pathos in the anecdote told by his biographer: A Mr. Stanley, who had been blind from early childhood, was an accomplished musician and Handel's surgeon, Mr. Sharp, recommended him as an assistant because Handel's own blindness prevented him from taking part in the performance of his oratorios, and Stanley's memory was unfailing. This excited Handel's sense of humor and he burst into a loud laugh. "Oh, Mr. Sharp," he cried, "have you never read the Scriptures? Do you not remember that if the blind lead the blind they will both fall into the ditch?"

Beethoven had a brother who was a man of means, rather proud of the fact, and pompous in manner. He once sent the composer a New Year's card inscribed with his name followed by the word, "Land-proprietor." This, the musician acknowledged by his own card, which bore the word, "Brain-proprietor," after his name. He had a dropsical affection which led to several operations to relieve him. His remark after one of these was more grim than humorous, yet characteristic: "Better water from my body than from my pen."

LISZT'S IRONY.

Liszt gave a fine example of wit and artistic independence while playing at a soirée in the imperial palace at St. Petersburg by stopping in the middle of a piece because he heard the Czar talking loudly to an officer. An attendant was immediately sent to know the reason of the stop, whereupon Liszt replied that it was the first rule of court etiquette that when the Czar spoke others must be quiet. The monarch never forgot this well-merited rebuke; but it fixed the status of such artists as Liszt in imperial circles.

It is well known that he was more than susceptible to the influence of feminine charms; he could seldom be induced to criticise any of the young girls who formed a large portion of his class. On one occasion, however, while listening to one of these attractive pupils, who was playing a Chopin Lullaby very badly, he laid his hand gently on her head, kissed her forehead and said softly, "Marry soon, dear child—adieu," and retreated. At one of his classes the beautiful young Swede, Ingeborg von Bronsart, afterward known as pianist and composer, played a Bach fugue with such brilliancy and power that he could not restrain his enthusiasm.

"Wonderful!" he exclaimed. "But you didn't look like it."

"I should hope I didn't look like a Bach fugue," she retorted at once, and the two became fast friends in virtue of this ready response.

Liszt's wit did not always show itself in words. One evening he had settled himself in his room for a few hours of quiet study when he was disturbed by some noisy music overhead, where the tenants were evidently giving an evening company. Waltzes, mazurkas, salon pieces followed in distracting variety, and he soon saw that his plans for study were vain unless in some way he could put a stop to the music above. In a moment his resolution was taken. The merry-makers overhead were suddenly startled by the unexpected opening of their door; on the threshold stood Liszt, still attired in the dressing gown which he had donned for the evening. He slowly advanced toward the piano and the company, who all knew who he was, reverentially drew back before him; the youth who had been on the piano stool left it, and the master seated himself in his place. All awaited breathlessly in expectation of hearing some of his wonderful feats of execution—but he simply placed one of his fingers on the keyboard, played a rapid glissando from one end of the instrument to the other, rose, shut and locked it, then dropping the key in his pocket he left the room as quietly as he had entered.

VON BÜLOW AND THE OPERA DIRECTOR.

Von Bülow's sharp criticism of the opera in Berlin excited the enmity of the director, Count von Hülsen, who caused the doorkeeper to refuse him admission to the theater the next time he entered. Von Bülow yielded and said nothing, but at his next recital began the opening number on his program by a prelude in which he used as a theme Figaro's first air in Mozart's opera, *The Marriage of Figaro*, which opens with these words, "And so, Sir Count, you'd fain dance a measure, Dance at your pleasure to my guitar." The incident of his being repulsed from the Opera by the Count's orders was generally known and resented; the music was so familiar that the first notes awakened a storm of applause, which the artist only recognized by a twinkle in his eye, showing that its use on this occasion was by no means a matter of chance.

Von Bülow's antipathy to singers is well known, and his remark that a tenor was not a man but an illness, is still not forgotten. A young man was so ill-advised as to introduce himself to him as a tenor. "Never mind," said von Bülow with a sympathetic air, "don't let it worry you!"

Wagner was brimming over with humor, but for our purpose this unfortunately manifested itself for the most part in puns and other untranslatable plays upon words. When he was acting as conductor of the Philharmonic Society in London, the very "full" programs he was called upon to furnish, coupled with the cry of omnibus conductors, "full inside," led him to call himself the "Conductor of the Philharmonic Omnibus." Once at a rehearsal of *Rienzi*, when the trombones played too loud for him, he said with a smile: "Gentlemen, if I mistake not, we are in Dresden and not in Jericho, where your ancestors, strong of lung, blew down the city walls!"

Sir Charles Hallé in an interview once said: "The change that has taken place within my experience is remarkable. When Mr. Ella engaged me for a concert I told him I proposed playing one of Beethoven's sonatas. 'What!' he cried; 'No, no. You can't play that in public.' I insisted, however, and it proved eminently successful.

"Before 1848 solo sonatas were never played in public. Musicians held that the public did not understand them. Now you hesitate to select one lest it be too well known. The difference is wonderful."

Summer Piano Study Minus a Piano

By NAINA DOS SANTOS

THERE is a large class of musical people—busy teachers, earnest students, ambitious pupils—who, at the vacation season, heave a sigh of content, and pleasantly anticipate the good, long, quiet hours they are going to put in at the piano, getting even with the over-crowded, hurried winter days which they have ruefully watched scurrying by, with never a little moment in them for practice. But there are also a great many to whom circumstances do not allot the ideal conditions, namely, a good piano, with absolute freedom to use it at will.

Before starting off on your trip abroad, or to your old farm house, or your summer hotel, make for yourself a keyboard diagram. Cut a strip of firm, light brown paper, six inches wide, and long enough to trace upon it, at least four octaves. Be sure to be accurate as to width and length of black keys as well as the white ones. Make some mark to designate middle C. Fasten this diagram securely on a table with a thumb tack at each end. Be sure that the edges of these paper keys are even with the edge of the table, and always sit at this dumb piano exactly as you would sit at the real instrument as regards the height of the stool or chair, and your position in front of middle C.

First of all, the muscular condition must be prepared. On arising, or while the looseness of the costume allows entire freedom of action, swing the arms so that their motion causes the body to turn at the waist, swaying and bending, while the lower limbs and feet remain quiet.

Second; the arms extended swing hands up and down, the wrist being the hinge and the impetus starting at the shoulder.

Third; lift arms, shaking whole arm, from the shoulder, with the motion of shaking water off the hands.

Fourth; hands dropped at sides, thoroughly relaxed, then suddenly closed into a tight fist, thumb over fingers, and immediately dropped to relaxation again. These exercises should require not less than five minutes. The gymnastics for hands and fingers not being so heating may be done at any time, but preferably before the playing exercises.

HAND AND FINGER EXERCISES.

First. All finger tips of both hands together, press fingers back until they are flat against one another, palms at right angles.

Second. Finger pressure. Fifth finger tip against fifth finger tip, suddenly press together, the point of resistance being at the first joint, which MUST NOT be allowed to turn in. This is the same motion as that used in the clinging legato touch, and should be done in the same slow rhythm with the entire relaxation immediately following the intense momentary pressure. All fingers in turn in same way.

Third. The hand held out in front in playing position, flex each finger in turn, swinging it from straight out until it touches the palm. Do not strain unduly in an effort to hold back the other fingers from following, as they must, to some extent, the action of the acting finger.

Fourth. Play five finger exercise in the air, move the thumbs in a rotary motion, and end with the closing and opening of the hand. Never do any of these exercises to the point of exhaustion. Five minutes at a time two or three times a day is the better way. Many an uninteresting conversation of the long summer evenings, from which there is no escape, may be made richly profitable, from the intermittent moments of muscle lubrication which may be accomplished, unseen in the darkness.

Most of the keyboard work must be done hands separate, for, as the fingers must play on these paper keys with perfect precision, the eye must guide their steps to ensure their accuracy, while the tune must be sung, mentally. Each one will select his favorite exercises. I will merely outline those which experience has proved most useful in this kind of practice.

This may be said in three words, Mason's *Touch and Technique*. Devote fifteen minutes to this work. If the exercises are played in half their length, that is, for example, from C to A, six degrees, there should be time for all the forms, two fingers broken and double thirds, broken and double sixths. The first touch, the clinging legato, having been accomplished in the finger pressure gymnastics, need not be repeated.

Follow this with fifteen minutes of scale work in all the varieties you wish, but essentially the running scales, legato and staccato, arpeggios, broken chords, double thirds, sixths and octaves, and always and ever, *hands separate*, and in quarters, eighths and sixteenths. If all this work is done properly, there will barely be time to play them in one scale. Each day take a new scale, until all has been done in all scales, and then *da capo*.

This three-quarter-hour study will bring up rapidly, and keep the finger machinery in such beautiful condition, that when you next meet your piano it will not be with a despondent backward glance over time lost nor a discouraged forward look towards ever stiffening fingers, unless there is time for long hours of grind. Instead, there will be a heart bounding with delight at the progress made, and satisfaction at the fluent technique with which the fingers fit into all their former piano work.

A "PIANO SILENCER."

I shall now add a supplement for those who may have a piano, but who are restrained in its use as is usually the case when one is boarding. Take a lath, or any light strip of wood 4 ft. 9 ins. long, an inch and a half wide and half an inch thick. Ask your tuner for some of the thick white felt used for covering the piano hammers. Tack a strip of this about two inches wide along one edge of the lath, cutting away a little space where the construction of the piano would otherwise hitch up the felt. This makes a most efficacious muffler, which can be placed in any upright piano. Even where pianos are provided with a practice pedal, it is usually not entirely satisfactory. With this improvised one the sound reaches the player's ears perfectly and can scarcely be heard in the next room.

Leave the muffler in while the scales, arpeggios, etc., are played over again, during fifteen minutes. Then take the passage work or the difficult page of the new composition you are studying, or the old one you are perfecting, for another fifteen minutes, and finally, with the muffler removed, your fingers beautifully flexible and completely under the control of a clear and commanding brain, the most captious "Summer Boarder" will hear you with joy, and you may pursue your flowery way for at least an hour, untrammelled by the paralyzing dread of annoying your fellow guests.



HOW THEY MADE FUN OF BERLIOZ.

From an old caricature satirizing Berlioz' love for enormous orchestras and bizarre instruments.

FIRST AID TO INJURED HEARTS.

Especially Conducted for this Month Only.

BY ELLA WHEELER FAIRFAX.

DEAR MISS FAIRFAX:

My professor is a lovely gentleman, but he is a married man. He says that his wife doesn't give him sympathy in his work that he ought to have to make a great career. He says that my playing inspires him. Lately he has been very attentive to me, and I want to go to the opera with him. Should I have a chaperon?

SWEET SIXTEEN.

No, a horsewhip.

DEAR MISS FAIRFAX:

My gentleman friend calls every night in the city but Monday. He has a strong bass voice. He *Rocked in the Cradle of the Deep* three or four times every evening he comes. Father says he won't let me see him much longer. What shall I do?

DESPERATE.

Present father with a bean-shooter.

DEAR MISS FAIRFAX:

Last summer at a seaside resort I went to hear Banda Spaghetti. There was a gentleman sitting in the third row playing the bass tuba. Every time he struck deep C he winked at me. He has wonderful black eyes, a long mustache and a wonderful tenor. He is known as the "King of Tubaists." Last summer I met him and he proposed the same evening. He says that he is a count and that he only blows the horn for fun. I contend that Art is the most important thing in the world, and that the most important privilege of the proletariat is to apprehend the subtleties of the interpreter. Ma contends that she would rather have me marry a barber. Please advise.

PAUL.

Ma wins.

DEAR MISS FAIRFAX:

I've been keeping company with a young lady who sings in our choir. There is also a tenor in the choir who takes advantage of his position by making love to my lady friend. Last Sunday he turned the key of her anthem for her and then put his foot on the rung of her chair. Lately, she has seemed cool to me. It has been keeping me awake nights. Please help me.

GREEN-EYED MONSTER.

Take sulphur and molasses three times a day after meals.

DEAR MISS FAIRFAX:

My fiancé is a composer. He has never taken a lesson in his life and don't know one note from another, but he's a grand pianist. He had a position as a soda clerk at nine dollars a week, but I gave it up for art. He has sent his last song, "My How Butter Has Gone Up," to thirty publishers of whom appreciated it. He says that if another publisher turns him down he'll do something desperate. I want to cheer him up. What would be an appropriate birthday present for him?

HOPKINS.

Buy him a ticket for Siberia.

SPIRITS THAT FAILED TO MOVE

BY S. T. BRYANT.

Of all the many amusing studio experiences that have come my way, the most laughable was that of a very stupid and lazy girl whose father, a musicologist, believed that the astral bodies of Mozart and Beethoven stood beside his daughter while she composed. The combined efforts of all the great composers who have crossed the Styx could never have made her a girl musical. I felt a little uncomfortable when I thought of the miseries she was inflicting upon her favorite composers, so I suggested to the father that he wait a few years before he tried to develop his daughter's phenomenal talent. Ten years have since then and the ward of the ghostly masters has become even an ordinary pianist. Think of the waste in the Elysian Fields! Teachers waste years of time trying to develop hopeless cases. It is unfair to expect a teacher to accept a fee when she knows full well that no possible good can come from her services.

The Teachers' Round Table

Conducted by N. J. COREY

No attention paid to letters received without full name and address.

Owing to the fact that it is frequently necessary to answer certain questions privately, we have been compelled to make a strict rule not to pay any attention to any letter received without the full name and address of the sender. For this reason the letters of A. Student, friend in Idaho, Truth-seeker, Knickerbocker and many others recently received cannot be answered. We shall be glad to assist these friends if they will kindly comply with the above rule.

PHRASING AND SIGNATURES.

"1. How may I be able to improve the playing of my pupils in phrasing and expression?"

"2. I have a talented pupil who cannot remember signatures, nor that accidentals should persist throughout the measure in which they occur. How may I help her in this?"—L. R.

Take up a book or magazine and read a paragraph to your pupil in a monotonous tone of voice, wholly devoid of inflexion, and paying not the slightest heed to punctuation, but running one sentence into another without break. Ask her if it sounds intelligible. Tell her that it corresponds exactly to playing music and disregards phrasing and expression, that the cultivated listener can make no more out of such playing than out of reading without inflexion or punctuation. The majority of players perform in this manner. To improve your pupil you will have to keep at her constantly at every lesson. She must learn to observe phrasing marks very carefully, and use the proper phrasing for the beginning of phrases, and the release at the termination. She must also exercise constant vigilance with the marks of shading. This will mean increasing vigilance on your part, as it seems to be difficult to cultivate the ear of the average pupil to a true sense of phrasing.

You should teach your pupils to spell their scales the same manner as words are spelled. If you have class meetings it is a good exercise to let the members stand in a row, like the old-fashioned spelling schools, and "spell down." This exercise should be practiced with your pupils at every lesson until a scale can be spelled as readily as the word cat. They should at first be taken in rotation, then in mixed order. For example, ask your pupil to spell the scale of B major. She should answer quickly—B, C sharp, D sharp, E, F sharp, G sharp, A sharp, and B—signature five sharps. The fault indicated in the second clause of your sentence is more due to lack of attention than to any lack of knowledge. I know of no special exercise to correct it, except constantly "keeping at it."

OVER ADVANCEMENT.

"Although I have only taught children, I now find myself called upon to teach a woman who, when last studying six years ago, supposedly finished Mathews' Grade V, but in a careless manner with no knowledge of even the rudiments of music. She is now eager to learn, but wishes to take up advanced work while ignorant of elementary. What pieces and etudes shall I give her?"

Explain to her wherein her fingers are deficient in action, and how she needs to work on special finger exercises for some time to come. Lay a book about an inch high on the table, and let her place her hand on its corner so that the fingers fall on the table over the edge of the book, and the thumb falls at the side. Have her practice various five-finger exercises, especially trill motions, for about fifteen minutes every day several months. If she is patient, and means business, she can thus loosen up the action of her fingers very greatly. Practice the same on the keyboard, letting all exercises be played slowly enough at first so that the fingers do not stiffen.

Use the simpler etudes from Heller's Op. 47, progressing to the more difficult, and then to Op. 46, and Op. 45. The second book of Czerny-Liebling will be excellent for velocity work. For pieces give her simple, tasteful ones, such as Chopin's *Nocturne in E flat*, Op. 9; Schubert's *Impromptu in A flat*, Op. 142, No. 2; Mendelssohn's *Melody in F*; Rubinstein's *Nocturne in B flat*, Field's *Under the Leaves*, Thomé's *Louveau*, Godard, and then on to more difficult ones.

STUDYING WITHOUT A TEACHER.

"1. I have been practicing four hours a day for four years, but am forced to do without a teacher. How can I develop an accurate sense of location, especially in pieces in which the hands are occupied at the extremes of the keyboard, as in Chopin's Etude in E flat? I can play them slowly, but become confused and hesitating when speed is attempted."

"2. How can I develop smoothness and continuity in such numbers as Chopin's Prelude in F sharp minor?"

"3. How can I acquire rapidity in such things as the last movement of Beethoven's Op. 27, No. 2? I am discouraged that although I can read readily, yet I cannot seem to attain the desired perfection for the entertainment of my friends. Also, that it requires months to learn various compositions, and that one's repertoire must consist of so few compositions."—R. R. M.

Assuming that you are doing your work well, a good way to acquire an accurate sense of location on the keyboard is to begin with simple pieces that you can play without notes, and practice them in the dark. Practice scales and arpeggios in all keys, if you cannot remember your pieces. You may fumble dreadfully at first, but will soon be able to play them with ease.

I fear, however, that your entire trouble is that of the average pupil who is obliged to do without a teacher, too rapid advancement, playing pieces that are too difficult, and inability to determine whether fingers and hands are acting correctly or not. Every teacher finds that every pupil, almost without exception, requires the most unremitting care, patience and attention, in order to develop correct muscular action in fingers, hand and arm. Almost universally they seem to be unable to determine for themselves whether they are getting these right or not, and the teacher often has to watch them for weeks on a single point, before allowing another to be taken up. The probability is, therefore, that your hands need training from the elementary stages. For this trouble it is impossible for any teacher to help you from a distance, or without months of training in his own studio where he can watch every step you take.

Assuming again that your playing apparatus is in good condition, the answer to all three of your questions may be—procure a metronome, learn to play your etudes and pieces, and exercises as well, at a low rate of speed, and then set your metronome up notch by notch until you have approximated the desired speed. I question your ability to attain the metronome markings on the various pieces you mention, as a considerable virtuosity is required in order to encompass this.

The repertoire of all pianists is comparatively limited, even of virtuosos. If, however, you have acquired an advanced technique, you will not be hampered in reading new pieces, except those of the most extreme difficulty. You have learned to read books and magazines. If you are asked to read in public, however, or the entertainment of your friends you spend much time in working up your selection. It will be the same with your music. You may read many things that are not in advance of your technique, but your repertoire will have to be prepared and kept in order with great care. In conclusion I would say, that if it be possible to obtain a teacher in the near future, by all means do so.

TRANSPOSING.

"1. I have a pupil who is finishing the tenth grade, has had Beethoven's Sonatas and Czerny's Op. 740. What studies should be given her next? She is talented, but her technique is not of the best. She seems to play a great deal from the hand and the forearm, and her little finger constantly sticks up, although I have continually told her to play quietly and relaxed."

"2. What is the best way to transpose?"—R. R. M.

1. This pupil has been allowed to contract habits which it will be very difficult to eradicate. If she should go to one of the competent teachers of reputation in any of the great centers, he would probably put her on pure finger technique and elementary etudes and keep her on them for months, until she could play scales and arpeggios with correct finger action, without any help from back in the hand and forearm. If she were in good condition technically, she could take up Cramer next, followed by Clementi, but I do not see how she can encompass them until she has learned to play finger work with finger action. Telling a pupil

to play quietly and relaxed will accomplish little. Getting right down to minute analysis is what is required, and working up from simple exercises. To cure a fifth finger that "sticks up," place the tip of the little finger against the end of the thumb, and holding them in this position practice three-finger exercises running up and down the keyboard. Several weeks earnest endeavor will effect a cure.

2. Experienced musicianship is demanded for the best manner of transposing. This means a wide knowledge of harmony and its practical application at the keyboard. Through this knowledge the musician acquires a sort of unconscious, or almost sub-conscious, recognition of chords and their relations, and thus reads by chords rather than by individual letters or notes. It is difficult to transpose by endeavoring to think of the various intervals, as thirds, sixths, etc., as they appear in such complex variety. Learning to read by the old clefs has been a help to many, as a person thus learns to think of the lines and spaces as various and differing letters, as you now correctly locate the treble and bass notes, although the lines and spaces look exactly the same in each instance. The average player, with a limited knowledge of theory, generally learns to transpose by taking very simple pieces, like hymn tunes, to begin with, and playing them up by degrees, a half step, a step, and so on, and downward in the same way. They often acquire a great deal of facility in this way. It is rare, however, that one wishes to transpose anything, up or down, more than a third. When you look at any word on this page, you do not have to spell it out like a child in order to recognize or pronounce it. In like manner the experienced musician gradually becomes able to recognize the chords in a page of music, and places them with considerable facility in any key because of a similar familiarity with the keyboard which he has gained. I gather from your complete letter that you have no knowledge of theory. You can therefore only transpose by practicing simple melodies in the manner indicated in the foregoing.

READING.

"I have taken piano lessons for over four years, have a fine ear for music, understand notes and time, and learn my pieces by note, but afterwards play them mostly by ear. I can play very little at sight. Should I practice reading the notes? Should each hand be practiced separately? How can I learn to read at sight?"—E. M. B.

What you call playing by ear is not the usual understanding of that term. Playing by ear is generally understood to refer to the playing of someone who has no knowledge of notes, but simply reproduces more or less accurately, generally less, what he hears some other person play. I should infer from your letter that you mean that you learn your music rather carelessly, and are afterwards careless in your endeavor to remember it. Certainly you should practice reading your notes, and in learning your music you should practice all difficult places with each hand separately. As to reading at sight, I would refer you to the letter of L. E. M., in this department.

It must always be the artist's highest aims to apply his powers to sacred music. But in youth we are always rooted to the earth by all our joys and sorrows; it is only with advancing age that the branches stretch higher.—Schumann.

CLARENCE'S HOLIDAY MUSIC LESSON.



From the Spokane Spokesman.

HOW MAMA'S JOY SPENT THE GLORIOUS FOURTH

Study Notes on Etude Music

By PRESTON WARE OREM

THREE PRIZE SONGS.

It gives us much pleasure to present this month three additional prize-winning songs from THE ETUDE CONTEST.



BRUCE STEANE.

Mr. Bruce Steane's song, "Cupid's Conquest," was awarded the First Prize in Class IV (Motto Songs). The way of a maid with a man has ever been a favorite theme with poets and singers. Mr. Steane has made an apt and sympathetic setting of some bright and clever verses, illustrating one phase of the subject. This will make a splendid encore song, or it may be used as one of a group of songs for recital purposes. Bruce Steane was born at Camberwell, London, June 22, 1866, close to the place where Mendelssohn spent so much of his time in England. Mr. Steane commenced composing at the age of six, when he wrote a complete Communion Service. He was also an organist at this age. His early training was received from his father, and he has held various appointments as organist, choirmaster, etc. He became an Associate of the Royal College of Organists at the age of nineteen, and obtained the degree of Bachelor of Music from the University of Toronto at twenty-one. He has published upwards of 300 compositions and his works include numerous organ pieces, anthems, church services, pianoforte pieces, violin solos, songs and two comic operas. His most ambitious works have been an oratorio, *The Ascension*, a tone poem, *Grimaldi*, and the recent *Dreadnought* Symphony.

Mr. George Noyes Rockwell's song, "A Letter from Home," was awarded the First Prize in Class V (Home Songs). This is a genuine song of the home, simple and unaffected, yet touching and tender in sentiment. Musically it has somewhat of the character of both the Scotch and Irish folk-songs. Mr. Rockwell is the one composer who was fortunate enough to secure prizes both in THE ETUDE CONTEST FOR PIANO COMPOSITIONS and in THE VOCAL CONTEST. A portrait and sketch of Mr. Rockwell will be found in THE ETUDE of April, 1911.



ERNST KROHN.

Mr. Ernst Krohn's song, "When There's Love at Home," was awarded the Second Prize in Class V. This is an expressive number, melodious and refined, also in the folk-song manner, but more in the German style. Ernst Krohn was born at Prenzlau, Germany, in 1858. He graduated from the Sophien Gymnasium in Berlin, and studied music in that city. His piano teacher was Theodore Kullak, and he studied composition and organ with Eduard Reide and Eduard Grell. Mr. Krohn came to America in 1883 and settled in New York. Since 1897 he has resided in St. Louis, Mo., where he founded a school of music. He has been very successful both as a teacher and as a director of male choruses. At the present time he has under him four male and two female choruses. He has written a large number of piano pieces, songs, part-songs, etc., and three cantatas for mixed voices.

HUMOROUS VARIATIONS—SIEGFRIED OCHS.

The proverb, "Nothing new under the sun," is as applicable to the art of music as to most other things. Variations on given themes, original or borrowed, date

back to the pre-classic period, and the form has been a favorite with composers ever since. Humorous variations, in which the composer, taking a familiar theme, imitates the styles of various other composers, have appeared at occasional intervals. One of the earliest known examples of a set of humorous variations was written by one Alessandro Poglietti (1683) on a German theme dating back to 1677. In these variations the composer imitates a Bohemian *dudelsack*, a Dutch flageolet, a Bavarian *Schalmay* and Hungarian fiddles. Siegfried Ochs, born 1858, Frankfurt-on-Main, is the conductor of the celebrated Berlin Philharmonic Chorus. He has written operas, choruses and many songs. His "Humorous Variations" are among the best ever written, the imitations of the several composers being wonderfully successful. The theme, "Comes a Birdie a-flyin'," is an old German folk-song. Var. 1 (Haydn) suggests a movement from a sonata or string quartet. Note the antiquated left hand accompaniment, known as the "Aberti Bass." Var. 2 (Beethoven) is like the slow movement of a violin sonata. Var. 3 (Mendelssohn) imitates an unaccompanied chorus of men's voices. Var. 4 (Strauss) is in the style of a Viennese waltz. Var. 5 (Brahms) follows closely the great composer's celebrated *Wiegenlied*. Var. 6 (Chopin) resembles one of the Polish master's waltzes and parts of a mazurka and a nocturne. Var. 7 (Wagner) introduces the "Swan Song" from "Lohengrin," the "Bacchanale" from "Tannhaeuser," and the famous "Pilgrims' Chorus."

HUNGARIAN CONCERT POLKA—J. ALFÖLDY.

This is a brilliant exhibition piece, written by a native Hungarian pianist and composer, based upon national Hungarian melodies. The principal theme of this piece is the same one which Liszt introduced so effectively in the middle section of his 12th Rhapsody. Although this piece is called a *polka*, this must not be taken too literally, as the time is slower and much more free than that of the conventional dance movement. It is a *polka* in rhythm only—this may be said of most concert polkas. This piece should be played with the vim and dash, and in the grandiose manner, of one of the big *Rhapsodies*.

WITCHES—J. H. ROGERS.

This bright and characteristic piece by the well-known American composer is one of a set, entitled "Wonderful Folk." It is a number that will repay careful study, and when rendered with the proper spirit it will suggest a delightful air of mystery and enchantment. Observe exactly the composer's marks of interpretation.

MAZURQUE CARACTERISTIQUE—J. FRANK FRYINGER.

The mazurka rhythm is particularly susceptible to capricious or fantastic treatment, and modern composers are fond of employing it for purposes of idealization. Mr. Frysinger is a rising young American writer, who has become well known through some of his successful organ pieces and some excellent piano compositions. His "Mazurque Caracteristique" is his latest work. He has treated the mazurka rhythm in an original and very pleasing manner. The result is an attractive drawing-room piece of intermediate grade, full of variety and contrast, and demanding characteristic treatment. Note especially the grace notes in the C major section and the bass melody in octaves of the E minor section.

LOVE'S PATHWAY—L. OEHLER.

This strikes us as one of Mr. Oehler's best pieces. It is a refined drawing-room number, melodious and expressive, well-written throughout. In the first theme the right hand carries two voices, in duet fashion; the middle section is in the style of a baritone or 'cello solo.

MY BONNIE LADDIE—G. N. BENSON.

This is a modern *intermezzo*, in popular style, introducing very cleverly a reminiscence of "Blue Bells of Scotland" and snatches of several other folk songs. It should be played in precise style and with a cheerful swing. All the music in this number of THE ETUDE is planned to be in keeping with the remainder of the journal; bright, vivacious, or even humorous in character.

BURLESQUE ORIENTALE—A. BOYSEN.

This piece is written in the manner of an oriental dance. Note the peculiar sing-song melody, and the persistent accompaniment, suggesting the beating of barbaric percussion instruments. The study of pieces of this type aids in imparting color to one's playing and tends to relieve the monotony of conventional practice.

TARANTELE BURLESQUE—W. L. HOFER.

This piece is a sort of a musical joke. The composer has seized upon a catch musical phrase, frequently whistled or sung, and worked it up into a jolly *tarantella* movement. It is a clever bit of musical construction, and easy to play.

CHINESE MUSIC BOX—P. BROUNOFF.

This is another bit of characteristic writing, quaint and strange, but interesting, reminding one of a trip through the Chinese quarter of any of the larger cities. The right hand accompaniment should be played lightly throughout and with automatic precision. The melody in the left hand should stand out a little.

DIXIE'S LAND—S. STEINHEIMER.

There is always a demand for the "good old songs" arranged in an easy manner for piano solo. "Dixie's Land" is one of the recent additions to Mr. Steinheimer's popular series. This tune seems destined to be handed down to posterity as one of our best American folk-songs.

MARIONETTE FUNERAL MARCH (FOUR HANDS)—CH. GOUNOD.

This is a real bit of musical humor, written, strangely enough, by one of the most serious of composers. In the original it is scored for full orchestra, but it lends itself well to four-hand piano arrangement. It must be played in a jaunty manner and with exaggerated expression.

ANITRA'S DANCE—E. GRIEG.

The "Peer Gynt" music bids fair to become the most popular among Grieg's writings. "Anitra's Dance" is one of the favorite numbers. In the original this movement is played by the stringed instruments in the orchestra; consequently it works out nicely for violin solo, with an interesting part for the piano. The violin part is edited very carefully and will repay thorough study.

PROCLAMATION MARCH (PIPE ORGAN)—R. DIGGLE.

This is a brilliant and tuneful number, well suited to the season of the year when heavier works are out of place. It is based on the musical idea of the *fanfare* or "flourish of trumpets," a very popular device with organ composers and players.

BERLIOZ IN RUSSIA.

BY F. L. STANLEY.

BERLIOZ, it will be remembered, played no instrument and hence was refused the only available concert hall in St. Petersburg by the Court Marshal, since the only return exacted for its use was for the artist to play in some private gathering among the nobility. Berlioz was on a tour directing his own compositions and could not comply with this condition. He finally offered to play the tambourine at the next soirée given by the Marshal and his wife—"if he didn't mind his playing it badly," and actually had the inexorable rule waived for one occasion, though it is not stated that he really played the proffered instrument.

On another occasion Berlioz was standing aside at a concert when a stranger rushed up to him, seized him by the left hand and exclaimed:

"Sir, you are a Frenchman and I am Irish, so there is no national *amour propre* in my opinion. I beg your permission to grasp the hand that wrote *Romeo and Juliet*. Ah, sir—you understand Shakespeare?"

"Certainly," returned Berlioz dryly, "but you are mistaken in the hand—I always write with this one—extending his right hand!"

Rossini was well known for his many *bons mots*. He spared no one, great or small, when he had an opportunity for a witticism. Thus, when a young musician called upon him to get his opinion of a march that his visitor had composed in honor of Meyerbeer who had just died, he said:

"That is very well—but somehow I can't be thinking that it would have been better if you had died and Meyerbeer had written the march!"

God whispers into the ear of man, and lo! a storm bursts forth to thrill the earth with joy and gladness. GEORGE B. NEVIN.

To Miss Lottie Rohrbaugh

MAZURQUE CARACTERISTIQUE

8. Tempo di Mazurka M. M. ♩ = 126 J. FRANK FRYSSINGER, Op. 73

Maestoso

ff *rit.* *p* *cresc.* *dim.* *molto rit.* *dolce* *f senza rall.* *pp leggieramente* *senza rall.*

Tempo I

p *cresc.* *dim.* *molto rit.* *f senza rall.*

Con Energia

ff *melodie ben marcato* *mf* *rit.* *rall. D.S.*

THE ETUDE
MY BONNIE LADDIE
INTERMEZZO

G. N. BEN

Moderato M.M. ♩ = 108

This musical score is for a piano intermezzo titled "My Bonnie Laddie" by G. N. Ben. It is in 2/4 time, marked Moderato with a tempo of 108 beats per minute. The key signature has one sharp (F#). The score is written for piano with a grand staff (treble and bass clefs). It consists of seven systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings (1, 3, 4, 8, 3, 2) and a measure rest. The second system includes a mezzo-forte (*mf*) dynamic. The third system includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The sixth system includes a mezzo-forte (*mf*) dynamic. The seventh system concludes the piece. The score is filled with various musical notations including eighth and sixteenth notes, rests, and fingerings.

TRIO

scherzo *p*

cresc. *f*

*(D.C.)**

Fine of Trio

D.C. Trio

CHINESE MUSIC BOX

Moderato M. M. ♩ = 92

PLATON BROUNOFF

p *mf* *f* *pp* *ppp*

rit.

From here go back to § and play to Fine; then, play Trio.
After D.C. of Trio go to the beginning and play to Fine.

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FUNERAL MARCH OF A MARIONETTE

SECONDO

Arr. by W. P. Mero

CH. GOUNO

Allegro **Adagio**

ff *f* *dim.* *p*

The marionette is broken. Lamentations of the company.

Allegretto M.M. $\text{♩} = 80$

pp *mf* *pp*

The funeral procession *ten.* *cresc.* *dim.*

p *cresc.* *dim.*

f *p* *f* *dim.*

ten. *cresc.* *dim.*

The members of the company take refreshment. *ff* *p* *legg.* *ff* *p* *legg.*

FUNERAL MARCH OF A MARIONETTE

r. by W. P. Mero
Allegro

PRIMO

CH. GOUNOD

Adagio

The marionette is broken.

ff

f Lamentations of the company.

5

Allegretto M.M. ♩ = 80

pp

The funeral procession

ten.

mf

p

ten.

cresc.

dim.

p

ten.

sf

cresc.

dim.

f *p*

f *p*

f

dim.

ten.

p

sf

cresc.

dim.

The members of the company take refreshment

ff *p*

legg.

ff *p*

legg.

THE ETUDE

SECONDO

This musical score is for a piano etude in D major, 2/4 time. It consists of six systems of music, each with a grand staff (treble and bass clefs). The piece begins with a piano (*p*) dynamic and features a variety of musical textures, including arpeggiated chords, flowing sixteenth-note passages, and more complex rhythmic patterns. Dynamics range from *pppp* to *ff*. The score includes several performance markings such as *cresc.*, *legg.*, *ten.*, *dim.*, and *rit.*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a series of descending sixteenth-note runs in the right hand, ending on a final chord.

5 3 5 4 1 2 3 2 1 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

p *cresc.* *ff*

p *legg.* *ff* *p* *ff*

f *mf* *p* *pp*

cresc. *ff dim.* *rit.*

The return home *ten.* *ten.* *cresc.* *dim.* *p*

ten. *cresc.* *dim.* *p*

pp *ppp* *pppp*

PRIMO

p *cresc.* *ff*

p *legg.* *ff* *p* *ff*

f *mf* *p* *pp*

cresc. *ff dim.* *rit.* *ten.* *ten.*

ten. *cresc.* *dim.* *p* *ten.*

cresc. *p*

pp *pp* *ppp* *pppp*

The return home

TARANTELLE BURLESQUE

W. L. HOFER, Op.

Presto M.M. ♩ = 144

The musical score is written for piano and bass. It begins with a tempo marking of 'Presto M.M. ♩ = 144'. The key signature is one sharp (F#), and the time signature is 6/8. The score is divided into seven systems. The first system starts with a mezzo-forte (*mf*) dynamic. The second system includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The third system features a piano (*p*) dynamic followed by a fortissimo (*sf*) dynamic. The fourth system includes a fortissimo (*ff*) dynamic. The fifth system includes a mezzo-piano (*mp*) dynamic. The sixth system includes a fortissimo (*ff*) dynamic. The seventh system includes a first ending bracket labeled '1st time only' and a second ending bracket labeled 'Last time only for Fine'. The piece concludes with a 'con fantasia' marking.

Two systems of musical notation for 'THE ETUDE'. The first system consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of eighth-note triplets and sixteenth-note patterns, with fingerings 1, 2, 3, 4 indicated. The lower staff provides harmonic accompaniment with chords and single notes. The second system continues the piece, with the upper staff reaching a forte (*f*) dynamic and ending with a double bar line and a 'D.C.' (Da Capo) instruction.

DIXIE'S LAND

Arranged by
SIDNEY STEINHEIMER

Allegretto M.M. ♩ = 120

Two systems of musical notation for 'DIXIE'S LAND'. The first system is in 2/4 time and includes a 'rit.' (ritardando) marking followed by a '2d time one octave higher' section. Dynamics include *mf* (mezzo-forte) and *f* (forte). The second system continues the piece with various dynamics including *dim.* (diminuendo), *mf*, and *f*. Fingerings and articulation marks are present throughout.

WITCHES

WONDERLAND FOLK, No. 4

JAMES H. ROGERS, Op. 50, No. 4

Lively, well accented M.M. ♩ = 120

Two systems of musical notation for 'WITCHES'. The first system is in 6/8 time and begins with a forte (*f*) dynamic and a 'non legato' instruction. The second system continues the piece with dynamics including *p* (piano), *cresc. molto* (crescendo molto), *f* (forte), *ff* (fortissimo), and *f molto dim.* (fortissimo molto diminuendo). Fingerings and articulation marks are present throughout.

1 3

5 2

p

sf

p *ma sempre ben marcato*

3 1

5

The second system of the musical score for 'L'Espresso' by Frédéric Chopin. It consists of two staves. The left staff is for the piano, marked with a piano (*p*) dynamic. It features a series of chords and arpeggios, with a crescendo hairpin leading to a section marked *p*. The right staff is for the right hand, marked with a piano (*p*) dynamic. It contains complex chords and arpeggios, with a 'sempre *p*' marking. The system concludes with a double bar line.

Handwritten musical score for "The Swan" by Charles-Louis Hanon, Op. 23, No. 12. The score is in G major, 2/4 time, and consists of two staves. The right hand features a series of sixteenth-note patterns, while the left hand plays chords and single notes. Dynamics include crescendos and markings for mezzo-forte (mf), forte (f), and piano (p).

a poco *Lento*

sempre pp *mp* *f* *a tempo*

5

Musical score for "The Song of the Lark" by Franz Schubert, Op. 148, No. 1. The score is in 3/4 time and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *cresc.*

a tempo

mf poco rit. molto dim.

p leggierissimo

cresc. subito

f

ff

sf

BURLESQUE ORIENTALE

Alla Marcia M.M. ♩ = 120

ALICE BOYSEN

f energico

f

p

Maestoso

cresc.

f

ff

Quietissimo

p cresc.

Maestoso

ff

lunga

allegro

f

p

cresc.

ff

Quietissimo

Fine

p

energico

f

mf

D.S.

HUNGARIAN CONCERT POLKA

UNGARISCHE CONCERT-POLKA

IMRE ALFÖLDI

INTRO.

leggieris. con velocità

r.h. 5

8

Cadenza

r.h.

3 1 3

l.h.

l.h.

l.h.

l.h.

l.h.

Allegretto brillante (tempo rubato)

M. M. = 72

Lento

rit.

f

con grazia

un poco rit.

a tempo

con eleg.

f risoluto

marc.

Cadenza

pp e legatissimo

con velocità

staccatissimo

lunga veloce

un poco rit.

last time to Coda

a tempo

a tempo

con grazia

un poco rit.

marc.

con eleg.

p amoro e accarazzevole
dolce
rit.
atempo
f
marc. fun poco rit.
ff
veloc.
p
rit.
atempo
tranq.
molto rit.
D.S.
Presto M.M. = 56

ODA
leggeriss e stacc.
martell. ff e briso
sfz
ffz
sfz
ffz

THE ETUDE

LOVE'S PATHWAY

LIEBESPFAD

M.M. $\text{♩} = 72$
Andante tranquillo

To tread Love's Pathway, dear, with you,
Who loves me with a love so true,

Doth make my heart beat glad and strong,
And Life becomes one sweet Love Song.

Leo Oehmler, Op. 10.

The musical score is written for piano and consists of 34 measures. It begins with a tempo of *Andante tranquillo* and a key signature of one sharp (F#). The score includes various musical notations such as dynamics (*p*, *f*, *mf*, *cresc.*, *dim.*, *rinf.*, *rall.*), articulation (accents), and fingerings. The tempo changes from *Andante tranquillo* to *a tempo* and finally to *Animato*. The score is written for piano with both treble and bass staves.

rinf. *a tempo* *p* *mf* *cresc.* *f* *rall.* *ff* *rall.*

a tempo *p* *mf* *cresc.* *f* *rall.*

Tempo I.

rinf. *p* *rall.* *pp* *cresc.* *f*

Allegretto grazioso

mf *f* *rall.* *p* *con espressione* *f* *rall.*

Allegretto *a tempo* *p* *mf* *rubato* *tendresse* *p*

Tempo I.

f *rall.* *p* *f*

Adagio sostenuto

rinf. *p* *tranquillo* *pp*

To Edward Kreiser, Esq., Kansas City

PROCLAMATION

FANFARE MARCH

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Great: 16', 8' & 4' to Sw.
Swell: Full with 16', 8' & 4' Reeds (no mixtures)
Choir: 8' & 4' Flutes with Reeds
Pedal: 16' & 8' to Sw.

ROLAND DIGG

Allegro M.M. 420

MANUAL *f* Sw. closed

PEDAL 2nd time coup. to Gt.

Solo Trumpets

Sw. *cresc.*

Ped. to Gt. in

Gt. *Ped. to Gt.*

Full *allarg.* *Fine.*

1st time Choir. 2nd time Solo Flutes*mp*

First system of the musical score. It consists of three staves. The top staff is for the Choir, the middle for Solo Flutes, and the bottom for a supporting instrument. The key signature has two flats. The music begins with a double bar line and a repeat sign. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a harmonic accompaniment with chords and eighth notes. The third staff has a bass line with eighth notes. There are dynamic markings *mp* and *Sw.* (Swell) with hairpins. Pedal markings are present at the bottom of the third staff.

Second system of the musical score. It continues the three-staff arrangement. The first staff features more complex melodic figures with slurs and fingerings (1, 4, 1, 3). The second staff continues the harmonic accompaniment. The third staff continues the bass line. Pedal markings are present at the bottom of the third staff.

Third system of the musical score. It continues the three-staff arrangement. The first staff has melodic lines with slurs and fingerings (2, 4, 4, 1, 1, 4, 1, 3). The second staff continues the harmonic accompaniment. The third staff continues the bass line. Pedal markings are present at the bottom of the third staff.

Fourth system of the musical score. It introduces a new staff for Solo Tubas. The key signature changes to one flat. The tuba part is marked *ff* (fortissimo). The first staff has a melodic line with slurs and fingerings (4, 2, 1, 3, 4, 2, 1). The second staff has a harmonic accompaniment. The third staff continues the bass line. Pedal markings are present at the bottom of the third staff.

Fifth system of the musical score. It introduces a new staff for Gt. 16' 8' & 4'. The key signature changes to two flats. The guitar part is marked *cresc.* (crescendo) and *D.C.* (Da Capo). The first staff has a melodic line with slurs and fingerings (1). The second staff has a harmonic accompaniment. The third staff continues the bass line. Pedal markings are present at the bottom of the third staff. The system ends with a double bar line and a repeat sign.

HUMOROUS VARIATIONS

ON A GERMAN FOLK SONG

In the Styles of Various Classic and Modern Masters

SIEGFRIED OCHS

The purpose of this musical pleasantry may be told in a few words. The author wishes to show how different composers would have treated the theme had they originally written it. The interpreter should give each variation its own special character.

Theme. Comes a birdie a-flyin' *S'kommt ein Vogel geflogen.*

Allegretto con moto M.M. ♩ = 126

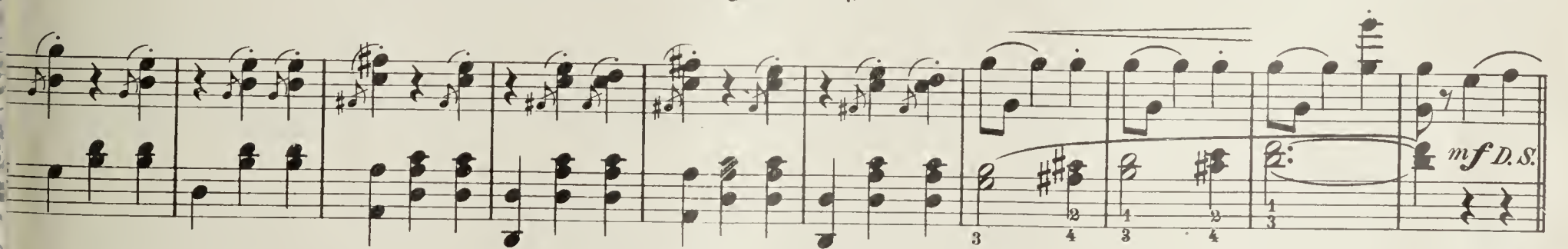
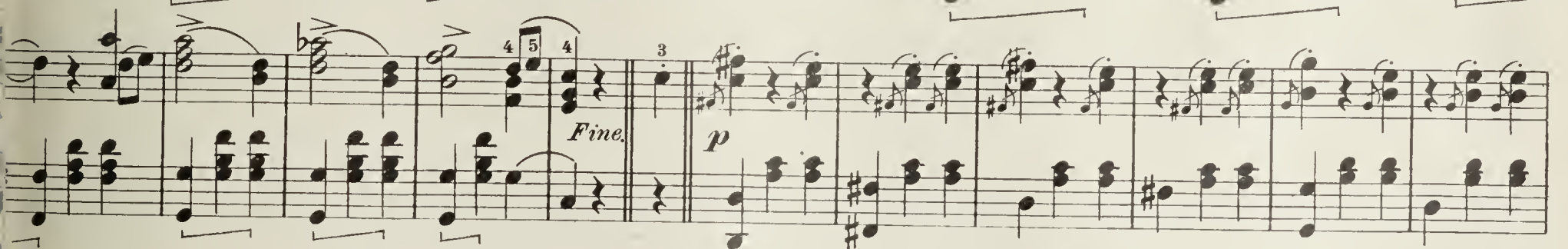
JOSEPH HAYDN

Allegretto comodo M.M. ♩ = 100

L.van BEETHOVEN

ANDANTE OF A VIOLIN SONATA

Andante ma non troppo M.M. ♩ = 84



THE ETUDE

F. CHOPIN

VALSE

Lento M.M. ♩ = 108

6

mf

pp

ten.

f

p

pp

mp espr.

mf

leggerissimo

R. WAGNER

Legato M.M. ♩ = 63

Allegro M.M. ♩ = 126

7

pp

mf

poco

a

poco

cresc.

ff

allarg.

Grandioso M.M. ♩ = 84

ff marcato

sempre ff al fine

tremolo

ff

fff

Prize Song
Etude Contest

A LETTER FROM HOME

SIDNEY GREY

Moderato

GEO. NOYES ROCKWELL

With much expression.

When far from our lov'd ones, the si - lent tear, start-ing, Be-dims the rough pathway where friend-less we roam, The
How treas-ured, how sweet are the words of af - fec-tion, When traced by the hand that was friendship's true gauge, How

balm that can soft - en the sor - row of part - ing May oft - en be found in a let - ter from home; For
swift, as we read, to our fond rec - ol - lec - tion Comes back the dear face that bent ov - er the page! Oh,

who can have wan - der'd, a - lone and a stran - ger, And felt not his be - ing with ec - sta - sy thrill, To
yes, there are ties that no dis - tance can sev - er, They gir - dle the moun - tains, they span the white foam, And

know that through sol - i - tude, sad - ness, or dan - ger, The thoughts of his kin - dred have fol - low'd him still.
love does but bind them the clos - er when - ev - er It speaks to the heart in a let - ter from home.

Prize Song-Etude Contest
C. FULLER STEANE

CUPID'S CONQUEST

BRUCE STEANE

Moderato

1. A maid, and a man, in a
2. His cour-age to ask her a
3. And soon, they were seat-ed in

f *leggiere* *poco rit.* *a tempo*

syl-van re-treat, A man, and a maid, Ah, me!
ques-tion had flown, Yet as in a vice, Ah, me!
lov-ing em-brace, For they were a-lone, Ah, me!

The man, he was hand-some, the maid-en was sweet, She
He found that her fin-gers were clasp'd in his own, But
And Cu-pid, the rogue, with a smile on his face, Ar-

p *mf* *ad lib.* *1st VERSE* *poco rit.* *a tempo*

gazed at the man in this syl-van re-treat, But he was a-fraid. Ah, me.
just how it hap-pened will nev-er be known, 'Twas
rived on the scene, as is al-ways the case; Those

p *mf* *poco rit.* *mf* *f a tempo*

2nd VERSE *poco rit.* *3rd VERSE* *f*

done in a trice, Ah, me! two are now one Ah, me!

poco rit. *f* *a tempo* *Con forza* *ff Presto* *ff*

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Prize Song
Etude Contest

WHEN THERE'S LOVE AT HOME

International Copyright Secur

ERNST KROH

Moderato

1. There is beau-ty all a-round, When there's love at home. There is
2. In the cot-tage there is joy, When there's love at home. Hate and

mf *rit.* *mf*

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joy in ev - 'ry sound, When there's love at home! Peace and plen - ty here a - bide, Smil - ing
en - vy ne'er an - noy, When there's love at home! Ros - es blos - som 'neath our feet, All the

sweet on ev - 'ry side. Time doth soft - ly, sweet - ly glide When there's love at home.
earth's a gar - den sweet, Mak - ing life a bliss com - plete When there's love at home.

ANITRA'S DANCE

from "PEER GYNT"

edited by F. E. HAHN

Tempo di Mazurka M. M. ♩ = 160

EDVARD GRIEG, Op. 46, No. 3

VIOLIN

ff

spicc.

p M

PIANO

ff

p

pp

accell.

rit.

a tempo

Poco meno mosso

pizz.

arco

arco II & III

Poco meno mosso

This page of musical notation is for a piano piece, likely in the key of D major or A minor, given the presence of F# and C# notes. The score is written for piano (p) and includes various dynamics and performance instructions.

Key Features:

- Tempo/Character:** The piece begins with the instruction "Poco piu mosso" (Poco più mosso).
- Dynamics:** The score includes a wide range of dynamics, from *pp* (pianissimo) to *ff* (fortissimo), with intermediate markings like *p*, *mf*, and *f*.
- Performance Instructions:**
 - spicc.* (spiccato) is indicated for certain passages.
 - dim.* (diminuendo) and *cresc.* (crescendo) are used to indicate changes in volume.
 - rall.* (rallentando) is used to indicate a slowing down.
 - accel.* (accelerando) is used to indicate a speeding up.
 - a tempo* is used to return to the original tempo.
 - pizz.* (pizzicato) is indicated for the strings.
 - arco* (arco) is indicated for the strings to play with the bow.
- Technical Markings:** The score includes various technical markings such as *tr* (trills), *acc.* (accents), and *sfz* (sforzando).

The notation is presented in a standard musical format with a grand staff (treble and bass clefs) and a single staff for the piano part. The page is numbered 14 in the bottom right corner.



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Editor for August

HERBERT WILBUR GREENE

Mr. Herbert Wilbur Greene, is one of the most experienced and influential of American teachers of singing. He has taught uninterruptedly for forty years. He held the office of President of the Music Teachers' National Association during two separate terms and also been president of the National Association of Teachers of Singing for two separate terms. He founded the Metropolitan College of Music in New York and lectured the school upon a very high plane. Brookfield Summer School is one of the best in the country.—EDITOR OF THE ETUDE.

A NATIONAL SCHOOL OF OPERA.

The plea for opera in English which has recently been so strongly urged by a society formed in New York for its promotion, is rational as a patriotic sentiment, and appeals to a large class of music lovers who have the mistaken notion that music written in another tongue can be satisfyingly done in English.

The pros and cons of that phase of the question have been so thoroughly and conclusively threshed out that we will not enter upon their discussion here. It is our opinion that the society for the promotion of opera in English will fail in its purpose until it approaches the subject from a different angle.

The necessity lies in the foundation of a national school of opera. Such an institution patterned after the French school, which does not allow the study of opera to be pursued except in French, and supported by an opera house, supported by the state, and conducted under the same restrictions, would ultimately succeed in America.

It is to the development of such a school that a society should expend its energies. Jeannette Thurber, who founded the National Conservatory of Music in New York, has shown what energy and loyalty to an ideal can accomplish, even at Washington where the founding of an opera school should first find its support.

The expenditure of talk which has so far been made upon opera in England had been concentrated upon gaining the cooperation of those in authority at the seat of government, there would, at least, have been accomplished the first step of success, publicity.

A society working in the right direction should not be put down. The increasing interest in music and in opera in particular shown throughout the country, will sooner or later arouse the constituency of political leaders to the wisdom of urging them to give the question serious consideration.

A school conducted on a business basis cannot accomplish it. The necessity of taking into account the question of income must be entirely eliminated. An opera school, conducted by professors with assured income and whose tenure of office depended upon results, would have no object in accepting as students those who could not shed lustre upon an institution of which the government was proud.

Honor is due to those who have been freed from the business standpoint of catering students in music. The mark is that the results are of so high an order.

The necessarily wide diversity of curriculum of such schools is the strongest argument for the establishment

of a school with but one subject and that opera.

Such a school should be fed by the graduates from the many conservatories and by the many advanced pupils of private teachers. Unquestionably, conservatory graduates, natural gifts being equal, would stand a better chance of passing the exacting examinations for admission to the school of opera because of the diversity of the conservatory requirements.

THE EFFECT UPON THE MUSIC SCHOOLS.

The reaction upon the standards and the thoroughness of conservatories would be immediate. The same spirit of pride which dominates the activities of many of the preparatory schools which strive to fit their graduates so admirably that they pass their examinations for entrance to college without conditions would actuate the directors of conservatories; especially pupils, in their vocal department, whose objective was the opera, would receive efficient training.

Thus the slur upon vocalists which goes the rounds of composers, "He's no musician, he's only a singer," would lose its sting. Only the truth hurts and it must be admitted that there is or has been some ground for such comment.

It is conceded that the great variety of climate and the even wider variety of racial characteristics, which America at present affords, gives promise of a rich field from which to expect vocalists of a high order. This promise is partially redeemed already. With the stimulus of a perfected opera school, subsidized by the government, and conducted impartially by men who were responsible thereto for their standards and their results, talent from every part of the country would be represented.

Such an institution would afford the much needed protection from charlatanry or false encouragement on the part of teachers, a kind of court of last resort. At present, every conceivable sort of voice is working away at the behest of every conceivable sort of teacher with the ardent expectation of singing in grand opera. Such a thing as a standard is not even in the air. Neither can it be hoped for until there is some institution in some part of the country which has the ability as also the authority to say the last word as to a student's prospects.

The bearing that such a school will have upon opera in English is self-evident. The law that opera studied and given by the National School should be only in the vernacular, would stimulate translators to their best efforts with operas written in other tongues which were to be presented by its students. It would stimulate American, English, and even composers who were native to other languages, to write works that would be admitted to the repertory of the National School.

The direct effect of a perfected repertory by a class of graduates would be its presentation in the different cities throughout the land. Thus the problem of opera in English would be solved, and in such a manner as to appeal to the public at large which is thirsting for

operatic performances which it can understand.

The spirit of rivalry, the pride of achievement, the loyalty to one's own institution, would all be factors in the promotion of a patriotic spirit in relation to the art of music, which any amount of imported opera and artists will never inspire. Let us awaken our government to the value of a National School of Opera!

HOW TO WIN AN AUDIENCE.

It is only apparently that people differ in their possession of that admirable quality sometimes called magnetism. An audience is quick to recognize and respond to the winning personality of an artist.

A close analysis of this winsomeness reveals a significant truth which is, that the influence, let it be called magnetism or art, which affects the audience favorably first influences the artist himself. In other words, he likes the thing he is doing, likes to do it, and has unbounded faith in himself.

Suggestions as to how to win an audience might be summed up by using the term self-approval. Broadly speaking, it comprehends most that can be said as between the platform and the auditorium.

Other things, however, must be taken into consideration, among which is the possible difference in standard which may exist between the artist and his hearers. One may prepare a number to the point of being entirely satisfied with his own rendering of it, find his work coldly received because the culture of his audience is on a higher plane than his own.

In a certain sense, an auditorium filled with people forms an entity, composite though it be, and the standards of its majority dominate its receptivity. The singer who fails to take that fact into account neglects the first principles of appeal to the public.

Most audiences have a wide margin in susceptibility to pleasure in singing. Culture and taste in an audience need not be confounded. Culture will condone and even applaud an inferior composition if

it is admirably rendered, while taste accepts but coldly anything that is not on its level of appreciation. Hence, if the singer's purpose is to entertain and give pleasure to his composite entity he must know the level of its taste. With these two points referred to we can turn our attention to the singer's obligation to himself.

THE SINGER'S DEBT TO HIMSELF.

For example, take a locomotive. Any part or piece of it is so related to the whole that if it is defective the whole machine is in jeopardy. Efficient engineers examine it in detail and try it out in every particular before it is admitted to service. Even if it is pronounced fit, it is but a perfected mechanism utterly helpless without the hand at the throttle guided by the trained mind.

Too many singers neglect their engines. Not only have they given insufficient attention to the plan of construction, but have failed in attending to one after another of the most elemental necessities for efficiency. The breath, which is as important to the singer as steam is to the engine, is left largely to chance.

Not only in the development process but in the arrangement for its control a vocal tone as a thing by itself is rarely studied in detail. The attention of singers who are clearly above the average is only directed to vocal tone as it appears in phrase or group form. Vowels, their differences one from another, and the mechanical bases of those differences are neglected by many who wonder why they are not in the class of artists above them.

Words apart from other words are neglected. The building up of a word phonetically has more to do with the finished mechanism of the art of singing than any other of its varied phases of constructive technique. Words in connection with other words present an astounding field for study and adjustment.

Most often is an audience treated to the reading of a song of high literary as well as musical value, the literary features of which are apparently ignored altogether. These features can only be

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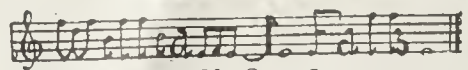


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brought out by a close analysis of the comparative stress values or accents which differ, every word from its nearest neighbor, if correctly and effectively rendered.

One to be skilful as a singer cannot deliver the text after the manner of the planting of word meanings into his consciousness as a child. Audiences worth while are not won by unperfected gifts. It is to these purely fundamental, strictly technical problems that the singer must devote himself at some part of his student apprenticeship if he would learn how to win an audience. The singer's art abounds in technical subtleties that are recognizable as such only by artists of equal culture, but their effect upon an audience is immediate and convincing.

We have alluded to but a few of many technical requirements that form a good singer's equipment. A good artist is a good technician. A good technician is not necessarily a good artist. He must needs function on an entirely different plane.

HOW AN AUDIENCE IS AFFECTED BY TECHNIC.

Before going deeply into the æsthetic side of singing, let us take another look at the composite entity of an audience. Art values are most indefinite, the higher one ascends the scale the more closely does he find that standards approximate. This is best shown by noting the effect of a picture in an art gallery upon those who stop to examine it.

Some of good taste will pause for a few moments entranced by its charm and pass on without making an effort to analyze it. Others will stay for a longer time because in addition to its extrinsic beauty it brings to their minds memories of other pleasing pictures or of some personal experiences that aroused pain or pleasure. Another will linger still longer attracted by the power of the imagination and the command of the technical resources of the artist. He will soon be joined by others, probably strangers, and without realizing it there will be comment upon the work, frank exchange of opinion, criticism, no doubt, but from sympathetic admirers who are able to view the work from the artist's standpoint.

Here we have our composite audience. The singer who gives to some the pleasure of the beautiful, who arouses in others sad or agreeable memories, has won them. But the majesty and truth of his art is revealed only to those who are on his level of culture, who sympathize with the sincerity of his efforts, who can read through them the intimacy of his knowledge with the technic that has compelled their admiration. Unquestionably the latter group is in the minority, but without their approval the work of the singer is not a profound success.

The singer must for the time dominate the imaginations of those to whom he is making his appeal. He must select material that is fully within his scope. He must study text and music so deeply that there are no indefinite moments as to what he is going to do or how he is to employ his technic to do it. Thought, text, music, and technic must be correlated so perfectly that his message reaches his audience convincingly.

In addition to its power of conviction it must be made beautiful by the voice

and the manner of presentation. What more need be said? The crux of the whole question lies in the preparation. If one only knows technic it is of no avail. It must be so perfectly a part of the artist that he no longer knows that he knows it. The singer who reveals his technic is not yet an artist.

The appeal of those who succeed is made ever to the imagination. Eye and ear are the vehicles through which the soul of an audience is reached, but if the message of the singer does not get beyond those organs his efforts are in vain. The highest honor that audiences accord singers is that half moment of silence between the end of a song and the beginning of applause, the time consumed by the mind in getting out of the picture back to a realization of its own personality. Have you experienced it? This is high ground but it is worth working for.

THE ETHICS OF THE VOCAL PROFESSION.

WEBSTER, among other definitions of Ethics, gives one that answers our purpose as a text—for a talk on a not much discussed subject. It follows: "A system of rules for regulating the actions and manners of men in society." It need not be said that the rules referred to are not in any sense arbitrary, but more after the manner of a code, unwritten, unpublished, but yet perfectly understood.

The ethics of the vocal profession, as in all other professions or industries, are an upgrowth through varied experiences and necessities acted upon by many minds with many motives. In England the ethical idea is uppermost as a basis for action. In America it will be found a powerful influence in the fields of higher education, and among physicians especially, where in the estimation of many who are not physicians it is carried to extremes.

Naturally, the ratio of culture in a profession dominates its ethics. Educated men and women arrive more speedily to a high ethical level than groups of men who have not enjoyed the advantages of educational discipline. The increasing number of women in the profession is influencing ethical standards most favorably.

The history of the vocal profession in America makes clear the reason that it is not yet as settled in its understanding of the value of ethical amenities as other professions. For many years the major part of the advanced work was left to foreign teachers who, while often capable and genteel, were strongly competitive among themselves, yet they aroused a still more vivid animosity on the part of native teachers.

Thus was implanted in the professional mind a prejudice that extended to whoever was in the field, and it is not remarkable that singers and singing teachers have been the last of the profession to yield to a strictly ideal ethical code. Of the fact that such a code now exists we are fully assured.

It means much to all of us. The art itself is becoming recognized as worthy of a high place among the arts. Universities and colleges are establishing chairs of singing. College men and women are including the subject in their curricula. The thoroughness of the training is such that when they go into the field they are fully equipped along the broad lines of musicianship, and can justly claim recognition on every point except experience.

For three or four years there has existed in New York a society made up exclusively of singing teachers who have met monthly and more or less amicably discussed problems peculiar to singers

and teachers. The courteous deference which was at first shown to their comrades by these teachers has in many cases ripened into friendship.

The discussions entered into by the followers of the same profession have emphasized one significant fact which is that none of them holds proprietary rights on any ideas appertaining to the vocal art. On the other hand, such monthly commingling and exchange of thought has compelled the respect on the part of those of the best reputations for opinions of others who have scarcely been heard of outside the narrower circles of their own clientele. This is more remarkable when we consider that at one time or another in the history of the society there are but few prominent teachers in New York who have not been members.

We earnestly advise teachers in Philadelphia, Chicago, Boston and other cities of sufficient size to muster a membership of from fifteen or twenty upwards, to form themselves into such a society. It quickly develops the ethical sense, strengthens the bond which must exist between those in the same pursuit, protects members from the onslaught of charlatans which obtrude themselves upon every community, gives all opinion-minded teachers a clearer view of the dignity of their calling, and in all cases reacts upon their pupils through the infusion of new ideas and methods of carrying them out.

If the vocal profession is to keep pace with the growth of our country in the arts and especially in music, it must set aside petty jealousies and meet those who belong to it not only in a spirit of tolerance but good comradeship and ere long the ethics of our profession will be on a high plane, comparable with that of other of the many professions, all of which are working together for the glory of a great domain.

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"Two years ago I contracted a very annoying form of indigestion. My stomach was in such condition that a simple breakfast of fruit, toast and coffee gave me great distress.

"I was slow to believe that trouble could come from such a simple diet, but I finally had to give it up, and found a great change upon a cup of hot Postum and Grape-Nuts with cream, for my morning meal. For more than a year I have held to this course and have suffered except when injudiciously varying my diet.

"I have been a teacher for several years and find that my easily digested breakfast means a saving of nerve force for the entire day. My gain of ten pounds in weight also caused me to want to testify to the value of Grape-Nuts.

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Ever read the above letter? A teacher one appears from time to time. They are genuine, true, and full of human interest.

Helpful Ideas for Active Club Workers

KATE O'BRIEN'S EXCURSION IN VOICE-CULTURE.

(Humorous Reading for Musical Clubs.)

BY NORA BADGER CROSSER.

"It's surprised y'd be, Bridget Molloy, if y'd be knowin' how much voice culthur 'im gettin' these days since me mistress is taking the singin' lessons," said Kate O'Brien over the back-yard fence to the tired girl next door.

"No, indade," she went on, resenting an imputation, "I do not make sounds like a whole menagerie of wild bastes attindin' a wake. Thim what ye hear is vocal-easies. Thry thim once, Bridget, and ye'll niver call thim vocaleasies. Sure, they're harder than songs. Listen to his wan, Bridget, and see how ye like the chune of it."

Kate made a frantie attempt to conquer one of Concone's simple exercises, and was heard with rapt attention by her friend.

"What's that ye say, Bridget? Who ead? Who am I greetin' for? Ah go hn, wid yez. That's art. That's what they do be payin' the ginney gentleman so dollars a week for. Shure, it's more expensive havin' your voice extrahctid an havin' yer teeth extrahctid. Phwist w, and I'll tell ye just how it kem out. I heard me mistress too-dle-oodle-oddele in the parlor wan day, and sez to meself, if that's singin' Kate O'Brien, bejabers y'll take a hand at it yerself. So, the next Thursday I went down to the same ginney gentleman what was teachin' me Mistress and tould him I wanted to learn how to sing. He took me two dollars and then asked me to sing. Well, I was that nervous, Bridget Molloy, that I wobbled the book he gave me to hold till ye'd a thought I was fannin' meself.

"Ye hev three rigisters," says he. "What kind of rigisters," says I, "cash rigisters or steam rigisters?"

"Nayther," says he. "Rigisters in yer voice," says he.

"Here's one of them," says he, makin' noise like a goat with the whoopin' ough.

"What hit ye?" says I.

"Try it yerself," says he, "it's fine."

"Divvle a bit," says I. "I'm a respectable workin' gurrel."

"Raise yer larynx," says he.

"Do it yerself," says I.

"With that he commeneed wobbilin' his lam's Apple like a Gander what had allowed a boilin' potato."

"Do that," says he.

"Look here," says I, "I'm studyin' to learn how tuh sing, not how tuh get into lime museum."

"Wid that he commeneed to sing, not like a livin' bein' but like a clam pedlar with a dhrop too much of the crayture."

"What do ye think ye're sellin'?" says I.

"Don't ye like it?" says he.

"I think I'd like it," said I, "if it didn't have so much fringe and feathers on it." Ah, that is Art," says he.

"Take your voice to one of the ginneybers," says I, "and get it trimmed up like a shampooed."

"You no lika Italian Music?" says he.

"If that's Eycetalian music, I'll stick to the Irish. And then I gave him a taste of the 'Minstrel Boy' and sang all the verses I knew. After that I let loose on 'The Pretty Maid Milkin' Her Cow.'

"Sure thims no songs at all," says he. "Gimme me two dollars," says I.

"Never," says he.

"Wid that I lifts up me umbrella and knocks over a statue of some Eycetalian musician."

"Give me my two dollars," says I, "or I'll break iv'ry thing in the place, includin' yerself."

"Here," says he, "take them quick. Please, kind lady, don't break no more furniture."

"Y're a good fer nuthin' lot," says I. "Sittin' here all day takin' women's money just to hear you gargle yer throat. Far better for ye to be trimmin' whiskers or diggin' sewers like an honest gentlem-in. And as fer art, the least ye hev to do with it the more respectable ye'll be. And I marches me out with me head in the air like Brian Boru marchin' out of Limerick. Now all I hev to do is to get in the Hall whin me mistress is takin' her lesson and hear the whole thing just like I was payin' two dollars for it. Sure, I practice iv'ry night of me life rain or shine. In a few years, Bridget dear, don't be surprised if ye hear of me earnin' five thousand dollars a night up at the Opery house and remember that the Irish never forgit their friends when prosperity reminds them."

A SUMMER BIRTHDAY IN SWITZERLAND.

Musical Story Program for Recital Use.

BY OCTAVIA HUDSON.

[The following little story with interpolated pieces selected from the lower grades will be found very valuable by teachers in search of material for a summer recital. The idea of the story is to have the teacher read the text and have the pupils play the musical numbers indicated. Editor of THE ETUDE.]

I.

OUR story is of a little American girl who, with her mother, father, little brother and baby sister, was spending the summer in the rugged mountains of Switzerland. How very wonderful to the little girl everything was; especially the glaciers, from which flowed, as they melted in the valleys, tiny mountain rills and small rivers. The lakes, too, were like fairy lakes; and the green mountains came right down to the edge of the water. Here and there among the mountains nestled pretty little villages in green valleys; and it was in one of these pretty Swiss villas that little Lucy spent many happy days.

In the early mornings Lucy's father sometimes took her up the mountain to see the sun rise. Let us go with them for a few moments; we will stand upon the cliff overlooking the valley below. "We see a band of gold in the far distance, and soon the highest peaks are tinged with a rosy hue. Now the forests, lakes and villages seem to rise from the mists; and now the sun rises and floods the whole scene with golden light."

On the evening of the beginning of our story Lucy was very happy, for to-morrow was her birthday; and she sat

in the swing under the flowering trees until the sun was low in the west, gently swinging and singing, as she sewed upon some dainty work. The song she sang was a sweet little song of needle and thread.

"Sweeter and sweeter,
Soft and low,
Neat little nymph
Thy numbers flow;
Urging thy thimble,
Thrift's tiny symbol,
Busy and nimble,
To and fro;

Prettily plying
Thread and song,
Keep them flying
Late and long;
Though the stitch lingers
Kissing thy finger
Quick as it skips along."

PIANO DUET: *Sewing Song*. Ch. Fountain
(From "Popular Four-Hand Piano Collection.")

II.

"A fair little girl sat under a tree
Sewing as long as her eyes could see;
Then smoothed her work and folded it right,
And said, 'Dear work, good night, good night!'

She did not say to the sun, 'Good Night,'
Tho' she saw him there like a ball of light;
For she knew he had God's time to keep
All over the world, and never could sleep.

The tall pink fox glove bowed his head,
The violets curtsied, and went to bed;
And good little Lucy tied up her hair,
And said on her knees, her favorite prayer."

PIANO DUET: *Evening Prayer*. Low
(From "Teacher and Pupil.")

III.

Lucy was awakened by the bells of the nearby chapel, as they chimed six o'clock. As the last sweet tone of the bells died away the little girl fell on her knees and offered her morning prayer.

PIANO SOLO: *Morning Prayer*. Streabhog

IV.

Then down to the forest little Lucy ran this lovely birthday morning. A little brook, as clear as crystal, ran through the forest, and great clusters of wild flowers grew in profusion in shady nooks, under fallen tree trunks and at the water's edge.

As she filled her hands with the bright, wild flowers she talked and sang to her shy little friends of the forest.

"O velvet bee, you're a dusty fellow;
You've powdered your legs with gold,
O brave marsh marry-bud, rich and yellow,
Give me your money to hold.

O columbine, open your folded wrapper,
Where two twin turtle doves dwell,
O cuckoo-pit, tell me your purple clapper,
That hangs in your clear green bell."

PIANO SOLO Accompanied by Above
Words: *In the Forest*.

(From "Musical Poems." Octavia Hudson.)

V.

The crisp mountain air already reminded Lucy that the breakfast hour was drawing near; so she hurried homeward to arrange her flowers on the breakfast table. As she crossed the little rustic bridge she stood a little longer, the further to enjoy the beautiful woodland scene.

"Under its arch, a smooth brown stream
Silently glided with gleam and gleam,
Shaded by graceful elms that spread
Their verdurous canopy overhead;
The stream so narrow, the boughs so wide,
They met and mingled across the tide,
And rosy billows of clover-bloom
Surged in the sunshine, and breathed perfume.
While swinging low on a slender limb,
A sparrow warbled its wedding hymn."

"Little bird in the tree-top, you are so happy! I wonder if this is your birthday, too," said the little girl.

PIANO SOLO: *Little Bird in the Tree-Top*. Heins

Continued on page 592.



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Editor for August, GEORGE E. WHITING

[Mr. George Elbridge Whiting was born at Holliston, Mass., Sept. 14th, 1842. His mother was an accomplished singer and the boy was brought up in a very musical atmosphere. He played in Worcester and in Harvard, where he founded in later years the Beethoven Society. He studied with G. W. Morgan in New York, and later with Best in Liverpool, and then with Haupt and Kadecke in Berlin. Mr. Whiting has held many important posts as a teacher and as an organist. His compositions include beside church music, the cantatas, *Golden Legend*, *The Tale of the Viking*, *Henry of Navarre*, etc., a concerto, a symphony and an overture. He is best known in educational work through his services as a teacher at the Cincinnati College of Music and the New England Conservatory of Music.—EDITOR OF THE ETUDE.]

FAMOUS CHOIRS I HAVE KNOWN.

BY GEORGE E. WHITING.

[EDITOR'S NOTE.—Mr. George E. Whiting has always ranked as one of the very finest of American choir directors. His recollections of the famous choirs with which he has been associated are of especial interest, and have to do with a very important epoch in the development of musical standards in the religious music of the new world.]

THE first large choir that I was organist of was in a Congregational church in a little country town, twenty-five miles or so from Boston. I was twelve years old at the time and can well remember the members of the choir of forty or fifty voices, the music they sang, the organ, of course (a quite large, three-manual instrument), and particularly the director, who—poor man—I fear gave his attention more to the choir than to his business, as he afterwards got into financial difficulties and died an exile in either Canada or South America, I forget which. For the Sunday services they used to sing from those queer, oblong books that were in fashion at the time: *The Harp of Judah* was one I remember, and the music was as queer as the names of the books! There was one anthem they used to sing on Thanksgiving Day, which particularly struck my fancy as a boy, as it told about "the clouds dropping fatness" or something like that, with a nice little *arpeggio* accompaniment skipping up and down for the flute stop! They sang the good old hymns, *Duke Street*, *Old Hundred*, *Olmütz*, etc. Moody and Sankey, Alexander and others had not been discovered at the time.

Our director was ambitious, and got up *The Creation*, *The Hallelujah Chorus* from *The Messiah*, and other musical battle horses. I remember that when we gave *The Creation* (at a concert) we had for an auditor no less a person than Mr. A. W. Thayer, the great Beethoven biographer. After playing the accompaniments so many times with the singers I amused myself one day by seeing how much of the Oratorio I could play from memory, and I found I could play nearly the whole work!

The next choir I remember was in Christ Episcopal Church in Hartford, Conn. The organist and choirmaster was Henry Wilson, who had formerly studied at Leipzig. Wilson was one of the best choir masters I ever met. He made no pretensions as an organist, but he had a great faculty of selecting good music and making it extremely effective in the service. He also knew how to select singers with excellent voices. I

remember particularly the tenor soloist, Mr. Wander, who possessed a most beautiful voice. The other solo voices were nearly as good. I believe Mr. Wander is still living in Hartford. But all of Wilson's choir had good voices, and as the church had excellent acoustic effects, I used to listen to their singing whenever I could get away from my own church (Dr. Bushnell's)—where I was organist while Mr. Dudley Buck was in Europe.

In this connection I must not forget to mention our Hartford Beethoven Society, of which I was one of the founders and the accompanist. Our conductor was Mr. J. G. Barnett, an Englishman, organist of the Central Church, and a good musician. We gave the principal oratorios with a large chorus and orchestra, and it was while I was accompanying at one of the rehearsals that I heard—for the first time—the Pilgrim's chorus from *Tannhäuser*! It was the first Wagner music I had heard, and I was so impressed by it that I wanted to take the next steamer for Germany and "throw myself at the great man's feet!" (Remember, I was fourteen at the time!) However, in listening to the opera in Germany, and elsewhere afterwards, I found that the *Pilgrims' Chorus* could scarcely ever be sung in tune, owing to the chromatic and purely instrumental character of the music, which ought to be a warning to young composers not to introduce too many sharps and flats into their compositions, as by so doing they might produce as great a piece as the *Pilgrims' Chorus*, and thus become famous against their will (!)

WITH W. T. BEST IN ENGLAND.

In 1862 I made my first visit to England to study the organ under W. T. Best, organist of St. George's Hall, Liverpool, and undoubtedly the greatest performer on the organ of modern times. Best could do wonderful things in concert work, but as a church organist and choirmaster he was peculiar, to say the least. He held a position at that time in the beautiful old village of Wallasey in Cheshire (a few miles from Liverpool) in a very pretty new parish church. The organ—by Willis—was a two-manual instrument designed by Best, and I was much impressed with the voicing: every stop had the most individual character, and the diapasons particularly spoke like pistol shots.

I had been under Best's instruction but a short time, when he took it into his head to go off on his annual vacation, and I was the unfortunate individual selected to fill (!) his place in church during his absence. I had only two days' notice to learn the Church of England service, and as I had but seldom (I think only once) played the Episcopal service in the United States, my ideas on the subject were extremely vague, to say the least. But Best said it would be all right, as I could attend the Friday's rehearsal and "learn the whole thing off-hand." Best and I arrived at Wallasey at 7.30 in the evening, and found the choir of men and boys gathered in front of the high stone fence that surrounded the church: but they informed us that they

could not get into the churchyard—although they had a key—as they could not find the keyhole in the gate! This seemed to be a poser, but after a few moments it occurred to "the Yankee" that the keyhole *might* be on the *inside*. This suggestion (considering it came from a detested Yankee—for this was during the Civil War) was well received. One of the boys climbed the fence; lo and behold, there was the keyhole!

A PERILOUS SERVICE.

This had used up a good half hour of our time, and when we finally got into the church, Best proceeded to *teach me the service*, and this is the way he did it. "Now, 'Boston' (showing me six or eight different books and selecting the chant book) next Sunday is the 14th day, and you will play the Psalms from this book, and at the same time keep your eye on this book for the words: but when you get to the middle of the 3d Psalm, I want you to change the chant to suit the character of the words: do you understand? Then go on to the *Te Deum* in this book (book No. 3), then the *Jubilate* (book 4), then the *Offertory* (book 5), then the anthem (book 6). Now we will go through the Evensong," etc., etc., which he did in the same off-hand way he had taught me the morning service. This took about three minutes—(I give three months at least, in teaching the same thing to a pupil) and when he was through I knew nearly as much as when we began. Well, the dreadful day arrived strictly on time, and although I had spent all of Saturday and a good part of Saturday night in getting the service into my head, I fear I nearly "queered the act" by my blunders!

Englishmen are very frank in "freeing their minds," and I was highly amused to overhear one of the congregation lamenting that "Best had played them such a scurvy trick in going away and leaving such a fool in his place"—a sentiment in which I fully agreed. But I had my revenge when, at the end of the service, I played Bach's great G minor Fugue, so that, as one of the parishioners said, "I nearly broke up the morning service, but I evidently could handle the organ!"

Among the many excellent choirs in Liverpool, the one I remember with the greatest pleasure was in the old parish church of St. Martin's, near the great Docks (where I had my lessons). The arrangement was peculiar, as the choir of mixed voices was in the chancel, while the organ was in the organ gallery at the other end of the church. Notwithstanding this drawback, the effect was very good indeed.

AN AMBITIOUS COMPOSER.

Having returned to this country, I was elected organist of St. Paul's Episcopal Church in Albany, N. Y. This was a kind of venture on the church's part: besides myself they engaged Miss Washburn, soprano, of Boston; Mr. Ernest Pering, the English tenor of New York, and two local soloists. During the short time I held this position I only remember that I undertook to write all the music for the choir! (I was a modest young man at that time!) and—as I was always exceedingly fond of "spoiling music paper"—I actually succeeded in doing so, turning out *Te Deums*, *Jubilates*, etc., by wholesale, until the congregation (having recovered somewhat from their astonishment at having such a tremendous genius "in their midst") kindly suggested they would like to hear occasionally some of the old music, which I thought very unkind.

This venture not proving very successful financially, although we had the

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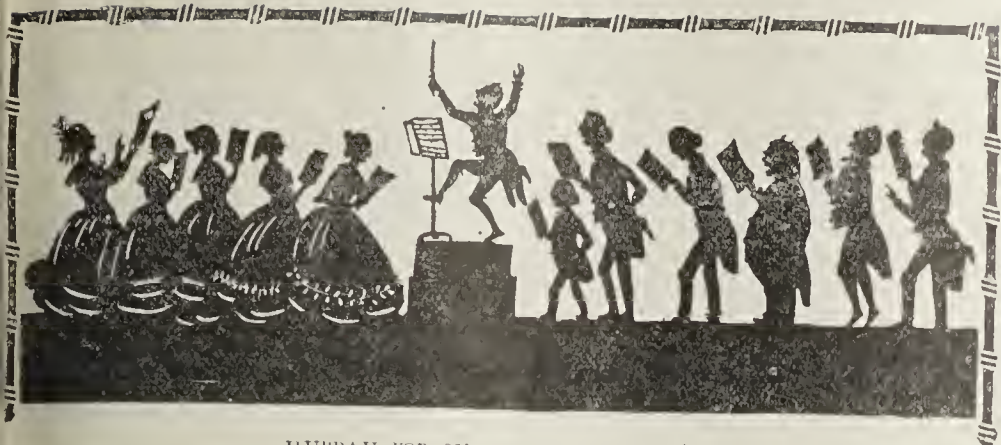
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church "crowded to the doors" I transferred the scene of my labors to St. Joseph's Catholic Church (Albany), where at that time was the largest organ in the country. The choir of mixed voices was the ordinary Catholic choir, but the soprano soloist was a young Canadian girl of 15, and one of the most charming persons I ever met. She had great talent as a musician; performed well on the harp, pianoforte, and even the organ, composed also, and in addition possessed a superb high soprano voice. She afterwards became the great operatic artist Albani, known the world over, and I am proud to say—has been my friend from that day to the present.

A REMARKABLE ORGAN.

About this time they installed the great music hall organ in Boston. This was the most expensive organ ever brought to this country. It was built in Germany, and cost about \$50,000. Some of the magnificent case (or "organ house" the Germans call it), crossed the ocean several times. Having set up their organ, the Boston people found that scarcely any of the local organists could perform satisfactorily upon it, so I was called from Albany nearly every week, to give the concerts. The journey of 200 miles was exceedingly tedious, the trains were slow going through the mountains of western Massachusetts and New York, but I was pretty well used up when I returned from Boston. In this state of affairs, Dr. S. P. Tuckerman, who was very much interested in the Music Hall organ, persuaded me to leave Albany, and take the position of organist of St. John's Chapel, Boston, so as to be able to undertake the organ concerts. I was very sorry to leave Albany, where I had many friends and pupils, but the change was made, and Boston (with the exception of five years in Cincinnati as organist of the Music Hall) has been my home ever since.

One of the most remarkable choirs I have known was the great chorus of the hundred voices that Dr. Tourjee conducted under the N. E. Conservatory of Music organized for the services in the Boston Music Hall for Rev. W. H. Murray, the eloquent pulpit orator. Besides the great chorus, we had Mr. Myron Whitney and Mrs. H. M. Smith as soloists, an orchestra, and the great organ. The effect when these forces rolled out in chorals was simply overwhelming. I was organist here only one year, as I was already engaged to take Dr. Wilcox's place at the Church of the Immaculate Conception, Dr. Wilcox (a man of great reputation) having lately died. My services at his church lasted nearly thirty years, and the record and fame of our achievements is so well known that it is hardly worth while to more than mention them. I will only say that for twenty-five years we employed an excellent professional orchestra on the great festival of the church, and with the choir of voices and good soloists, the music of his church was known everywhere in the country and in Europe.

THE TRUTH ABOUT CHURCH MUSIC.

BY GLO. E. WHITING.

I AM quite aware that church music is a most delicate, not to say "ticklish" subject to handle! There are so many different opinions to take into account in getting at the truth of the thing, that one is almost discouraged at the outset. The following conversation will doubtless strike many an organist and choir director as a common experience:

First visitor to the organ gallery: "That was a beautiful thing you sang this morning; it just suited me! So pious and devotional—do sing it again soon!"

First visitor's coat-tails have hardly vanished round the corner when enter second visitor:

"What was that you gave us this morning?" (referring to the same piece) "I did not like it at all; too operatic; too highfalutin (!)—the soprano screaming at the top of her voice; for goodness' sake don't sing that again!" and so on. Now what is the poor choir-master—or choir-mistress to do? Echo answers "what!"

But nevertheless, some things can be put down with regard to church music that perhaps will help to clear the air somewhat on this subject, which puzzles many a young organist and choir-master. In the first place, we must remember that fashions in music are constantly changing. It is only the great music of the great masters, such as Bach, Mozart, Handel, Beethoven and other composers of the grand school—that does not go out of fashion. It is a curious fact that what we know at the present time as sacred music dates back only some seventy-five or one hundred years. I refer to the ordinary church services or anthems which are rendered by our best choirs. I asked Mr. S. B. Whitney the other day if his choir sang the music of the elder English church composers; such as Dr. Blow, Dr. Bull, Purcell, or even as modern a man as E. J. Hopkins (of the Temple Church, London); and he said their music was laid on the shelf and very seldom sung.

SAINT-SAËNS ON PLAIN CHANT.

The venerable and much revered Pope at Rome says that only music written in the style of the twelfth to the fourteenth centuries is truly religious; and the nearer it approaches to plain chant the more appropriate it is for the divine service (these are not his exact words, but this is what he means). When the present Pontiff issued his *propria* or regulations for music in the Catholic Church, Saint-Saëns (perhaps the foremost living musician) came out with a statement answering the *propria* and intended to demolish the various propositions enunciated *ex cathedra* by the Pope.

Saint-Saëns (who was for a number of years organist of the church of the Made-

leine at Paris, and who has evidently made a profound study of the old church music) attempts to show that what we know as plain chant—or plain song—has almost completely changed its character during the past six centuries. He quotes numerous examples from the old choir books and "popular airs of the day" of the twelfth to the fourteenth centuries, with a view of proving beyond the shadow of a doubt that much of the so-called plain chant at that time was secular music, and was doubtless roared out in the "pot-houses" as drinking songs! An exception should of course be made, however, in favor of the priests' music in the Mass and also the *eighth Gregorian tones* (or melodies), which are certainly beautiful and appropriate.

Now let us see what the state of the world was in those far-off times. It is safe to say that the common people were kept in a state of almost utter ignorance. They were mostly in the power of the higher orders of the nobility. Some (not all) of these latter were robber barons, who had a charming habit of descending from their hill-castles (the same that can be seen at the present day on the banks of the Rhine or in the country villages of Italy, and about which travelers go into ecstasies) and levying on the property and herds of the poor peasants, reducing them nearly to starvation. The world at that time was hardly prepared for anything more than music of the crudest possible character.

THE DIVIDING LINE.

Where is the dividing line between sacred and secular music? There are always certain persons in all congregations who—having no "ear for music," or at least no musical taste to speak of—are apt to have the most to say as to whether the music they listen to in church is church music or not. These critics (and they are frequently excellent church members in other respects) would eliminate all music worthy of the name from the church services. If a church service or anthem by a really good composer is sung, they do not like it—simply because they do not understand it. These excellent persons are apt to be fond of the jingling gospel hymns. But, thank Heaven! the number of these good people is very small, and steadily growing smaller.

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THE MESSIAH COMES FROM SECULAR SOURCES.

Many readers of THE ETUDE would doubtless be surprised if they were told that much of Handel's *Messiah* has been found by English investigators to be made up largely of themes from secular sources; that Handel in writing *The Messiah* took many of his themes from a collection of music for the harpsichord, published in Italy (Handel spent some time in that country) and intended for use in the *salons* of the day. To instance the *pastoral symphony*; this piece—as far as the melody is concerned—is almost identical with a tune played by the *Rifferari* (or shepherds), who come down from their mountains into Rome during the carnival and perform this air on their small clarinets; the only difference between the two renderings being that Handel has written the tempo *Larghetto*, while in the original the tempo is *Allegro*.

Beethoven's great *Mass in C*, another example, sounds like the earlier symphonies, while the one in D, like his later works. Haydn's *Masses* (by far his most original works) were mostly written for the church services of the court and—particularly in the orchestral accompaniments—Haydn was not above catering to the taste of his employers, and so wrote them as to sound very much like his symphonies and quartets. And so we see that the fashion of church music has changed greatly during the past century; what was once considered as church music then being no longer recognized as such. Three great men may be mentioned as having the most potent influence on modern church music: Spohr, Mendelssohn and, perhaps to a greater extent than the others, Gounod. In Ludwig Spohr, the great violinist and composer, we trace much of the present influence in church music. Spohr brought out his oratorios, *The Last Judgment* and *The Fall of Babylon* at the English festivals of 1830 to 1840. They had great success, and deservedly so, for, notwithstanding some mannerisms (especially in the way of certain chromatic changes of harmony which he introduced in all his works) Spohr was a really great composer. The beautiful little gem, *As pants the hart*,

the *Holy, Holy, Holy*, and many others of his sacred pieces are too seldom heard in our churches. In England Spohr's music is frequently performed at the present day by choral societies and choirs.

MENDELSSOHN'S INFLUENCE.

But with the advent of Mendelssohn church music took on a much more vigorous life. The production of *St. Paul* and *Elijah* and the symphonies, overtures, and pianoforte works had a great deal to do with changing the style of church music in England and this country. It is a curious fact that these two composers, Spohr and Mendelssohn, one following the other in the space of a few years, should both have mannerisms, Mendelssohn even more than Spohr. But there is an immense vigor in Mendelssohn's vocal themes—particularly in his part-writing for chorus—that drove out of the field—for a time—Spohr's weaker attempts in the same direction.

About the year 1850 Chorley, the musical critic of the London *Athenæum*, heard a new mass performed in one of the Paris churches by a new and then unknown composer, who had taken the first prize at the Paris Conservatoire, entitling him to a four years' residence in Rome and other cities at the expense of the state. The young man had returned from his studies in Italy for some time, and had made one or two attempts at operatic composition without much success. Chorley was greatly pleased with the new work. On his return to London (to his everlasting credit, be it said) he wrote and talked so much about it that he raised the highest expectations among the English musicians, which were more than fulfilled when the mass was performed in the great city. The name of the young composer was Charles Gounod, and the Mass was the *St. Cecilia*.

WHAT GOUNOD DID.

This *St. Cecilia* Mass is a most enchanting and original work, and in many respects it was epoch-making in its influence on the present generation of church-music composers. In the first place the themes of the various movements, while being exceedingly beautiful in themselves, appeal to all persons of

refined musical taste as peculiarly religious music. The *Kyrie* (first movement) with its highly original accompaniment of the string orchestra, and its frequent and unexpected change of key-tonality is enough to make the reputation of a composer; but much greater beauties are found in the *Gloria*, with its heavenly soprano solo and the soft humming chorus accompanied by a delicate tremolo of the violins in the higher positions.

Then the magnificent *Credo*, with its pompous march of the chorus in unison against the agitated movement of the *Bassi* and *Celle*, and the tremendous burst of the trombones and brass instruments at the words, "God of God: light of light: very God"; and the famous *Sanctus*, with its beautiful solo for tenor,—these, with many other features, are quite enough to make this work one of the landmarks of modern church music. In this mass and in his other works Gounod showed great originality in two particular features: 1st, in his use of the chords on the 2d (supertonic), 3d (mediant), and 6th (sub-mediante) degrees of the major scale. He undoubtedly absorbed these harmonies from the old Italian composers—particularly Palestrina—but with a difference. In Palestrina we find these harmonies used freely, but always in the form of contrapuntal designs, whereas Gounod used them to enrich a beautiful religious melody, thus appealing to the heart where the older composer appealed merely to the head. 2d; In the *tempos* of his movements: it is a curious fact that in all of Gounod's works a quick *alla breve tempo* is "conspicuous by its absence." Compare the various *tempos* of Beethoven's great *Mass in C*. The *Gloria*, the *Credo*, and *Dona Nobis* are written in quick symphonic two-bar phrases; but Gounod seldom used a tempo quicker than *allegro moderato*, and frequently much slower. This was undoubtedly owing to the composer's temperament, as we find these same moderate *tempos* in *Faust* and his other works. Saying nothing about the merits of these two methods as regards tempo, these slow movements are certainly easy to sing and most effective, especially in church music.

Now what is the truth about church music, especially as regards our own country at the present time? I am sorry to say that in my opinion we have not progressed as we should have done during the last fifty years. I lay much of the blame for this to the invention of the quartet choir. The late B. J. Lang (a most excellent executive musician and a hard worker for the very best in music during his long and most useful life) may be said to have been—greatly to his disgust—the inventor of this sort of choir. It was first tried in the Old South Church in Boston, where at the time Mr. Lang was organist, and the religious people took such a fancy to it that it spread to New York and the rest of the country. Mr. Lang never approved of this makeshift for a choir. When one reflects that a choir with only four singers is debarred—from the necessity of the case—from producing any of the choruses from the great oratorios, masses, and even the fine services of the English Church, I think this is enough to condemn it. It is safe to say that a majority of church-goers never hear any church music worthy of the name. I, of course, here refer to the churches outside of the Episcopal and Catholic communions. But there are signs that the quartet choir has "seen its best days." In New York city, Mr. Bowman's fine choir of one hundred voices and Mr. Adams's and Mr. Truette's choirs in Boston, and others in various parts of the country, are demonstrating to the members of these congregations that the only true choir is a large chorus and soloists.

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It has always seemed strange to me that so few church people seem to think of the very great help a large chorus choir is to the prosperity and building up of the church. Where such a choir is properly managed by a good director (man or woman) who may be the organist at the same time or not, nearly every one of the singers is apt to become—in his own person—an advertisement of the church, as one might say. The talk about the services to their friends about the preaching, the music, etc., and

Continued on page 594

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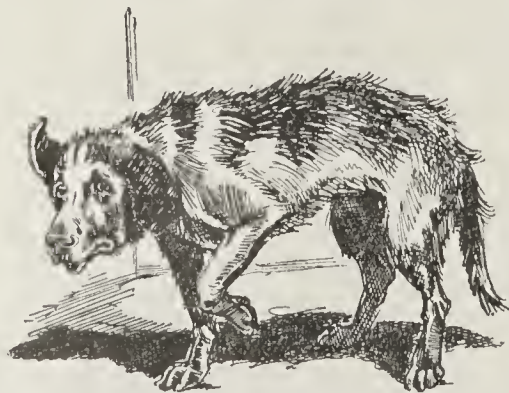
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FUN IN THE STUDIO.

THE almost incredible ignorance of the general public in regard to violin playing and the results in many ridiculous happenings in the experience of every violinist and teacher, who on this account is usually found possessed of a lively sense of the humorous.

KITTENGUT.

One of my bright nine-year-old violin pupils once breezed into the studio for his lesson. His E string was broken and he asked me to put on a new one. I found at the clerk at the music store had given him a banjo E string instead of a violin E. "Why, this will not do, Willie," said I; "this string is for the banjo; can't you see how thin it is?" The boy looked at the thin, hair-like string, and a comical look came over his face. "Well," said he, "I'll bet that fool clerk gave me a kitten-gut string instead of a violin gut."

NEEDED A TRIM.

Another bright young pupil, whose mother kept a barber shop, was fond of lingering around the studio after his lesson was over, looking at the pictures. Suddenly he paused in front of a picture of Paderewski, the great Polish pianist, and gazed intently on the picture for some time. "Well, what do you think of it?" asked I. Evidently the stately nobility, the poetic sensibility of the countenance of the great artist escaped him entirely. His attention was keenly fixed on the aureole of auburn hair which crowned the pianist's classic head. He looked at it with a critical and professional glance. "Golly," he said at last, "that fellow needs a trim, don't he?"

SUBSTITUTE FOR STACCATO.

On another occasion I explained to a nine-year-old girl the meaning of staccato. "Now remember the word, staccato," I said, "Staccato—Staccato—Staccato; try to remember the word, staccato; if you get it right the next lesson I will give you a nickel." When the next lesson hour arrived the girl was on hand with a bright smile. "I've lost your nickel," she said, "I don't know the word." "What is it?" I asked. "Staccato," she said with a proud smile, holding out her hand for the nickel. She got the money. The laugh was on her side.

POLITENESS PERSONIFIED.

Another little maiden, aged about ten, gave me unbounded amusement from the fact that she invariably prefixed the names of the great musicians with a "Mr." With her it was not plain Mozart or Wieniawski. It was always Mr. Beethoven, or Mr. Moritz, or Mr. Wieniawski. When I would ask her what lesson I had assigned for the next week, she would say, "Well, I have a piece by Mr. Kreutzer, an exercise by Mr. Danclo and a piece by Mr. Wieniawski." She said all this with such naïveté, and it was so amusing that I never had the heart to correct her.

BEAT HIM TO IT.

A laughable incident once happened in one of my pupils' recitals in my early days of teaching. A dozen budding young violinists were on the program. I had engaged a local piano teacher to act as piano accompanist. This lady could play the notes, but had acres of knowledge still to acquire in the art of accompanying. One of my best pupils was on for a rather elaborate solo piece in which there was a long cadenza. The cadenza was not written out in small notes in the piano part as it should have been, and was simply indicated by the word "Cad." I cautioned the pianist about this cadenza, but on the night of the concert she was nervous and excited, and when the cadenza was reached, instead of waiting, what did she do, to my intense horror, but go right ahead and play a loud "um-pah, um-pah, um-pah-pah-pah" accompaniment all through the unfortunate pupil's cadenza. I was too dazed to know just what to do under the circumstances. Both accompanist and pupil were full of determination, however, and stuck manfully to their tasks as long as the notes lasted, with the result that the pianist, having gone on with her part during the cadenza, beat the violinist to the end of the piece, by about eight bars, and was much surprised when she ran out of notes. This was a lesson to me, and after that I made it a point to engage as accompanist a pianist with at least some semblance of a musical ear, so that she could at least tell whether she was playing in the same key as the soloist. It takes a good accompanist to follow violin pupils in a recital.

RAN OUT OF NOTES.

I remember an amusing incident which occurred at a concert given by a former pupil of mine who has since become a famous violinist, and which illustrates the importance of seeing that the pages of a piece of music follow each other in the proper order. The concert was given when the pupil was at the age of nine. When in the middle of his most important solo, the accompanist (an amateur) played a few wrong notes, became visibly nervous and finally stopped altogether. She became so excited that she turned to the audience and said to those in the front row, "I have no more music." The young violinist and accompanist then left the stage, and it was found that four pages were missing from the middle of the piano part. A frantic hunt then commenced for the missing leaves, but they were nowhere to be found. "This wait is becoming embarrassing," said the nine-year-old violinist, "I will go on without accompaniment." He then strode out on the stage and commenced to play his solo where he had left off. In a few minutes the missing piano leaves had been found. The accompanist thereupon trotted out and finished with the violinist amidst the laughter and applause of the audience.

Since witnessing this incident I have always impressed on pupils and accompanists the importance of counting the leaves of every piece of music to be played to make sure they are all there, and that they follow in the proper order.

INVOLUNTARY STACCATO.

Every violinist knows the awful feeling of trying to draw a steady, firm bow on a long note, when his hand is trembling from excitement or nervousness. A pupil of Joachim told me that in the latter days of that great violinist's life he suffered often from nervousness, and that he has seen him take two or three bows on one long note, where only one was intended, simply because his arm was shaking so that he could not have drawn the one long steady tone. I once saw a remarkable instance of this nervous tremor in the case of a very young violin pupil. This youngster was ordinarily as brave as a lion cub, and had nerves of steel, but when playing a violin solo at a reception at a hotel in Chicago he got the nervous horrors in his bow-arm. His solo consisted principally of long notes at a slow tempo. His hand was shaking so that steady long bows were impossible. He would not give up, however, and stuck to his task, with the result that his entire performance consisted of involuntary up and down bow staccato. The effect was that of a tremolo, and so even was it that most of the audience thought it was written that way in the music, and afterwards expressed surprise that so young a child should have mastered bowing of this character.

NOW EARNING HIS MONEY.

John S. Van Cleve, the well-known musical critic and journalist, once told me the following story about the first American tour of Wilhelmj, the famous violinist.

It seems that Wilhelmj and his concert company had been engaged on a guarantee by the manager of the town hall in a country town with a very indistinct idea of the character of the entertainment which was to be offered. The night of the concert came and only a beggarly few persons turned out. The manager stood to lose a large sum, and was pacing up and down in front of the hall when he met a friend. "How's the show, Bill," asked the friend. "Punk; nothing doing," was the disgusted rejoinder. "Just look in for yourself if you want to see a case of total depravity."

The two went to the door of the hall, and looked in. There on the stage was Wilhelmj playing a soulful *adagio* movement. The long slow tones floated over the hall. "Now wouldn't that jar you," said the manager. "Here I'm payin' that cuss \$400 for this concert, and look how slow he's a playin'."

Musicians in that town are considered to be soldiering on the job if they play anything slower than *allegro furioso*.

BORES.

Every violin teacher and violinist is peculiarly afflicted with bores. The first is the man who has an old violin which he can trace back in his family since the days of Noah, and the second is the man who drops in for a quiet chat of two hours about violins and violin players. The man with the old violin is a perpetual source of agony in a violin studio. People with cheap chromos reproducing famous paintings do not think that they are genuine Holbeins, Van Dykes or Meissoniers, worth from \$50,000 to \$200,000. The man with the cheap imitation Stradivarius, Guarnerius, or Amati violin, however, is dead sure that it is genuine and worth \$10,000, so he will hie himself to the nearest local violin teacher with whom he is acquainted, and try to take up an hour's time talking about his violin. In regard to the age of a violin I would not believe my best friend on the most solemn oath, for the most moral men seem to feel that they are entirely



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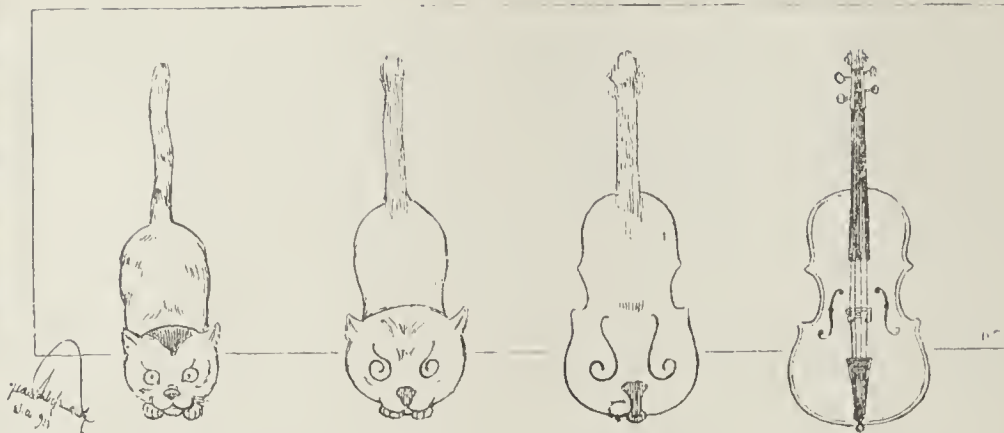
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absolved from all veracity, when it comes to telling the age of their violins, and the tremendous prices they have refused for them.

The "fish" story is not in it with the old violin story. Men will unblushingly declare that they refused an offer of \$300 for an old skate of a violin not worth \$10. Every violinist gets goose flesh when he sees some one enter the studio bearing a massive old-fashioned fiddle case looking like a resurrected coffin, or a bundle tied up in greasy paper, or an old army blanket. He knows at once that he is to have the rare privilege of inspecting a priceless Strad, or an equally valuable Guarnerius, valued at \$10,000 (?).

Then there is the man who writes to the musical press something like the following: "I have a violin with the following label (copy of label follows). Please let me know by return mail how much it is worth." A man might just as well write to a real estate paper: "I have a building lot in Illinois, how much is it worth?"

COMMENCING IN THE THIRD POSITION.

THE idea has recently been advanced that the violin can be mastered sooner by taking up the study of the third position before the first. The ideas on which this theory are based are, first: that the violin is easier to hold in the proper manner in the third than in the first position; second: that in that position it is easier to get the pupil to hold his elbow well under the body of the violin, and his fingers high above the fingerboard; third: that the fourth finger must of necessity be used from the start, and as the distances between the fingers in the stoppings in the third position are smaller than those in the first position, it is much easier to learn the use of the fourth finger in the third position.

While there may be advantages in making the start in the third position, I am inclined to doubt whether this method could be used except in the case of pupils of great talent. When the start is made in the first position, the use of the open string assists the pupil greatly in keeping in the key, and learning to play in tune. This help would be absent when the start was made in the third position. However, the new theory is of interest, and violin teachers would do well to give it a trial.

TWO PAGANINI STORIES.

It has generally been supposed that Paganini was a lean, lank, cadaverous man, of funereal aspect and full of gloom at all times. The fact is, however, that he was possessed of considerable wit, and loved to joke and make merry with his friends.

On one occasion he took a cab to be driven to the opera house in Florence, where he was to play among other things, his celebrated *Moise Fantasia* for G string

solo. When he arrived and the cabman demanded eight times the regular fare, Paganini grew indignant. "Do you think I am to be robbed?" he said to the man. "Well, the ten francs I ask," said the latter, "is only the price you get for one ticket for your concert, to hear you play on one fiddle string." Paganini handed the man his regular fare, and said dryly: "My friend, when you can drive me to the opera house on one wheel, I will pay you the ten francs, and not until then."

On another occasion Paganini was playing at a concert at Ferrara in Italy. It seems that there was a feud between the people of the town of Ferrara and the peasants living in the surrounding country. The peasants were wont to refer to the people of Ferrara as donkeys. During the concert when some persons in the audience hissed a singer in his company because they were dissatisfied with her singing, Paganini resolved to teach them a lesson.

When he was about to play his last solo he amused the audience with imitating the sounds of various animals and birds on the violin. There was the mewling of cats, the barking of dogs, the grunting of pigs, the chirping of birds and the crowing of cocks. Suddenly the violinist advanced to the footlights. "This is for those who hissed," he exclaimed, at the same time imitating the braying of a donkey. He had supposed that this would turn the laugh against those of the audience who had hissed the singer. But he had reckoned without his host, for the audience was touched in its most vital spot, and the people rushed for the stage as one man. The hot-blooded Italians would undoubtedly have killed the great violinist had he not have fled for his life through a back entrance of the theatre. It seems that he did not know of the feud between town and country and the nickname of "donkey" bestowed upon the people of the town by those of the country.

THE plan of allowing teachers of music to practice their profession only after giving proof of their ability, so much discussed of late years, was an accomplished fact in the fourteenth century. The *Confraternité des Menestriers* originated in Paris in 1321, and had a president called the *Roi des Menestriers*. No one was permitted to practice or teach music without satisfying him as to competency. His authority finally extended all over France and included teachers of dancing. An apprenticeship of four years was required, but at length imposition, discontent, and litigation put an end to it; dancing masters got the better of it and Lully also worsted the *Roi* in a contest he made to retain his power. This has generally been the result of such attempts at limitation, which, however, is not the same as saying that they are inevitably doomed to failure, or that their success would not exercise a beneficial result on the whole.

SUPERSTITIONS.

THERE are many queer superstitions about violins, which are found principally in the country districts. It is quite a fact in many parts of the country to put snake rattles inside a violin with a view of improving the tone. There are thousands of violins in this country containing snake rattles, and when a rattlesnake killed there is quite a competition among the country fiddlers for the rattles to put in their violins. In traveling around the country, I have frequently found violins containing rattles. Another brilliant superstition among uneducated violinists is to let rosin accumulate on the belly of the violin, the idea being that the coat of rosin will make the tone sweeter.

The bores who appear at regular intervals in the studio to talk the teacher death about violins and violinists in general are if anything more undesirable than the old violin bores. They are primed to talk for hours about who the greatest violinist in the world was, whether Kubelik paid \$10,000 or \$40,000 for the Emperor Strad; whether the strings are better in hot weather than in cold; whether Kreisler can play better than Elman; whether an alleged American violin which a man in their neighborhood possesses is genuine or not, etc. They never realize that the teacher's time is money, and that they are consuming it. The only remedy for bores of this description is to grab your hat, remember an important engagement, and retreat when the coast is clear.

SALLOW FACES.

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"We all were sallow and troubled with pimples, breath bad, disagreeable taste in the mouth, and all of us sinning so many bundles of nerves.

"We didn't realize that tea and coffee caused the trouble until one day we ran out of coffee and went to borrow some from a neighbor. She gave us some Postum and told us to try that.

"Although we started to make it, all felt sure we would be sick if we missed our strong coffee, but we tried Postum and were surprised to find it delicious.

"We read the statements on the box and got more and in a month and a half you wouldn't have known us. We were able to digest our food with any trouble, each one's skin became clear, tongues cleaned off, and we were in fine condition. We never use anything now but Postum. There is nothing like it."

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Some Important Questions Answered

A Page of Vital Interest to all Violinists

Attention can be paid to any inquiry accompanied by full name and address of the writer.

R.—You cannot be sure of getting a violin, either old or new, on the mere length of the maker's name. Even Stradivarius violins vary greatly in quality. I have often seen two violins made by modern makers, one of which was a splendid instrument, and the other hardly worth carrying. As far as tone qualities are concerned, violins were like hats or shoes. I could give you the name of a maker, and feel satisfied that you would get a good instrument, but the violins of the same maker differ so much that you might get a good one or an inferior one. For this reason I have made it a rule not to give an opinion on a violin I have never tested.

OLIN.—A translation of the label you mention, which is in German, would read: "Ed. Aug. Glass made this violin in imitation of Antonius Stradivarius." Your violin is apparently a copy of a Stradivarius, but by a maker of no especial note, and it possesses no historical value. The only value the violin would possess would be in its tone quality.

W. S.—First you should consult a good doctor, and after explaining to him thoroughly the muscular action required in violin playing, ask him if sufficient recovery from injuries has taken place to make it safe to resume your practice. If his opinion is favorable, practice for a short time each day elementary music at a very slow tempo—played very slowly, passages with long bows, etc. The First Book of the Kayser, which you mention will do very well played very slowly. If your muscles are very weak from long continued disuse, they soon recover their tone. 2. I strongly advise you to get your violin cleaned once a week with olive oil. Wipe your violin carefully every day with an old silk kerchief instead, taking care that you remove all rosin dust from every part. It will be evident if you have your violin cleaned once a year or two. Any good violin maker can do it for you, or you can do it yourself with one of the mixtures which are sold by the music houses and which are composed of put up in collapsible tubes. Or you can use the following mixture: Fine raw linseed oil, 7 parts; oil of turpentine, 1 part; and 4 parts.

3. Take the bottle vigorously, pour some of the mixture on a silk cloth, and rub rapidly over the violin. Then wipe and polish the violin with a fresh cloth.

I.—Starting at 22, the chances would be much against your learning to play violin like an artist, or mastering the works in violin literature. With the exception of the piano, and of music, which you have, you could no doubt make considerable advancement, however, in learning to play the violin, and could learn to play well enough to give great pleasure to yourself and others. Your best course is to give it a month's trial.

I. C.—In view of the fact that you are not a good piano teacher, and are not a good professional violin teacher in your vicinity, your best course would be to have your five-year-old son study the piano while. Five years is a very early age for violin study, although many of the best violinists commenced their studies early. A year or two at the piano prior to taking up the study of the violin would, however, prove a decided advantage to a pupil; then, as you say, you can later on to have him make weekly trips to a larger city, where he can have the advantage of a correct start under a good teacher. A young child whose start is made under an incompetent teacher is bound to get faults which it would be almost impossible to eradicate later on.

M.—In regard to whether playing and dance music would have an influence on your ability to play classical music, it would depend entirely upon how much of it. If you keep up your serious study and play a few dance pieces or popular pieces occasionally by way of diversion, no evil would follow. If, however, the playing of tunes and rag-time music forms the chief part of your musical activity, and you only occasionally play the classics and music of character, your musical taste and ability to play music of a high character will be very apt to suffer severely. How much injury would go would depend very much on your talent and strength of character. Musical history is full of examples of eminent musicians who have been obliged, through poverty, to play dance music and in the lowest forms, for a temporary livelihood, during their student days and early years, who conquered in the end, because their study and practice was devoted to the classics.

R. C. T.—You can buy a violin bridge of fairly good quality for 10 or 15 cents, but a good violin maker will charge you 50 or 75 cents for adjusting and fitting it to your violin. The feet of the bridge must be cut to fit the curving surface of the belly perfectly, and the top of the bridge must be cut so that each string lies exactly at the proper height above the fingerboard. All this takes time and skill. Do not try to do the work yourself unless you are a skilled violin repairer. You would not try to repair your watch without knowing how. It takes fully as much skill to repair violins as it does watches.

D. G.—The Balalaika is a native instrument of Russia, played on the principle of the mandolin. The instrument is growing in popularity, chiefly through the efforts of the Imperial Russian Court Balalaika Orchestra, which has made tours all over the world and is now playing in the United States. It is said that there are seven schools of instruction for the Balalaika in London, England, and that in the last two years England has imported Balalaikas to the value of 1,632,000 roubles (about \$1,305,600). The leading American music houses are now importing this typical Russian instrument, and they can be purchased at the music stores in the larger cities in the United States.

Mrs. F. H. C.—Your pupil is one of thousands. Her first teachers evidently failed to teach her the principles of time. The best thing you can do is to devote a portion of the lesson hour to time exercises, and the remainder to her advance work, so that she will not lose interest. For exercises in time use very easy music in the first position, so that her mind will not be distracted by technical difficulties. The first exercises of the Hermann Violin School, or the first three books of Weiss' *Harvest of Flowers* would answer very well. Make the pupil count the time and never leave an exercise until it is perfect in time.

N. B.—No address with this query, so I could not answer personally.

A. J. E.—It would take a long article to describe in detail all the forms of staccato to which you refer. There is considerable latitude employed by composers and writers for the violin in the use of some of the terms describing the various forms of the staccato. Some use one term and others another in describing the same kind of bowing. Flying Staccato and Staccato Violent mean the same thing. This is where the tones are separated by the bow leaping from the string. *Jetez d'Archet* means in French "throwing the bow." This is often met with in Paganini. The bow is thrown smartly on the string in such a manner as to make it rebound again and again, as the bow is pushed along. Spiccato is where the production of each staccato note is controlled by a rapid motion of the wrist. Spring bowing is produced by the vibration of the stick. Saltato, saltarello and saltando (three Italian words), and the word Sautillé (French) all mean springing or jumping, and are variously used by different writers of violin music. Sometimes they are applied to single notes in a bow, and sometimes to several notes under the same slur. However they are used, the idea is to make the notes by the jumping of the bow. However, it is quite impossible to make all this clear within the limits of a single paragraph. You would learn more on this subject in a single lesson from a good teacher than you would by reading several books.

2. It is impossible in theory to lay down an exact angle in regard to how far the violin should be held to the left, since pupils differ in build and as to length of arm, etc., so that some would hold the violin further to the left than others. The idea is that the violin must be held at such an angle that the bow-arm can comfortably draw the bow at right angle to the strings, while keeping the forearm in front of the body. Without making any exact measurements I should say that the angle might average in the neighborhood of 45 degrees in the greater number of cases.

3. The work you refer to has not been translated into English. A review of this work may appear in THE ETUDE at some future time, but I cannot say when.

4. You are correct in your views about the sextuplet. In the true sextuplet the first, third and fifth notes are accented; the false sextuplet is simply a double triplet and the first and fourth notes are accented.

Any large music firm can supply you with varnish for violins. There is as much in knowing how to apply this varnish as in obtaining the proper kind, and if you intend to varnish your own violin you should consult a good work on violin making to learn how to proceed.

ALWAYS SOMETHING TO LEARN.

A CORRESPONDENT writes, "A musical friend of mine has a friend who, she says, 'has gone as far as he can in this country in violin playing.' To me this is an absurd statement, for I don't think Maud Powell, who is the most eminent violinist in America to-day, has gone as far as she can. This violinist to whom my friend refers is fine, no doubt, but is there a limit to the goal of the violin art? Will you please enlighten me on this subject through THE ETUDE?"

Our correspondent is quite right in characterizing the statement that any violinist has "gone as far as he can" in this country, as absurd. It is as much as to say that no one in the United States can teach him anything more. If this be true he must be a remarkable genius indeed. No violinist in any great country has "gone as far as he can" in his own country. Here in the United States we have many violinists of the highest rank. Many of them have come direct from the largest music centers in Europe and others have never been abroad. They are able to cope successfully with the difficulties of the most stupendous works in the literature of the violin and to say that any violin student has exhausted the knowledge of the combined violinists of our country is ridiculous. It is also possible for the students in our larger cities to hear concerts of the highest rank, wherein the most famous foreign and native violinists take part.

A true artist-violinist is constantly developing, through constant study, and if he has discontinued regular instruction under teachers, he does not fail to keep in touch with his art through hearing all the violinists he can. Concert-going is his instruction when this point is reached.

BUSINESS ADVANTAGES.

While the earnest student can always find much to do for his advancement in his own country, yet there is of course much to be learned, and advantages to be gained by visiting foreign countries as well for purposes of study. In a business way it is an advantage to an American musician to have obtained his musical education in Europe, for although there has been an improvement in the past few years, there is yet a very large percentage of the public who will not take a musician seriously unless he has the hall mark of Europe. An intimate acquaintance with the natural life of each great music country is also a great advantage in rendering the characteristic music of each. Studying German music in Germany, French music in France or Russian music in Russia would be an undoubted advantage. It is also possible to obtain a musical education cheaper in Europe, and in such a city as Berlin to hear more concerts and at a less cost. Another advantage of foreign study is the great interest in musical art matters in Europe, resulting in "musical atmosphere."

However, one may get much of this "musical atmosphere" in our larger American cities if he associates with musical enthusiasts and musicians of the proper type. If our correspondent's friend is really in earnest in his efforts to advance to the top of his profession, he can find enough development work in his own country to consume several lifetimes, let alone one.



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The Children's Page

Edited by JO-SHIPLEY WATSON



LITTLE SUNSHINE.

SOMETHING FOR LITTLE FOLKS TO LEARN ABOUT THE ORCHESTRA.

"To go far back I must tell you that lutes and lyres were our first strings of the orchestra." The professor looked out over his glasses and continued: "The first real orchestra that we know anything about did not come into existence until the sixteenth century. It was a modest affair then consisting as it did of a double lyre, a harpsichord, a double guitar and two flutes. Music was in an unformed condition and to us such an orchestra would seem like a toy.

"I shall expect the class to take notes to-day as the orchestra will be in our test next month." The Professor began to read out of his note book.

WHAT AN ORCHESTRA IS.

"The word orchestra is from Greek origin, it means an open space where people sit. An orchestra must sit. This is one of the chief differences between an orchestra and a band. Bands must, by right, stand while they play, but orchestras ought by right to sit; besides this distinction a band is composed of wind instruments only (except that a double-bass is sometimes employed) and an orchestra has both wind and string instruments.

"Now let us take a backward look into French history and we shall see the first orchestra of which we have any record. In France there lived a certain nobleman called Duc de Joyeuse, the splendor and beauty of whose entertainments were far famed. In 1581, upon the occasion of his marriage with the Lady Margaret of Lorraine, a musical festival was arranged regardless of time, money or genius.

"An orchestra of hautboys, flutes and instruments somewhat similar to cornets, four trombones, viole de Gambe, lutes, harps, a flageolet and ten violins is mentioned as part of the dramatic entertainment. Composers knew few rules, at

that time, for combining the instruments, yet the effect must have been very pleasing, for it is certain that the guests were delighted by it.

"To France then the honor is due for founding the orchestra. The orchestra developed slowly, for it was then as now largely a matter of cost, and the size of an orchestra depended upon local circumstances. Bach wrote sometimes for instruments which he did not possess; he remedied this defect by supplying the missing parts upon the organ.

"It is always well to stop and think how much we enjoy because we understand. Before going to your next orchestral concert try to find the names of the various instruments used, and then look them up in the dictionary or encyclopædia and see how it will transform the whole concert for you.

"Begin now to make a scrap book of musical instruments and watch it grow. I am not ashamed to say that I keep one myself. It is really one of the most helpful books of reference I possess.

A LIST OF THE INSTRUMENTS.

"To begin with let me give you the list of the instruments in our modern orchestra: First violins fifteen, second violins twelve, violas ten, violincellos ten, double basses eight, flutes two, piccolo one, oboes, cor Anglais, clarinet, corno di bassetto, bassoon, double bassoon, trumpets, horns, trombones, timpani, cornet a piston, bass trumpet, tenor tuba, ophicleide, contra bass tuba, harp, bass drum, cymbals. The number and kind of instruments is of course varied. Wagner increased the number of horns, some of the modern composers of the French and German school use an extra array of brass and some say that the orchestra is becoming a large wind band plus strings instead of a string band plus wind.

"Haydn and Mozart had to be content with a tiny force of about six violins and other strings in proportion, one flute, two oboes, two bassoons, two horns, two trumpets and drum. The so called "Beethoven orchestra" consisted of the above

with two clarinets added, and this remained the model for fifty years and composers who did not compose to this sized orchestra ran the risk of not having their works played at all, Berlioz and Wagner were the revolutionaries who altered this condition of affairs. Among the curious records of orchestral concerts is one given in Westminster Abbey in commemoration of Handel. Upon this occasion the orchestra was composed of forty-eight first and forty-seven second violins, twenty-six violas, twenty-one violincellos, fifteen double basses, six flutes, twenty-six oboes, twenty-six bassoons, one double bassoon, twelve trumpets, twelve horns, six trombones, four drums and two organs. We can scarcely comprehend the magnitude of such an orchestra.

"Chamber music differs from ordinary orchestral music, because none of the instruments are doubled, there is only one of a kind, first violin, second violin, viola, violoncello, or some similar combination.

FAMOUS CONDUCTORS.

"Many famous musicians have been equally famous as conductors, as Mendelssohn, Von Bülow, Emil Pauer and others. Some interesting stories are told of Mendelssohn and his marvelous facility for rapid musical work. Once he is said to have dashed off a whole part while the audience was waiting, writing it from memory. Von Bülow, who was also a pianist of renown, always directed the Beethoven Symphonies from memory.

"I have heard Felix Weingartner do the same with the Ninth or Choral Symphony of Beethoven and it was my good fortune to hear Emil Pauer play a concerto for piano after directing a taxing orchestral program, and not content, he topped it off by playing the accompaniments for the soloist, so you see the conductor must be an all-round musician. He seems sometimes to be the possessor of a mysterious secret. His baton goes here and there; he waves it in rhythmical fashion, and the music flows as if by the magic of his uplifted hands.

"Please do not think that orchestral music is forbidden to young players; some very playable piano transcriptions may be found for two or four hands; try them over, pick out the themes as they occur or as you recall them, and then see how much more you can get out of your next orchestral concert and above all—listen—close your eyes and shut in the music."

Classical music may be defined as that in which the thoughts, beautiful in themselves, are also beautifully treated.—*Prentice.*

PRACTICE POINTS FROM GREAT COMPOSERS.

BEETHOVEN: "Every day that we without learning something is a day."

MENDELSSOHN: "Think more of progress than the opinion of others."

MOSCHELES: "It is essential that you train your mind more than your fingers."

HANDEL: "Learn all there is to know and then choose your own path."

CHOPIN: "Every difficulty slurred will be a ghost to disturb your sleep later on."

SCHUMANN: "Seek among your associates those who know more than you."

GLUCK: "Music requires inspiration."

ROBERT FRANZ: "To the true musician music should be a necessity, and not merely an occupation. He should not manufacture music; he should live it."

BACH: "Study only the best, for time is too short to study everything."

MOZART: "Music should never be learned but always please the ear."

LISZT: "I never kept count of the hours I practiced, but I am sure that in many years it was never less than four hours a day."

GOUNOD: "Do not overload yourself with cumbersome systems. Inspiration and counterpoint are the true musical baggage."

EMIL SAUER: "When I was a child, Rubinstein practiced four hours a day, two in the morning and two in the afternoon. He taught me how to practice, not to work when I was tired."

MUSICIANS OF NOTE.

In the following, the notes represent missing letters in a musician's name. Remove the note and put in the correct letters. The letters found in the word *Practice* give the clue. The name is left so that the reader may see how the whole puzzle is to be worked. This is a fine idea for juvenile work in the musical club. It may also make an effective "recess" task for the music class.

C H O P I N

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THE MONKEY'S SYMPHONY.



Mary had a little frown,
And still she wonders why
When other girls drink music down
She always finds it dry.

IN TOY-LAND.

HERE has been so much music written for toys that I wonder why I had not thought of it before—but, of course, I hadn't until the afternoon when Fleming brought his Teddy Bear to the lesson, and then it popped into my head all of a sudden, as all new things do, and I nearly burst with eagerness to get it started.

It took lots of time, and we all worked in a "hush-hush" atmosphere of mystery for most six weeks. It was to be a kind of surprise recital for our toy friends; an exclusive musical party for them personally conducted by ourselves; and you never know what a satisfactory auditory toy audience can be until you have one of your own.

They are as quiet as mice, respectful, deliberate and wholly polite; why, there is not a toy present that didn't stay the program, and there wasn't a wiggle, whispering, giggling toy in the room.

We sent out our invitations a week in advance, with the request that all the able-bodied toys should be present on the afternoon of the third of July. Our invitations were written upon tiny card-fish, tinted and gilded; these were placed in miniature envelopes and delivered to Mr. Bunny Pink Eye, Miss Spring Top, Master Calico Cat, and down the society list of Toydom. A huge Teddy Bear stood in the front line with us, and several small toys were perched upon the piano. A jolly looking Jumping Jack sat on the orange, holding a firecracker that went off.

Four chairs were placed in front for the guests; we had no way of knowing what would come to the musical, but we provided extra seats on sofa pillows upon tables and book cases, and as well we did, for there was a perusal of the queerest looking folks, all known and much admired in the neighborhood.

There were three Midgets, a Musical Toy and a Calico Cat, any number of

Dolls, and a whole regiment of Tin Soldiers; of course, a box had been reserved for them. Then there was a Monkey and an Elephant with shoe buttons for eyes, and ever so many Drums and Whistles; there were two Tops of the well-known Spinning family, and a Bicycle. Humpty-Dumpty escorted Little Miss Muffet and a white Bunny came with little Sambo: a striking couple, indeed.

There was a stream of doll buggies, express wagons, tin boats and wheelbarrows bringing the guests to the recital, and long before half-past three the room was filled.

If there ever was a program played with spirit, ours was that day. There wasn't a sing-songy piece on the list, and I'm sure if toys have the understanding they appear to have, they must have carried away a wealth of information upon Toy-land music.

Here is the program in two parts, and I hope you will make one as nearly like it as you can:

PART I.

1. SONG—*A Tiny Fish I'd Like to Be* Gaynor
2. PIANO—*Dance of the Midgets*. Cadman
3. SONG—*The Gingham Dog and the Calico Cat* Gilchrist
4. PIANO—*Bunny Pink Eye* Mrs. L. E. Orth
5. PIANO—*The Jumping Jack* Blied
6. ACTION SONG—*The Japanese Fan* Gilchrist
7. PIANO—*The Music Box* Poldini
8. SONG—*The Little White Rat*... Osgood

PART II.

1. PIANO—*Ride a Cock Horse*..... Swift
2. SONG—*The Broken Doll*..... Gilchrist
3. PIANO—*Tin Soldiers' Parade*..... Heins
4. SONG—*The Dinky Bird*..... Gilchrist
5. PIANO DUET—*Dolly's Slumber Song* Dewey
6. PIANO—*The Monkey and the Elephant* Farrar
7. SONG—*My Dear Jerushy*..... Gaynor
8. PIANO—*Jolly Darkies* Bechter

TWO INTERESTING STORIES FROM RECENT GRAND OPERAS.

WHEN we go to hear grand opera we never think of it as being funny, usually it is so tragic that it makes us cry. Two operas have been given at the Metropolitan this year that are "grand" and comic at the same time, and many people have found them refreshing after the stormy and impassioned operas which are "grand," without having lighter moods.

"LE DONNE CURIOSSE."

(The Inquisitive Ladies.)

The composer, Wolf-Ferrari, is a German with an Italian name and an American wife. He has written beautiful Mozart-like music around a French-like Venetian comedy of the eighteenth century. The opera needs but a small orchestra and it requires only two hours for the performance.

The story is quite simple and deals with people who wear picturesque costumes, powdered wigs and patches.

The scenes are in Venice, and the canals by moonlight, the gay little bridges and gondolas with the tower of the Campanile in the distance, makes the prettiest kind of picture.

A number of Venetian gentlemen, Octavio, Florindo, Lelio and Leando have formed a club to which women are not admitted. Naturally their wives and sweethearts are consumed with curiosity, but the gentlemen remain silent, and this inflames their inquisitiveness more and more. All sorts of things are suspected, but at last Roswara, who is loved by Florindo, succeeds in obtaining the key, by alternately fainting and vowing never to look at him again. After a great deal of trouble the ladies gain entrance to the club. They are dismayed and disappointed upon looking through the keyhole, to see nothing more than the men quietly dining together. The door gives way under their combined weight and they are soundly scolded for their pertinence and intrusion; but all is forgiven, and the opera ends with merrymaking and dancing.

Around this gay little story the composer has written with deft touch the lightest music, filled with sparkle and bubbling with that old-fashioned freshness that pervades the operatic scores of Mozart.

In depicting the calm of night on the canals of Venice you hear a fragment of a familiar Venetian folksong, "La biondina in gondolella." Later this is sung by the occupants of a gondola as it glides down the canal.

Wolf-Ferrari is no writing-tablet composer, he composes as he walks. He says: "A whole act of an opera I will have in my head before I write down a note of it."

"VERSIEGELT."

(Sealed Up.)

Leo Blech, the composer, was born in 1871 in Aix-la-Chapelle. His father intended him for a business man; but he forsook business and studied music in Berlin, obtaining the position of opera conductor in Aix-la-Chapelle, in Prague, and later, through the influence of Strauss, he went to the opera in Berlin.

It takes but fifty minutes to give the opera *Versiegelt*, which is in one act. The libretto makes good reading by itself, and the action of the opera tells the story without understanding a word of the text.

Imagine a living room of an old-fashioned house in Germany about 1830. There is, of course, a porcelain stove in one corner, a pretty alcove with a bay window, through which the sunlight streams, and a real, live canary in a cage.

The Burgomaster of the village is an ardent lover of the young widow, Gertrude. Her friend and neighbor, Frau Willmers is less fortunate, for the Burgomaster has taken a dislike to her and to make matters worse, her son Bertel has fallen in love with Else, his only daughter.

Frau Willmers finds it impossible, through the cost of high living, to pay her taxes, so the Burgomaster orders her effects sold. He sends a voluble bailiff named Lampe, to take possession of her property, the most valuable thing being a big carved wardrobe.

In great distress, the unhappy Frau Willmers asks her friend Gertrude to conceal it in her house, which is promptly done. No sooner is the ponderous wardrobe moved into the house than Lampe appears, sees it, and departs in a rage to tell the Burgomaster.

Gertrude reflects upon the prospect of becoming the Frau Mayoress. The idea is pleasing and she resolves to make the most of her chances when the Burgomaster comes a-wooing.

THE BURGOMEISTER'S PLIGHT.

During the Burgomaster's call, Lampe, the bailiff, comes in to seal up the wardrobe. To escape his gossiping bailiff, the bewildered Burgomaster begs Gertrude to hide him.

She promptly puts him in the wardrobe. Lampe dragging the unhappy Frau Willmers behind him, places the seal of law upon the wardrobe and threatens any one who dares to break it with imprisonment.

He hears a noise inside and pokes his umbrella through an opening and declares that Gertrude has concealed a lover and he will go and tell the Burgomaster at once.

Bertel and Else enter, and with Gertrude plan to secure the Burgomaster's consent to their marriage. Left alone, the two lovers stand near the wardrobe. Else begs Bertel to elope with her, but he declares he would rather die than disobey his father. The latter informs them of his embarrassing position in the wardrobe and begs them to release him. This they consent to do upon one condition, that he will relent and sanction their union and that as dowry he will give them a house and lot. This he does gladly if they will free him.

Bertel and Else then enter the wardrobe. Gertrude comes in, followed by the town's people, who have heard of the Burgomaster's plight, and have come to make merry over it. When the closet is opened, however, Bertel and Else are discovered and there is confusion and disappointment. Lampe, greatly mystified over having been unable to find the Governor in any part of town, rushes in; the laughing burghers thrust him into the wardrobe, which the Burgomaster orders restored to its owner, and they carry it away with Lampe inside. As they leave the house Gertrude promises her hand to the Burgomaster.

The little opera is thoroughly German in its humor. Direct and wholesome, it is decidedly funny, and stops before it gets stupid. The music is delightful. There is a waltz, of course, and many melodies that show the folk influence.

The opera was first given in Hamburg, Germany, and has had a continued success. It is dedicated to Humperdinck, the composer of the fairy tale operas *Hänsel and Gretel* and *Children of the King*.

A recent number of the German musical paper *Kunstwart* contains a very interesting article on prodigies. The writer calls attention to the fact that most of the musical prodigies of recent years have been of Jewish birth.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

New Music on Selection.

One of the most used and no doubt the most valuable aids which we offer to teachers is the sending of "Novelties" on sale at regular intervals. No matter how good a selection is made, ten or twelve pieces of new music coming once each month during the business season, say from November to May, are certainly of great assistance in the selection of music. Thousands of our patrons take advantage of this during the winter months and we have extended the liberal plan of piano "Novelties" until it now includes vocal "Novelties" and octavo "Novelties."

Further than this we go by sending during the summer months to those teachers who continue their work during this season, a small package of either piano or vocal or both. This package can be merged with the fall account or it can be settled in September by a return and payment. A postal card will bring this summer New Music.

Mail Order Music Buying.

New arrangements with the Philadelphia Postoffice insure even better service in the filling of music orders by mail than we have been able to give heretofore. An order received by us at noon to-day can be delivered without extra attention, from 300 to 500 miles away early next morning; better service than one can obtain in their own city if the music were in stock.

Early closing, 5 o'clock during the week and 1 o'clock on Saturdays, affects this delivery to a small degree. Mail that we formerly received at 5 o'clock and mailed the same afternoon will, during the summer months, go over until the next morning; but our patrons can remedy this by timing the arrival of their orders by a little extra care.

We will send our first catalogues to any who are interested. Our every move is to the advantage of the school and teacher. One of the best selected stocks of music in the country, a catalogue for educational purposes without equal, a large efficient organization, are a few of the reasons for our success in the furnishing of schools and teachers with everything they need in the music line. Our discounts are the best obtainable anywhere.

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The statement that study of scales and arpeggios contain in themselves all that is necessary to technical training is a little extreme; however it may be said without exaggeration that Scales and Arpeggios form the most indispensable part of all technical systems which have stood the test of time. This new work by James Francis Cooke is designed to be the most comprehensive, and at the same time the most easily understood and the most progressive book of its kind. It is not merely a text-book about

scales, but a practical work containing all the scale forms used in modern piano teaching fully written out for the use of all pupils as a regular daily practice manual. Added to this is a vast amount of explanatory and preparatory matter of immeasurable interest to both the student and the teacher. It will represent the last word in practical scale teaching. The advance of publication price will be 30 cents. This offer will be withdrawn as soon as the book is published.

The Pennant. A New Operetta. By Oscar J. Lehrer and Frank M. Colville.

This work is now in press and after this month the special offer will be withdrawn. No pains have been spared to make this a thoroughly practical work. It has been gone over carefully by a number of experts and all necessary directions for production, staging, etc., have been given. The music is sparkling throughout and the text is witty and interesting. The work is such that if produced by intelligent amateurs, it will have all the go and swing of a professional performance. It is just the sort of an opera that bright college boys and girls are delighted in performing.

For introductory purposes we will continue the special price of 35 cents,

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Grand Valse de Concert, Op. 88. By M. Moszkowski.

The special offer on this new work by Moszkowski is withdrawn with this issue, and copies can be had only at regular rates.

There were two of the themes of this composition published in the music pages of the June issue of THE ETUDE. This waltz is designed to become one of the most popular concert numbers. It has all the elements of a concert composition of a brilliant order.

Concone, 15 Etudes Du Style, Op. 31.

We are offering this work on our special offer plan during this month. The sale of this work has been so large and it is on the increase rather than the wane, that we are forced to have an edition of our own. The studies are in line with the Heller Studies, with possibly less lyrical qualities. There are 15 numbers in all and all have names and are very pleasing to play. In fact, some of them are altogether salon compositions and quite a number of them have technical qualities. They are exceedingly interesting, and for encouragement for any pupil in about the third or fourth grade.

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This volume is now ready, but the special offer will be continued during the present month. In this novel and attractive volume, the composer has taken some familiar tunes and worked them up in a pleasing and artistic manner into duets for teacher and pupil. In these duets, the pupil who plays the primo part has the melody throughout,

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not trivial as the text might imply, but a series of pastoral scenes. The first piece is "In the Fairy Forest" and is a chorus by fairies and shepherds. The operetta is suitable for either boys or boys and girls. The shepherds' part may be taken by girls. It is an effective little operetta, which will take more than 20 minutes to perform.

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GABRIEL PIERNÉ is to tour America next
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orchestras in his own works.

THOSE who believe that the player-piano
is a new invention will be interested to know
that a similar instrument existed in 1780.

THE hundredth anniversary of the birth
of Robert Browning has been celebrated this
year in all English-speaking countries.

THE NATIONAL FEDERATION OF MUSICAL
CLUBS will hold its next biennial Convention
in April, 1913, at Chicago.

THE thousand members necessary before
the Philharmonic Society of New York could
secure the \$500,000 bequest of Joseph
Pulitzer have now been attained.

MR. WILLIAM G. CLOPTON, of Baltimore,
has willed his fine collection of rare violins,
valued at \$300,000, to the Metropolitan
Museum of Art of New York.

THE AMERICAN GUILD OF VIOLINISTS re-
cently held their convention in Chicago, and
elected officers for the forthcoming year.

ANDREAS DIPPEL, of the Chicago Opera Co.,
has obtained the rights to Leoncavallo's new
work, *La Reginetta delle Rose*. He has
also arranged to present *Cassandra* by Vi-
torio Gnecci.

THE Paulist choristers of Chicago are now
back in America, after their remarkable suc-
cessful tour abroad. Their welcome home in
New York took the form of sacred music at
St. Paul's, New York.

ANDREAS DIPPEL has secured the services
of Helen Stanley, a young American singer,
who has been successful in opera at Wurz-
burg, Bavaria, to appear with the Chicago-
Philadelphia Opera Co. He is very much
impressed with her chances of success.

MR. PUTNAM GRISWOLD, the American bar-
itone, is to establish a conservatory in New
York. His desire is to start a national con-
servatory with the object of affording poor
but talented students a practical and free
musical education. The conservatory will be
run in connection with an opera house.

THERE is a possibility of a Mexican grand
opera company being heard in New York in
the early fall. Among the singers controlled
by the Mexican organization are Titta Ruffo,
the famous baritone, and Alessandro Bonci.
Novelties would be included in the repertoire,
and among the composers drawn upon for
these would be Tchaikowski and Rubinstein.

PHILADELPHIA has had a musical sensation
to talk over during the summer in the un-
expected resignation of Carl Pohlig as con-
ductor of the orchestra. There was still a
year of his contract to run out, but he has
been paid the salary for that year just the
same. Stokowski, formerly conductor of the
Cincinnati Orchestra, will take his place.

A SALE of autograph letters of great
musicians was recently held in Berlin. Some
of the letters fetched high prices. Four let-
ters of Gluck fetched \$2,075, and an official
notice of Gluck's appointment as German
court composer brought \$125. One of Bee-
thoven's original scores was bought by
Cologne Museum for \$187, and a thirteen
page letter of Beethoven secured \$152. A
second letter went for \$137, and eight let-
ters of von Bülow's went for \$55.

ROSTAND, the French dramatist, is annoyed
because Walter Damrosch is composing an
operatic version of his *Cyrano de Bergerac*,
the libretto of which is being written by W.
J. Henderson, the critic of the *Sun*. Dr.
Damrosch points out that the United States
courts, about twelve years ago, decided that
Rostand had no legal rights to prevent per-
formances of his work in America. In any
case, he intends to divide his performance
royalties with Rostand after Mr. Henderson's
fee has been deducted.

GREAT things are being done in the St.
Louis schools to familiarize the children
with music, and it is said that as a result
of the instruction in music given in the
public schools each graduate of the high
schools is familiar with fifty grand opera
choruses or selections from oratorios in ad-
dition to a wide range of less pretentious
music. Several orchestral-choral concerts have
been given with the St. Louis Orchestra, and
2,500 children once sang with the Damrosch
orchestra.

THE City of Boston is now erecting
bandstands instead of marble statues in

honor of its illustrious citizens. This
surely a step in advance, and one in-
dicated by the fact that in a small in-
dustrial town in Pennsylvania, one of
leading business organizations has erec-
ted a bandstand in the center of the city,
realizing that its employees will do better
if healthy amusement is provided for

ALBERT PIECZONKA, the pianist-
composer who died recently in his e-
fifth year, bore a remarkable facial re-
semblance to Beethoven. He studied at
University of Königsberg, and also at L.
Conservatory, after which he made a
of concert tours in Germany. His suc-
cess in London won him the friendship of such
as Liszt and Rubinstein. In America he
more particularly engaged in teaching
composing. His best known work is
Tarantella.

MR. ROBERT BRAIN, whose services as
director of the Violin Department of THE
have proved so satisfactory to our
violin readers, took charge of the Violin
and Round Table Discussion at the
cent Ohio State Music Teachers' Conve-
nt at Columbus, Ohio. His brilliant young
played the difficult Moszkowski piano
concerto, and his pupil, Miss Watson, played
F. Sharp Minor Concerto for Violin
Ernst. This concerto is one of the
difficult there is, and has been much
by Kubelik.

WHILE music critics all over the world
are busy talking about opera in English,
Aborn Brothers are doing things. Seven
their singers have been so successful in
Aborn Opera Co. that other engage-
ments have been offered them by more pre-
tigious organizations, such as the Metropo-
litan. During the coming season they will
play the *Flying Dutchman* and *Tannhauser*,
later on they hope to produce the
Ring all in English. Hitherto their
German productions have been confined
to *Lohengrin*. They also intend to revive
tuneful *Chimes of Normandy*.

THE death of Alfred Sellman, of
York, as the result of an automobile
dent, is a great loss to music. He was
graduate of Columbia University, and
distinction as a banker. His chief pl-
in life, however, was music, and he
great friend to poor and needy musi-
struggling for a foothold. He was the
clal backer of the Young Men's Sym-
Orchestra (also known as the Volpe Co-
tra), and played first 'cello. His col-
of rare instruments was at the disposal
struggling geniuses, and he spared no
sonal pains to assist the cause of music
only in New York, but all over the world.
In addition to being an accomplished
clan, he also devoted much of his time
painting and sculpture.

THE revival of the Bach Festival in
Lehem under its distinguished conduc-
other years, J. Fred. Wille, has de-
attracted a great deal of attention.
works given this year included four con-
three of which have never been pre-
heard in America. The orchestral se-
one of these, "It Is Enough," was pro-
posed to exist in this country, and Dr.
sent to Leipzig for a copy of the score.
The score was forwarded on the *Titanic*,
of course, went to the bottom. Luck-
other copy of the score was found in
York, and copies were made in time
the second day the great B Minor Ma-
given. The soloists included Mrs. M.
Moss, Gertrude Stein-Bailey, Nicholas
and Frank Croxton, while the organist
T. Edgar Shields. In such safe hands
with the aid of the Bach choir and
delphia Orchestra, small wonder that
body was impressed with the reverent
inspired performances of Bach's great
The concerts were given in Packer M-
Church, Lehigh University, and the
city members, both faculty and uni-
state, did all in their power to be hos-
to their guests. All honor to Dr. Wille.

THE Twenty-third National Sing-
which was held in Philadelphia from
29th to July 4th, was a huge suc-
cess. The enormous hall erected
Broad Street accommodated nearly
thousand people, and the sight of the
tense audience and the immense ch-
was very inspiring. The opening concert
distinguished by the artistic singing of
Marie Rappold and Mr. Ludwig Hess.
concert was conducted by Emil F.
On the 1st of July a chorus of six
children gave a concert to the
singers in the Festival Hall. Each child
provided with a special flag and this
added much to the spectacular nature of
event. The chorus was under the direc-
tion of Dr. Enoch W. Pearson, Direc-
tor of Music in the Public Schools of Phila-

Monday evening the immense massed chorus of six thousand voices and the orchestra of one hundred and fifty, to say of such Philadelphia favorites as Louise Homer and Mr. Henri Scott, a capacity audience. President Taft, Mrs. Taft were present, and the President's address was enthusiastically applauded. Soloists were received with the most elastic imaginable applause, and at the end their numbers were escorted to the front box. The conductor on this occasion was Eugen Klee. A similar grand concert was conducted on Tuesday evening by Herman G. Kummer. On Wednesday the contest for the Kaiserpreis was in the Festival Hall, the winning soloist being the Philadelphia Jünger Männerchor, directed by Eugen Klee. This society on this trophy presented by the German Emperor three times in succession, and entitled to hold it as a permanent honor. The second prize (a grand piano) by Otto Wissner was won by the Society of Brooklyn, N. Y., under the direction of Mr. Arthur Claassen. All the entire Sängerfest Mayor Rudolphenburg, a splendid representative of American citizenship, of Philadelphia his genial personality to the different events, and added much to the cordiality which the visiting singers received.

Abroad.

Latest wireless achievement is the transmission of music by wireless telephone distance of 160 miles.

CLARA BUTT and Mr. Kenerley Rummo noted English singers, will appear in America next season under the management of London Charlton.

Degree of Doctor of Music has been conferred upon Sir George Martin, organist of Paul's, London, by Oxford University.

GIORGIO RICORDI, publisher of the opera of Verdi, Puccini, and many others, died in Milan. The house of Ricordi, founded by his grandfather, and is one of the most famous in Europe.

Hitherto unknown Liszt works have been discovered, one a funeral ode, *Les Morts* (departed), and the other a cantata, *La Vie*. Unlike the Beethoven "discoveries" they are the works of his mature years and are of great beauty.

GIORGIO RICORDI, the composer of *Fedra*, is composing an opera to a libretto by Sardou's *Madame Sans-Gêne*. It is said that this will be the first time a work has ever been made to appear on the stage.

SAUER has been created by the Government an Officer of the Legion of Honor. It is the first time that this honor has been paid to a German pianist, the distinction was conferred upon Lubinstein and Paderewski.

WASKY, the newly-appointed director of the Philadelphia Orchestra, recently conducted the London Symphony Orchestra in the London. He won the very highest praise from most exacting critics, and considered to his already high reputation.

OVATION was given Dr. Ernst Kunze, his farewell appearance as the conductor of the Berlin Philharmonic. It will be remembered that he has been elected successor to Stokowsky as conductor of the orchestra. Kunze is a pianist as a conductor, and has frequently appeared as soloist with the Berlin Philharmonic.

Y from Los Angeles recently sued for having boxed her daughter's head even having listened to her. She shook the would-be student by the door, and showed her to the door. The matter is completely denied by the great teacher, and the matter is to be adjudicated.

ESTIMATED that thirty thousand people attended the funeral of Wallace Hartley, the bandman of the *Titanic*, which sank in his native town of Colne, Lancashire. The music included the hymn, "My God to Thee," and the sounding "Last Post."

ANTIC orchestra, formed of all the best orchestras of London, recently concert in aid of the relatives of the who went down on the *Titanic*. Conductors included Sir Edward Elgar, Wood, Landon Ronald and Thomas.

much heralded opera, *Children of the East*, with words by Lord de Walden and music by Joseph Paderewski, failed to please on its production in London. Holbrook's said to have been a weak imitation of the original, and the libretto to have been in bad hands.

own council of Berlin has subsidized the Harmonie Orchestra, under Nikisch, with an annuity of \$15,000. In return for the orchestra is to give a series of concerts at popular prices during the various parts of the city. The price of tickets are to be a half cent, and the cost of the orchestra will take place in garrets attached to breweries, for with Hans Beer, Bach and Beethoven go hand in hand.

THE Berlin music critics are apparently expected to pay for their seats at the production of Richard Strauss's new opera, *Ariadne auf Naxos*, next October. An invitation accompanied by a bill for \$7 has been sent to each of them. The critics are indignant, and not one of them has accepted the "invitation." The general public will be expected to pay \$25 or \$30 for a seat at the initial production.

JOSEPH STRANSKY, the conductor of the New York Philharmonic, was recently married to Marie Johanna Doxrud, the daughter of Captain Doxrud, commander of the *Lapland*, flagship of the Red Star Line. While Norwegian in birth, she is American by education, and also an accomplished singer.

IF the musician cannot execute the music, why not execute the musician? This appears to be the custom in Kiev, Russia, where a Colonel Alexander Lillie killed one of the players in a cafe orchestra for being unable to play a certain march. The murdered pianist's wife and family are claiming a pension of \$150 a month from the redoubtable Colonel. The gallant soldier, however, declares the affair was an "accident."

A LONDON newspaper reports the fact that an eminent German music critic has been to the trouble to calculate what the concerts given in Berlin cost—not the audiences, but the performers. As the basis of his calculation, he took one of the best months of the past musical season, in which 185 concerts were held in the German capital. By dint of careful research he came to the conclusion that of these at the outside twenty-four were actually remunerative, while some twenty-two more probably just about covered expenses, so that 139 resulted in a dead loss. Taking the average loss at what he considers the moderate figure of \$87.50, he arrives at a monthly deficit on Berlin concerts of nearly \$12,500. He appends the melancholy reflection that in at least ninety-five out of a hundred cases this money is absolutely thrown away, as the concert-givers fail to secure from the metropolitan critics that cordial appreciation by means of which they hope to draw large houses in the provinces.

ONE of the most important events in musical Germany is the meeting *Tonkünstler-Versammlung* (Toneartists-Assembly) of the Allgemeinen Deutschen Musik Vereins (General Association of Music Societies of Germany). This is an event of national importance, and the German musical magazines prepare special issues to celebrate it. Its significance is made all the more striking by the fact that many new and epoch-making works have had their first productions at these conventions. The meeting this year occurred in Danzig, and several new orchestral and chamber music compositions were played, including a *Tragic Overture*, by Boche; a Violin Concerto, Opus 38, by the much discussed composer, Heinrich v. Noren; Symphonic *Vorspiel* for Grand Orchestra, by Richard Mors, and parts of a new opera, *Des Teufels Pergament*, by Alfred Schattmann.

THE case of Miss Kate Malecka, a British-born subject, though of Polish origin, has occupied much public attention in England, particularly among musicians, for she was a teacher at a prominent conservatory of music. She went on a holiday visit to the land of Chopin's birth, became slightly involved in some political disturbance, and was arrested. She was tried on some obscure charge of treason, and condemned on evidence without any reasonable proof of guilt, indeed on tainted evidence that would not be admitted in any court in Europe outside Russia. She was sentenced to four years penal servitude and life banishment to Siberia. Prompt action, however, on the part of the British authorities, backed up with vigorous action by the London newspapers, made it clear to the Czar that the time for clemency was at hand. The Little Father therefore "pardoned" Miss Malecka for something she hadn't done rather than involve himself in what promised to be an international imbroglio.

THE LATEST VIA WIRELESS.

The king of Italy has just finished a new symphony called "The Turkey Trot."

MME. PADEREWSKI'S \$6,000 Plymouth Rock hen has just laid three eggs. Poultry papers please copy.

OSCAR HAMMERSTEIN has just decided to erect a new opera house in Madagascar, and has secured the services of that unexcelled coloratura prima donna, Mme. Theodora Roosevelt.

RICHARD STRAUSS' new *Cake Walk* is said to be a great success.

MME. ADELINA PATTI'S nine thousand two hundred and thirty-seventh farewell concert will take place next week.

THE wonderful boy prodigy Schade Zimchen Dasegeld, who is now two years old, has recently written his fourth opera. It is called *The Tragedy of a Safety Pin*, and promises to be as popular as his famous *Castoria* symphony.

THE International Tenor's Union has gone on a strike for more cough troches and throat atomizers.

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A BIRTHDAY IN SWITZERLAND.

Continued from page 579

VI.

After breakfast Lucy and her brother went out to watch the shepherds from the valley drive their flocks of sheep and goats and herds of cattle up into the mountains to pasture. "And indeed it was a pretty sight to watch the herds and flocks browsing along the roadside, accompanied by the shepherds in their quaint dress." The tinkling bells, the bleat, bleat of the sheep, and the lowing of the cattle made sweet music amid the echoing mountains.

Everything was in bud or blossom this lovely spring morning. The brown carpet of the wooded mountain-side was burnished here and there with spots of pink, white, gold or crimson, the gorgeous color softened occasionally by the pastel tints of violet or lilac as the forest flowers lifted their heads above their brown winter coverlet, in greeting to the spring.

"I wonder what the flowers do when the stars come out," said Lucy's little brother.

"Perhaps," replied Lucy, "they cuddle down among the warm, brown leaves again, and sleep until the morning sun awakens them."

Can you not fancy you see the children running and skipping hither and thither? TRIO for Two Violins and Piano:

Spring MorningLacomb

VII.

Imagine the delight of Lucy when at noon her mother told her they would take a luncheon and celebrate her birthday on the mountains and lakes of this beautiful Switzerland. They drove through beautiful green valleys, sometimes walking to gather wild flowers; or strolled by the tiny mountain streams, gathering the white pebbles. Then on they went to the lake. A few fishing boats glided over the water, looking with their red, blue, brown or orange sails, like monster butterflies, skimming with gorgeous wings the mirror of the lake. A subdued quiet pervaded the scene; and, as Lucy glided over the limpid waters, she was quiet and happy, and the song she hummed was filled with sweetness.

PIANO SOLO: *On the Lake*....Williams

VIII.

The afternoon was drawing to a close only too quickly for the little birthday party.

"We must climb to the highest point possible," said Lucy's father, "and we will see a most glorious sight—a sunset in the mountains."

The sight was, indeed, a glorious one—glorious and solemn.

"The western waves of ebbing day
Rolled o'er the glen their level way:
Each purple peak, each flinty spire,
Was bathed in floods of living fire.
But not a setting beam could glow
Within the dark ravine below,
Where twined the path in shadow hid,
Round many a rocky pyramid."

PIANO SOLO: *Sunset in the Mountains*
B. Metzler

IX.

Down, down the mountain side, slowly stepping by the aid of their alpen-stocks, from crag to crag, came Lucy, with her father and mother, to the sylvan glade below.

A bridge crossed the deep chasm, upon which they stood looking up, up, so very high, the gleaming snow-capped mountain seemed to pierce through the crimson sky; while fleecy clouds of silvery white, rose, lilac and daffodil tints sailed

lazily across the sky with ever-changing form and color.

"How beautifully quiet and solemn it is," said Lucy, as she stood on the bridge, enchanted with the loveliness around her, her arms filled with great clusters of pink and white wild roses.

PIANO SOLO: *In Sylvan Glades*

C. G. Peterson

X.

And here come the joyous peasants, returning home after a long, hard day of toil in the fields. They are tired but happy, as with light hearts they go home to their wives and children; and as they hurry homeward they sing a joyous song.

PIANO DUET: *The Joyous Peasant*

Schumann

XI.

"Along the west the golden bars
Still to a deeper glory grew;
Above their heads, the faint few stars
Looked out from the unfathomed blue."

As the twilight deepened the chimes from the chapel in the mountains were borne upon the still evening air, awaking the little girl from pleasant dreams. (Play First Part.)

As she listened there in the moonlit room to the sweet music of the chimes, very softly at first, came the voices of the peasants singing their evening hymn, accompanied by a sweet-toned organ. (Play Second Part: *The Hymn*.)

Then again the voices are accompanied by the chiming bells. (Play to the End.)

"Mother," said Lucy, as the last tones of the chimes died away. "This is the very happiest birthday I ever had."

PIANO SOLO: *The Chapel in the Mountains*Wilson

THE LARYNX IS MIGHTIER THAN THE SWORD.

ONCE, while stopping at a country inn, Stephen Inledon, the eminent English tenor of other days, quarreled during the evening with an army officer. Inledon imagined that he had closed the controversy by going off to bed; but the officer, left downstairs to brood over his wrongs, thought otherwise. Making his way to the singer's bedroom, he found him fast asleep. Waking him, the officer demanded satisfaction. "Satisfaction?" murmured Inledon, sleepily; "well, you shall have it." Whereupon he sat up in bed and sang "Black-Eyed Susan" in his best style. "There," he said, lying down again, "my singing of that song has given satisfaction to thousands and it will have to satisfy you!" And he turned over and went to sleep again.—*Musical Opinion*.

SOCIETY GOSSIP IN THE MUSICAL WORLD.

PIANISTS' hair will be worn as long as possible in the future. When it can be worn no longer, a wig should be employed.

The Concertina Virtuoso's Club will hold its annual dance in the fall. All ladies are invited to come in accordeon-pleated skirts.

Andrew Carnegie is not satisfied in having an organ awake him in the morning. He now has a band on his hat.

Madame Bravuraeski, the piano virtuoso, has just taken another husband. This is her fourth. Devoted wives are cautioned not to leave their husbands around loose.

The marriage of Sig. Karewsoh and Madame Tetrzinsky was set to music and performed before a Sound Recording Machine. Records of this charming musical social event may be had shortly for the usual price, \$5.

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Are the so-called negro melodies of South of real negro origin, or are they tunes which they have heard from whites garbled to suit fantastic words?—C.

They are tunes which have sprung up among the negroes themselves, in America. This fact that causes some comment is to deny that they are American folk, since they are of negro origin. But, matter of fact, they are the outcome of American surroundings. The negroes have remained in Africa a thousand years and they would never have evolved music as *Swing low, sweet chariot*. These Afro-American melodies have become chief folk-music of our country, far more than the cruder Indian music. Dvorák took to see this and make the plantation music the basis of his beautiful "American Symphony," although Mr. Chadwick had done this some years before in the case of his second symphony.

There are many of these negro melodies which are almost, or entirely, unknown in North America. I have heard some of the plantation songs that were wonderful in their power and originality. I recall in particular, an invocation beginning *Oh, which might stand even beside Beethoven's Der Tod und das Mädchen*. These ought to be collected by skilled musicians before they disappear. The Smithsonian Institution has lent its influence to the collection of Indian music and there are great workers in that field—Miss Nettie Curtis, Dr. Baker, Mr. Fillmore, Mr. Cadman, Mr. Farwell and many others while the rich field of folk-lore repeated in the Southern plantation music scarcely been touched.

Kindly give me a phonetic spelling of "Anthem" and "Stabat Mater" (Rossetti). We have had a dispute over the pronunciation.—J. D.

In continental pronunciation, like the words "cue-use Ahnie-mahm" and "bah-tah-mah-ter." The Englishmen anglicize everything even Brahms into "Brayms." They would pronounce "Annie-mam" and "stay-bat may-ter."

In pronunciation, as taught in our schools, is "coo-yuns Annie-mam" and "Stabat-mah-tair," the "yoos" of "cujus" with "in took."

In continental pronunciation is the correct for singers—"Cue-use Ahnie-mahm."

What is the difference between descriptive and program music?—H. G. W.

There is no difference; descriptive and program music are the same, the latter term referring to some description printed on a program. Program music may be objective and descriptive, picturing actual things or merely arousing by them. Thus Don Quixote, Strauss, gives actual tone-pictures of sheep, upsetting boats, etc., and is objective; while the opening of Beethoven's pastoral symphony, with its "cheerful expressions" of one going into the forest, is subjective. Strictly speaking, the descriptive would apply best to objective music but it is not limited to that at present.

What does the word "canto" mean? A friend told me last week that I would be told to "canto" an accompaniment.—E. L.

The word "canto" means to extemporize, improvise, though usually in a fairly regular way, and not as a great composition. To canto an accompaniment is to set it up for a melody that you know, and sing the singer properly, introducing rests, etc., when needed, repeating for intervals of time some simple chord to let the singer come in upon after pauses, and so it demands taste as well as technique, variety of effects duly contrasted—broken chords, arpeggios, runs, combinations of high and low notes and any other suitable; but of course less tonal fire will be needed in accompaniments than in solo work.

I am perplexed about the D. C. sign. The D. C. sign appears at the end of a piece and there are previous repeat marks. Is it the custom to go to the beginning or head of the piece and play the work through again with the repeats the repeats customarily omitted. I understand the meaning of the terms "senza" and "senza ripetizione," but what I know is, is the player expected to repeat all repeats when the "without repeats" terms are not inserted?—W.

A. Remember, in the first place, that dot repeats are by no means always respected. There are very many dot repeats in Mozart, Haydn and especially Schubert, that some of the best teachers and conductors omit. In omitting a dot repeat, however, always be sure that the repeat is not an essential part of the form. In many Beethoven works (the Scherzo of Sonata Op. 26, for example), the first playing is the antecedent phrase, and the second (the repeat after the dots) is the consequent, and to omit the repeat would be to ruin the form. But, to answer your question directly and concisely after a "D. C." it is usual to omit all dot repeats whether "senza replica" or "senza ripetizione" is marked, or not.

Q. My teacher used a term called "Suspension" in a harmonic sense, but I could never quite get the idea of the thing. Kindly explain in non-technical terms what a suspension is and also how a suspension should be interpreted on the keyboard if any different interpretation is required.—N. G. S.

A. If a note is held over, or repeated, from one chord to the next, and is not of a pitch to fit properly into the second chord, a suspension is formed in the second chord. The suspended note may be followed by one that would fit in the chord, before proceeding to a third chord (example A); or it

(A)



may be held over into a third chord to which it properly belongs (example B). In

(B)



the former case the suspension is said to be resolved when the note changes to one that fits the second chord. Some ultra-modern composers use suspensions so constantly that they cause a suspension of judgment in the audience, ending in a resolution to go home; but most men still think that all suspensions should be resolved in the score.

Q. Can you give me a list of the principal prize competitions of the world open to American performers and composers, also the amount of money the prizes carry with them? Do you believe that such prizes are fairly judged, or do you think that there are certain favorites who invariably win?—ROSSETTI STONE.

A. The Sinfonia Society is offering a cash prize for a string quartet. The Etude from time to time offers cash prizes. The National Federation of Music Clubs gives very tempting rewards, and there are other competitions arising continually in America. These contests generally have such eminent musicians as judges that there should be no question as to the fairness of the awards.

There are several regular prize competitions in Germany, but France leads the world in its constant and judicious awards of musical prizes. The greatest musical prize (that is regularly awarded) in the world is the "Prix de Rome," for which the contestant has to compose under constant surveillance a work for soloists, chorus and orchestra, and is rewarded by a year's residence in Rome, and a year of additional musical study in some other country than France or Italy, a species of traveling scholarship that is well worth winning. But for this only Frenchmen, and very recently, Frenchwomen, are allowed to compete, and they must be graduates of the Paris Conservatoire besides.

Q. I desire to know whether I am expected to play the parts marked "Tutti" in Hummel's concerto Opus 89 and in similar concertos, or is this the term used when the orchestra plays alone?—XXXX.

A. The parts marked Tutti are for orchestra, without the solo instrument. Usually a concerto, when not given with orchestra, is transcribed for two pianos, the first piano being the solo instrument and the second replacing the orchestra. In such a case, of course, the Tutti parts would be given by the second piano alone. Of course if a piano concerto is transcribed for a single piano and performer, that performer must play the Tutti and everything else.

DR. MASON'S EDUCATIONAL INFLUENCE.

THE *New Music Review* in commenting upon the late Dr. William Mason's memorable career speaks of his pianoforte playing and the influence of his educational work as a writer and teacher:

"Dr. Mason's piano playing, in his prime, was an experience which no one sensitive to its rare charm could ever forget—an experience which is now irrecoverable, and which no words can describe. The delicacy and the range of his touch were extraordinary; melodies were sung as with a voice, the ornaments of scale and arpeggio were delicate as gossamer, clear yet never obtrusive, and there was an intimate poetry in his rendering of a Chopin Etude or a Schumann Novelette which revealed the mood of the composer as in a magic mirror. This same elusive, almost fragile delicacy is the essential quality of his compositions; and though he was himself inclined to set little store by them, and even though it is true that they never rise to tragic or heroic expression, it seems probable that this flower-like grace will long continue to exercise its fascination.

"His most far-reaching influence for the upbuilding of American music, however, was unquestionably exerted through his teaching. Such an influence is of course by its very nature immeasurable. For half a century Dr. Mason communicated to his pupils, men and women, professional and amateur, whatever they could individually grasp of his keen sense of tonal beauty as elicited by an incomparable touch, of his jealously accurate perception of rhythm, and of that characteristic conscientiousness and integrity of his nature which made a lesson with him almost as much a moral as an artistic experience. Scores of his pupils are doubtless spreading to-day, in all parts of the country, that regard for sterling musicianship, as opposed to all careless incompetence and hollow showiness, which he had so rare a gift for imparting."

POLITICAL NOTES.

The Liszt Pupil Party is continually increasing in size, and may place a candidate in the field later.

The Platform of The Chromatic Party includes the following plank, "Resolved. That all teachers be allotted more pupils during the coming four years and that every pupil be compelled to pay promptly, attend regularly and work two hours more than the teacher demands every day."

Musicians expect the leader of the Progressive Party to come out flat-footed and state whether he stands for Melodic Progression or Rhythmic Progression. They also demand that the name of the big stick be changed to the big staff.

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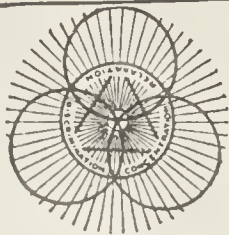
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Continued from page 582

in this way draw many to the church who otherwise would hardly think of attending. I am quite aware that in large cities like New York or Boston where there are so many distractions and so much is going on outside of church activities, singers for the Sunday services would have to be paid at least partly; but this is already done in the Episcopal churches, and I can see no reason why the same rule should not apply to churches of all denominations as well.

There is now and then a church where there is so much jealousy among members: so much "envy, hatred, malice and all uncharitableness" that I usually advise my pupils to look elsewhere for positions. In this connection, I remember an organ-opening in a city not far from Boston where the poor minister remarked that "he did not dare to sit with the audience, as he might be accused of paying more attention to some of the members of his congregation than to the others," and so sat in the organ-loft the entire evening!

SINGING CENTRES IN THE CONGREGATION.

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I loved to hear the pastor go on in this way. It always led to something that proved to be a ruby, a sapphire or a turquoise mined out of his long and active experience with people. He wiped his spectacles and said:

"Let's see. What was I saying? Oh, yes, the organist fellows. Well, you know, I was once at the head of one of the largest churches in Boston, a city in which there exists a kind of competition between the rival choirs that sometimes borders upon a concealed feud. One day I told my organist that I thought that the people who paid for their pews (I always hated the paid pew idea) ought to have a chance to take part in the vocal worship as well as the paid choir. 'What's the matter with the hymns?' said the young man. 'All right,' I replied, 'if the people only had some help in singing them.' Then I had an inspiration. Why have all the professional singing done in the choir loft? Why not hire singers to sit in certain parts of the church and stimulate good hymn singing? Two Sundays after that we tried out the plan and Boston had never heard such congregational singing. People who went through the singing in a perfunctory manner before now began to take a real joy in praising the Lord themselves instead of leaving it all to the choir loft and the pulpit. If you can't hire singers, induce some devout folks with good voices to take a special part in the singing right down in the congregation."

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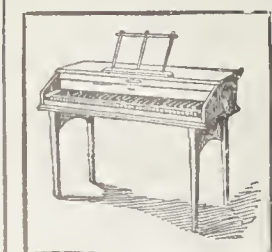
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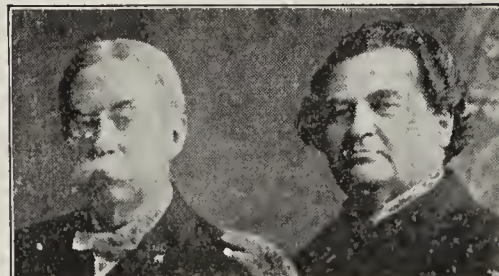
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From Mendelssohn to Wagner, Being the Memoirs of J. W. Davison, Forty Years Music Critic of *The Times*. Compiled by his son, Henry Davison. Published by William Reeves, London. Price, \$6.25.

Mr. Davison had the good fortune to be connected with the *London Times* at a period when the journal was exerting its highest influence. Naturally, all doors were open to him, and this book gives an interesting bird's-eye view of musical England, its aims and passions, ideals, resentments and squabbles, during the Victorian era. Letters from Mendelssohn, Gounod, Myerbeer, Berlioz, Joachim, and many other important musicians are now published for the first time, and the work is well illustrated.

Musical Composition. A short treatise for students by Charles Villiers Stanford. Published by the MacMillan Company. Price, 90 cents. 190 pages. Bound in cloth. Numerous illustrations.

Sir Charles Villiers Stanford, professor of composition at the Royal College of Music, in London, and one of the foremost British composers, has rendered a valuable service to music in preserving some of his ideas in his new and interesting book. One perceives at first that the writer has not attempted to make the book all comprehensive in itself. It is delightful to find that he has taken the attitude of making the new treatise a kind of index to materials for self-study with interesting comments upon these materials. For instance, in the chapter on form, the reader is told how to go about analyzing a Beethoven Sonata, but he must do his own digging, as Sir Charles simply points out how and where to dig. Possibly the most useful chapter in the book is the last, "Danger Signals," in which the experienced composer expatiates upon some very sensible musical axioms. The author's pithy and spirited style continually betrays his Irish ancestry.

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Ah, verdi pagliacc' trovatore,
Aida fremstad meyerbeer;
Pol plançon—and that tells the story,
The opera season is here.
—H. E. Porter, in *Life*.

WHO WILL OWN UP TO THIS?

[The following article is printed exactly as received. It is equally inspiring whether read backward or forward. THE ETUDE mail usually brings at least two or three curiosities a day. This came from San Francisco and the modest author failed to add any means of identification.—Editor of THE ETUDE.]

Let be fragility subjecting on rivision of holding your tune so. Going there going about, lest you note before and fore that ye had withdrawn not such fine thought actually Take for instance that Mme. Peyel lived in an imborderd house, and duely borderd in the acknowlegdment of her lines Then look doest thou peer at anything. Maybe ye see whether Beethoveen or Mojart hath lost anything. Laugh not for thee have discovered what not is to be foud in an other book. And Artist, becoming an medisors came in France, and King was there and the Queen gayly looked sombersome. Tones and tones swelled has thee yet not un-earthed a single spot. The gentleman next thee talked, and said something spoken. He told you he doubted as to its acoustic foundation, meaningly you said to him that it degree on intercourse of no discussion. - Replied he I ware of its facts Said you that endowed feeling lay its composing of its theme. I acknowledge by my instrument that volume of expression but I can't see where impression stress betwixt comprisement, Now you and I have murmured together, dreamingly ye with drew inconously. What did the forge say. He whispered to vow you, quantitie of least exploitations You Listened and forgot, perhaps we divulge its secret. What does he speek and untold base for displacement of told thought Dwelled, we proceed further on to Mme. Pleyel's house. Just passed a carriage and he stepped in. ? ? ? ?

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BY F. S. LAW.

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" * * * with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing,"

and which attests to the power of music over all animate nature by the taming of wild beasts through the influence of his lyre.

A military surgeon, Guënon by name, who played the violoncello and flute, gave such a concert before a number of horses. At first he played merely disconnected and unrelated tones, but most of the animals paid no attention to them; a few only gave signs of impatience. But when he began playing a melody all turned their heads toward him, pricked up their ears and drew near him, showing plainly by their movements the pleasure they experienced. In an orchestral concert, given before the elephants of the Jardin des Plantes at Paris, the animals demonstrated very clearly the effect of harmonious sounds. Their movements followed the rhythm of the music; when this assumed a passionate character they were evidently impatient and excited, and when it moderated to a sustained, cantabile style they approached their keepers as though expecting caresses. The lively rhythms of the famous revolutionary song *Caira* aroused them to the utmost; they conformed to the various changes of movement in the different pieces with astonishing unanimity. Particularly noteworthy was the displeasure manifested at false tones and dissonances which were introduced for the purpose of experimentation.

In London a violinist played to a bear in the Zoölogical Gardens with similar results. The animal drew near the artist as if to fondle him, when a false chord startled him and he hastily fell back with all the signs of fright,

only to return at the sound of a gay march. In Chicago an American painter of French descent, René Choteau by name, wished to enter the lions' cage in the Zoölogical Garden in order to study their attitudes and movements, and engaged the lion tamer, Madame Planka, so that she might protect him while he made his sketches. The situation, however, became more than unpleasant; the lions began to approach him until he grew seriously alarmed. A happy thought came to his aid: he had a pretty good voice, and began to sing softly as if to himself. At first the animals paused as if in astonishment; then they lay down and listened with evident satisfaction.

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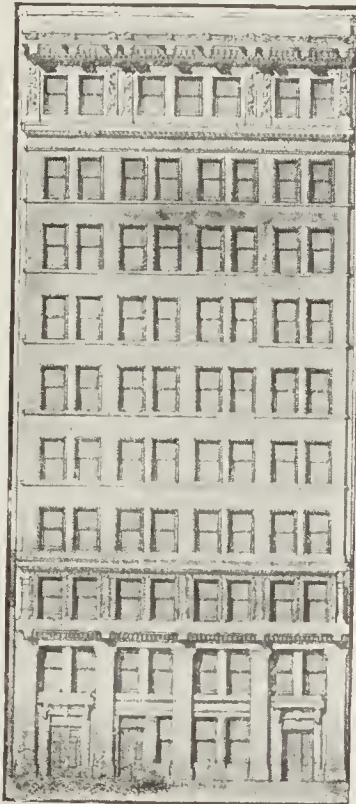
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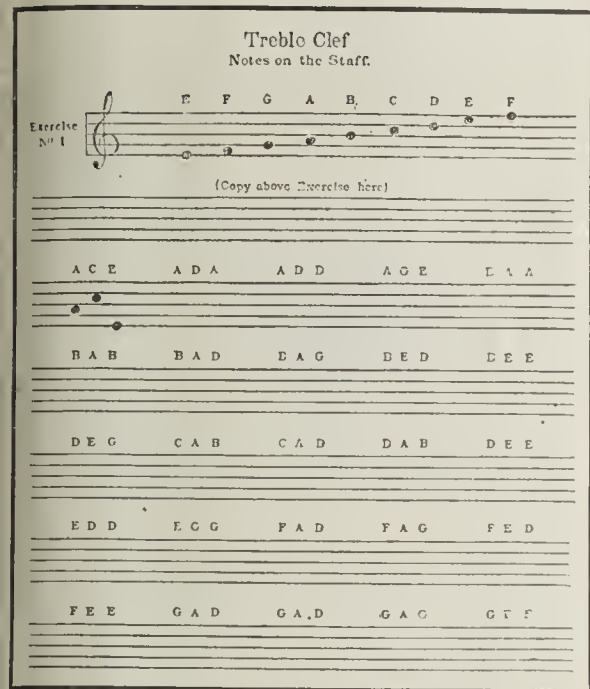
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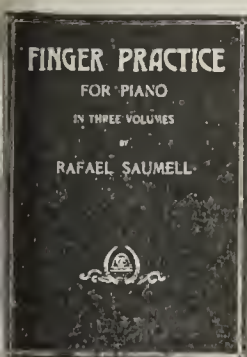
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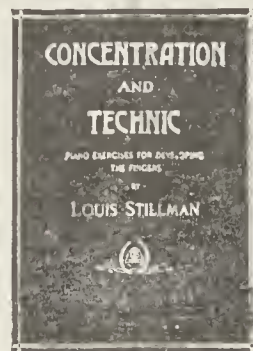
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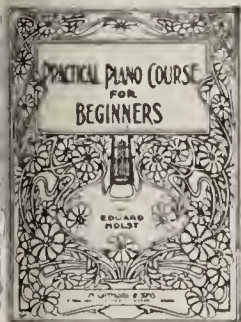
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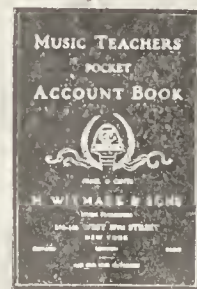
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OPERA IN ENGLISH.



IF keeping everlastingly at it wins success, the people who are working for opera in English who have banded themselves together under the resounding name "National Society for the Promotion of Grand Opera in English" deserve to succeed. A number of the best known musicians in this country have accepted posts upon the boards of officers and the customary spring of literature has commenced to flow. Why indeed shouldn't we have opera in English? It will all depend upon those who buy the opera tickets. Col. H. W. Savage and the Aborn brothers, who have fought a good fight for grand opera at popular prices, have found thousands and thousands who seem to be eager for opera in English. Possibly the thing which has kept opera safely locked up in its original foreign linguistic caskets has been the fact that many of the librettos would sound so absurd when translated that an American or an English audience could not possibly sit through them with the proper soberness of mind. Goodness knows, most grand operas border near enough to the ridiculous as it is.

The absurdities of the opera plots are by no means due to the translator but rather to different habits of thought. Gladys Unger, who has translated many excellent French plays into English, tells what difficulty she had in convincing a French author that he could not possibly win the sympathy of an American audience for a husband who broke out into tears at the breakfast table when he learned of his wife's shortcomings.

We have seen a German audience at the Berlin Grand Opera sit solemnly through a performance of Mozart's *Il Seraglio* with Richard Strauss in the conductor's chair and the following rumpus on the stage. The scene is laid in Turkey, the leading characters are English, but the Italian form of their names was preserved (Belmonte, Constanza, etc.). The whole opera was sung in German; one of the "guest" singers was Russian and she sang in a kind of Avenue A dialect. For safety's sake we would suggest that future international performances of this kind be held at the Palace of Peace at The Hague.

Seriously, we are emphatically in favor of opera in English whenever we can secure opera librettos that any one in a rational state of mind can hear without going into convulsions. (N. B. Read some of the English versions of the arias in Rossini's *Zelmira* when unable to secure a volume of Mark Twain.) The "*N. S. P. T. P. O. G. O. I. E.*" suggests that the success of such American operas as *Natoma*, *Mona*, *The Pipe of Desire* and others indicate that there will be need for a new American school of librettists. Splendid thought! After all, "the play's the thing."

America is producing some astonishingly able dramatists, and if some of these men would turn themselves into Scribes, Boitos or Giacosas and produce librettos worthy of the great new world, our composers might have something to inspire them to do immortal work. The germ of *Madama Butterfly* is purely American, and what more poetic tragedy is there in the literature of music drama? All success to you Messrs. Herbert, De Koven, Bispham, Damrosch, Meltzer et Mesdames Nordica, Eames, Garden, Ziegler et Cie. American musicians should take a great interest in your work. In the meantime, the purchasers of records, the greatest operatic audience in the world, seems to care little whether their Caruso, Tetrzini, or Schumann-Heink is in English or Choctaw. Voce, Sempre Voce. Incidentally, an operatic organization composed of music-lovers, known as the Philadelphia Operatic Society, has given some seventeen grand operas in English in a great opera house, in true grand opera style.



AN INJUSTICE TO MUSIC.



EVER since that unforgettable tea-party in Boston Harbor, Americans have had a habit of resenting injustice. The greatest injustice done to musical education in America is, strange to say, done by the very people who are doing the most for general education—the public school authorities. These well-intentioned people seem to think that a study of music corresponding to the primary grade in all other studies is all that the pupil should expect. Time and again we have received letters from teachers complaining that many of their best pupils in the higher grades and in high school have been obliged to stop their lessons for the reason that the enormous amount of school home-work made adequate practice impossible. Every time one of these letters comes in we recollect the day when this very same pedagogical shoe pinched our own foot. (Behold what the editorial "we" does to the English language!)

General education in America is affected by two evils, quasi-political control of the public schools and misdirected effort brought about by untrained public opinion. Time and again history has contradicted the old Latin proverb, *Vox populi, vox dei*. The voice of the people is often very far from being the voice of God. Because music in most cases has little to do with those things which either produce or conserve money, many misguided people have come into the habit of thinking that it is not necessary.

The Yankee humorist who said that "the American eagle is perched on the top of a cash register and makes a noise like a dollar sign," was unquestionably slandering our country, inasmuch as we are really giving out vast energies toward the cause of human progress. Nevertheless, the American people, taken as a whole, have failed utterly in perceiving the highest office of music. The man who works a cash register all day often feels that he is entitled to pass a decisive opinion upon anything pertaining to musical education. He gets fixed in his mind that music is one of the dispensable things in life and declaims loudly for "the three Rs," "Reading, 'Riting and 'Rithmetic," even forgetting that his sacred arithmetic is being done by a machine with a Bessemer steel brain. The fact that the great educational observers have been noting for two thousand years the wonderful benefits of music on the mental development of the young, means nothing to him. He listens to the very necessary but at the same time sordid click of the cash register, forgets that life is something more than the interesting pastime of exchanging coins, and asks, "What does music earn? Does it make any money for me or anyone except those who practice it? How much do I get out of it?"



THE BATON FALLS.



As a great symphony orchestra responds instantly to the fall of the conductor's baton, teachers and students should now hold themselves in readiness to begin the musical season in real earnestness. Much of the most valuable time of the year is wasted by half-hearted beginnings. Many pupils make a practice of putting off their music lessons just as long as possible in the Fall, and it is one of the most injurious practices in all musical education. Our American vacations are really very long and many a promising musical career has been damaged by wasting parts of September, October and November getting down to work. Better by far to be like Shakespeare's "greyhounds in the slips, straining upon the start." Every day missed at this time of the year is equal to two or three days in the middle of the season.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

HOW THE PIANO CAME INTO BEING.

IN the *S. I. M. Revue*, Maurice Delage writes his impressions of East Indian music. There are sacred "ragas," or melodies, dating from the remote past, and cast in a mode resembling the upward scale of our melodic minor. But there are variations, for the real Hindoo music uses quarter-tones. In many places the Mohammedan influence prevails; and the Cingalese and North Indian tunes show the limited scales and monotonous effects of Arabia. But in Gujarat and Punjab the true native flavor is found. There the local musician, grown familiar with the fingering of our clarinet, will improvise strange difficulties to soften the half-tone scale that seems so incomplete to him. He will interweave his themes with a remarkable sense of tonal equilibrium and then plunge into a series of abrupt and striking modulations that seem to transform the instrument into something wholly new, and even apparently different from our scale. There is a "curious impression of mysterious realms, filled with soft complaints, passionate sobs, tender interludes and the consciousness of light and beauty."

When the musician uses an instrument of cords (or chords, for that matter) he employs the principle of a melody in counterpoint over a sustained bass. Even the little Bengal orchestras do that, each with its horn, bass-clarinet, drum and cymbals. The drum is usually a double affair, its two parts giving an interval of nearly an octave.

M. Delage also heard and enjoyed the Vina, India's most representative instrument. This consists of a long, narrow body, a gourd at each end to give resonance, and strings with duplicates to vibrate sympathetically, as in the *viol d'amore*. The strings are mostly plucked, giving a delicate tone. There will come tinkling harmonies in the high positions, slow and striking glissando work, a tremolo of repeated strokes producing a tenuous mist of tone, then a sudden rhythm on the frame of the instrument and staccato notes from single fingers of the left hand. The right hand is often held behind the back during the virtuoso work of its mate. At times it will swoop down upon the strings in a series of sombre fifths, rising and falling mysteriously until the livelier themes are silenced in its grave solemnity. The vina has great capabilities, and few performers can show them all; M. Delage thinks there are only four or five men now alive who can do the instrument full justice. He does not go into the past, but the vina always suggests Djwan Shah, of the eighteenth century, who was by far its greatest performer.

Much power, too, is shown in the songs. Each of the numerous notes is named after some divinity and the singer must not couple any together that would cause contrary conditions in the soul; yet this limitation does not prevent him from giving out musical utterances of the most spontaneous nature. There are notes of joy, of anger, of sadness, or of sweetness, all expressed with the utmost effect. Striking, indeed, was the power of certain Gujarat contraltos, according to the investigator. They sing, with mouth almost closed, "a keen prosody rich in cries, exclamations, and nasal sonorities, and the warm fulness of the deeper register when the marked and feverish rhythm subsides to a caressing murmur." The inspiration of this art seems as inexhaustible as its means are simple, and this music is loved by the whole Hindoo race.

THE WONDERFUL MUSIC OF THE ORIENT.

In the *Music Society Journal*, Alexander Kraus deals with Italy's priority in the field of piano development. It took a long time for the piano to come into its own. The first instrument, a "Gravicembalo col piano e forte," was made in 1711, by Bartolomeo Cristofori, of Padua; yet the supremacy of the piano came only with the works of Beethoven. In Mozart's time the harpsichord retained its popularity. With two manuals and six pedals, including couplers, it was a well-developed affair, allowing many effects in spite of a tone-color.

The Kraus article aims to show Cristofori's lead in the use of pedals. In 1775 Johann Andreas Stein a piano with shifting soft pedal as well as a

pedal to raise the dampers, both controlled by levers placed near the knee. Mozart praised this, and it assumed the dignity of an invention. But it seems that Cristofori had made a shift-pedal as early as 1725, by which the action was moved so that a hammer could strike only one of the two strings he used for each note.

From that time to the present, the piano has not changed in principle; but now other effects are sought. Not only have the harpsichord and clavichord been revived, for both of which the old music was especially adapted; but new instruments are being perfected. Some years ago electricity was introduced as a substitute for hammers in the so-called choralcello. This instrument has an electro-magnet opposite the strings for each pitch, and a regularly interrupted current attracts the strings and releases them the requisite number of times per second. The tone resulting from this vibration is sweet and full, resembling flute, clarinet, or organ notes in the different registers. The choralcello has also a set of strings with hammer action. The performer can play piano with one hand and get the wood-wind quality with the other; and various antiphonal effects are possible.

Now comes the news from Graz, in Austria, that a piano with a stringed instrument tone has been perfected. This has been sought after for two centuries. Circular rings have been tried for bows united with the usual piano action. Elastic bows of horsehair are now employed and the action varied to cause a sustained tone. Both violin and cello quality are imitated, and the instrument can render quartets, etc., as well as solos. Further details are needed before one can judge of its adaptability for rapid solo work, but the success of the invention seems evident.

MUSICAL NOVELTIES.

Bach's name now occurs in connection with the list of musical novelties. The old idea seemed to be that when composers were dead they could only decompose, but a good many of them still seem to get their names in the latest catalogues. Some months ago a Bach cantata, *Mein Herzsichwimmt in Blut*, was discovered at Copenhagen. Now eleven of his organ works, three wholly unfamiliar, have been found in a newly-discovered collection by J. Bernhard Bach. Of more modern date is Haydn's recently-found violin concerto in C, which scored a German success.

The revival of Smetana's *Dalibor* makes one wonder how many hundreds and thousands of good European works are never heard here. Meanwhile Wolf-Ferrari's American success has helped inspire him to begin three new operas. This is almost as bad as Czerny's attacking four pieces at once, so that when he finished a page of the fourth, the ink would be dry on the first.

Ezio Camussi's *Johannisfeuer* is a setting of the Sudermann book.

Franchetti, whose inspiring *Germania* was mishandled by so many partisan critics and held up as a reproach to the monopolistic publishers who brought about its performance, has now severed his connection with the Ricordi firm, and gone over to Sonzogno. He is writing a new opera, *Macbuleh*, on an Oriental subject; and the publishers of *Rustic Chivalry* ought to bring it good luck. In Germany D'Albert is finishing another music drama, *Die toten Augen*, for early use at Dresden. *Hypatia*, by Xavier Lebourg, will be given at the Paris opera. Zemlinsky's fairy opera, *Once Upon a Time*, was well received at Mannheim. Australia wants to start a school of its own, but Prof. Marshall Hall's opera *Stella* has hardly done this. A Melbourne correspondent calls the libretto weak, the language threadbare, and the music dilute modern Italian, in style, with little reference to the words. The death of Jan Blockx removes a well-known figure from the Flemish composers. He wrote cantatas and orchestral works, but was best known by his ballet *Milenka*, and the opera *La Princesse d'Auberge*. Not a musical Titan, he still displayed true inspiration and descriptive power.

According to August Spanuth, Mahler's last symphony shows much effort for originality, but is not a coherent whole. Reznicek has written a new symphonic poem, *Schlemihl*. Switzerland indulged in a tone-fest of its own recently, at Olten, in which K. B. David's *Parzengesang* was rated as earnest and worthy, and orchestral songs by Huber and Hegar were greatly praised; Othmar Schoeck's violin concerto was charmingly melodious, while chamber works by W. Bastard, F. Roentgen, Joseph Lauber and Emil Frey were well received. Rome heard orchestral works by Vincenzo Tommasini, Domenico Alaleone and Alberto Gasco,

the last a charming idyll. St. Petersburg applauds Glazounoff's piano concerto, also his Oriental Dances, and a Festzug on Finnish themes. Glière's *Symphonie* proved brilliant, while Liapounoff's second piano concerto was disappointing. Liadoff is finishing "Auspices of the Apocalypse." The *London Chronicle* asks if pianists are becoming less musical, but that hasn't struck over here as yet.

THE NEED FOR A GOOD POSITION AT THE KEYBOARD.

BY JAMES H. ROGERS.

THE matter of a good position at the piano is of trifling importance. And this depends, to a very great extent, at least, upon the sort of chair, or stool, or bench, the pianist selects—or is obliged, *nolens volens*, to use. I have heard that Paderewski always has his own stool taken with him on his concert tours. Perhaps other concert players do likewise. It shows, in any case, the importance this one great pianist attaches to having a seat which conforms to his ideas and habits, and hence puts him, in this respect, entirely at his ease. And right here we have the essential quality, namely, that the pianist should be at ease. The seat which accomplishes this result is, of course, the seat which should be used.

One finds, however, considerable difference of opinion, or of choice, as to this. My own preference is for a substantial chair, without upholstery, or even a cushion. In a word, just such a chair as you will find in a fair pianist's kitchen. Let it be, as to material, mahogany, teakwood, or ebony, if you will. But it be as rigid, and as plain as to form, as the humble kitchen chair. Try this kind of a seat at your piano, and I am sure you will henceforth discard all specially constructed seats of every kind.

The traditional piano stool, movable up and down upon a more or less steady screw, is still used more than any other kind of seat. It was no doubt invented to accommodate pianists of every age and size, also with the idea that some players like to sit high, and others very low. As for children, there is some point to this view. But I would never recommend for them the chair I have described, or the addition of a Webster's Dictionary, or some bulky volume. However, in the case of grown players there is no more reason for piano seats of various heights than there is for different sizes of dining room chairs. Realizing this very simple fact, no doubt the bench, similar to an organist's bench, has come into quite general use, especially for grand pianos. There is not much to be said against this seat (it is usually too high, though of course this fault is easily corrected), except that it is not as comfortable as a chair, and hence, naturally, not so desirable for long continued practice. Having something at one's back is a great preventive of fatigue, even if one uses it occasionally. The worst seat of all is the chair without the movable back. One can neither get away from it nor feel any confidence in its support. It forces one's back when one wishes to sit erect, and yields readily to the slightest pressure when one wishes to lean back that one is in constant apprehension of giving way altogether. To sum up this discourse, what may seem to be (but is not) a small matter: a kitchen chair, or one like it. Now, as to position, one should sit erect, of course. But this must not be taken to mean stiffness or rigidity of position. To bar occasional leaning lightly on the back of the chair. All the muscles of the body should be at ease, and, save those in use, without tension.

When we come to the question of how high one should sit, we meet, once more, considerable difference of opinion. That position seems to me the best most conducive to good touch and facility of playing, wherein the hands being placed on the keyboard, the fingers resting on their tips, and curved, either slightly (*à la* Leschetizky), or somewhat more rounded after the more conventional way, the line from the knuckles along the hand, wrist, and forearm is exactly horizontal, or very near it. To my notion, a seat is too high rather inclines to a certain hardness of touch, since the fingers are likely to receive too much of the weight of the hand. This does not necessarily follow, however, probably not at all, if the pianist is skilful and experienced. But it is a point to be considered in the case of young pupils. On the other hand, a seat that is too low adds considerably to the technical difficulty of playing, particularly of playing octaves.



An Interesting Vacation Trip to Mozart's Workshop

By LAURA REMICK COPP

HALFWAY up a mountain side, nestling among huge trees, stands a tiny house, highly cherished and jealously guarded since genius has made it sacred in its walls Mozart wrote *The Magic Flute*, and use of this, musical friends the world over have tried to preserve the house in which he wrote it. A more romantic setting could scarcely be conceived! The town itself is romantic, an ancient city dating from medieval times, quarreled over by both the German and Austrian empires, claimed alternately by each,



MOZART AT THE SPINET.

According to the outcome of the wars, but now belonging to the Austrian Crown. Lying on the banks of the Salzach, intersected by narrow, winding streets picturesque in their picturesqueness, surrounded by high mountains, crowned with its fine old citadel, Salzburg is a place of compelling charm. Quite suitable is it that one of Salzburg's mountains should become the site of the Mozart Zauberfluten-Häuschen (Magic Flute House). Mozart was born in Salzburg, and the house on one of the old, winding streets is still to be seen. He lived there sixteen years, nearly half his life, was concertmaster for the Archbishop of Salzburg, practiced, played and composed here, so it should share its story equally with Vienna, later his adopted home, possessing memorials of him.

On Mönchsberg, or Capuchin Mountain, so-called, stands an old monastery of the Capuchin monks. At its top, is the mountain on whose side the tiny house stands. The hill is easy of ascent, but it is a journey that is far more quaint than one might imagine, as the entrance to the mountain pathway leads directly from a street, right in the midst of the city's busy trafficking, upon a flight of steps leading to the summit. A peasant vends her wares at a fruit shop at the bottom of these steps. In fact, the stairway is, in reality, for a short distance, no more than a passageway between two plastered

ways. Passing under an arch further ahead one comes to two modes of ascent, a wooden passageway, and one of a corduroy road, and groups of

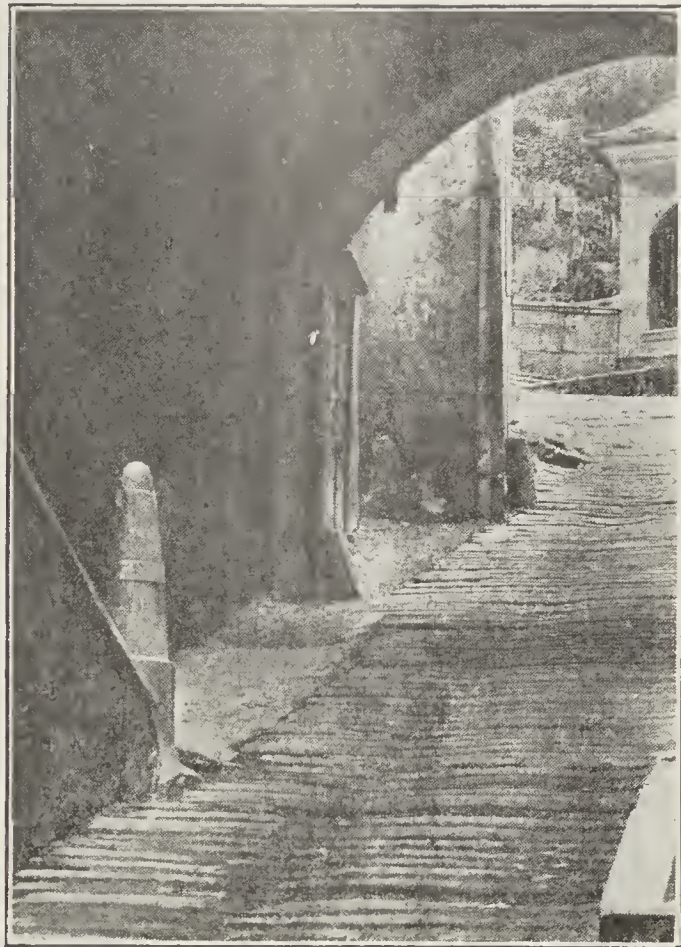
stone slabs following along beside this roadway. The former is meant for teams, the latter for foot passengers. Both are built on the steadily ascending incline of the mountain and following its curve lead up the side. The flight of stone steps is broken at intervals by crucifixes enclosed in little stone houses, one might say, placed here and there on either side of the steps. One sees these emblems everywhere. And so the ascent is made ever upward with a constantly growing panoramic view of the city to be seen when one glances backward on his toilsome way. At last a large iron gate bars further progress and a sign is read, which states that for ten heller (two cents) an attendant will answer one's ring and one may enter there. Upon pulling the bell knob a faint, quaint, faraway tinkle is heard and quickly following in its wake the shuffling steps of the old man, who lives there to guard the little house and its grounds.

Just inside the gateway stands his plaster cottage, neatly kept and surrounded by pretty flowers. An old, gray-haired woman, his wife, is generally sitting outside to salute the passerby. The spot is fascinating and as we look ahead, right in front is the Mozart Häuschen; our goal is reached. It stands on a slight elevation, so that a constant rise from the gateway is perceptible, just enough to give it individual dignity.

A fence encloses it and its grounds, which are entered by a gate in front, that the keeper reverentially unlocks as he admits one. These grounds are very prettily laid out and break gently away from the Mozart bust, which stands directly at the head of the steps leading up from the gate, into tiny greenswards and flower beds on either side. At first the Mozart bust commands one's attention. It is a fine piece of bronze, the work of Professor Helmer, of Vienna, and stands upon a pedestal of black marble, the four sides of which are inscribed, giving the names of the donors, the family of Baron von Schwarz, telling that it was erected by the International Mozart Society, and unveiled at the first Salzburg Music Festival, July 18, 1877, also bearing the inscription, "Jung gross, spaet erkannt, nie erreicht." And how true it was—great, young, recognized too late, and he never did attain the ripeness of his wonderful powers. The Häuschen (little house) is just behind the bust and is led up to by several steps, the top one being an original. A large inscription over the door tells what house it is and by whom made famous.

A MODEST LITTLE HOUSE.

It is most modest and unpretentious, a tiny, weather-beaten, one-roomed structure made of pine, painted red-brown. Merely a small workshop, but what work was done within its walls! The Capuchin Mountain side was not its original site—the tiny house has traveled much. Its history is connected with that of the interesting Freihaus in Vienna, a huge tenement building—dating back to the seventeenth century. In one of the open courts belonging to this house in a prettily laid out garden stood the Magic Flute House, and this was where it stood when Mozart wrote the opera in 1791. Until 1806 it remained completely unobserved, when Prince von Starhemberg became



THE ROMANTIC OLD ROAD LEADING TO MOZART'S WORKSHOP.

interested in it for its historical worth, had it repaired but not altered and placed an inscription on the front. In 1873 when the Freihaus was sold this small house was exempted from the sale and placed by Prince Carniello Heinrich in his castle park at Efferding, in Upper Austria. The president of the Mozart Society, Karl von Sterneck, begged the little house from its princely possessor as a present to the society and Mozart's home town. The request being complied with the house was shipped to Salzburg. First, Mirabell Garden, also in Salzburg, was chosen for its site, but later, after considering many possible sites, that of Mönchsberg being among them, it was decided to place the Mozart Häuschen on the Capuchin Mountain, where it now stands amid its fresh green forestry on a lofty eminence commanding a splendid outlook far over hill and vale, the fortress, Hohen Salzburg, the entire city and along the bed of the Salzach even into Bavaria. At last, on July 18, 1877, it stood ready for public inspection, and amid great festivity was formally opened.

A PEEP INSIDE.

At that time the original furniture, consisting of a table and two arm chairs, was loaned for the great occasion, but visitors now see only reproductions, as the prince, when he presented the house to the Mozart Society, reserved the furniture, which it had contained, for himself. The plain unplastered, board walls are hung with laurel wreaths and many elaborately embroidered ribbon streamers, which belonged to wreaths dedicated to Mozart by court theaters, con-



WHERE *The Magic Flute* WAS WRITTEN.

servatories, musical and choral organizations, the Vienna "Männergesangverein" being one, as well as by private individuals and various cities. The oil painting, "Mozart at the Spinnet," by the artist, Romako, of Rome, is here besides many oil paintings, portraits and silhouettes after original pictures of those, who were his contemporaries, patrons and friends, during his abode in Salzburg.

Likenesses of Michael Haydn, also connected with Salzburg musical history, Hagenauer, Abbot of St. Peter's, a great friend of Mozart's, Dr. Barisani, whose home was a rendezvous for local and foreign artists; Schikaneder, the theater director, who commissioned Mozart to write *The Magic Flute* and under whose direction it was brought out at the "Theatre auf der Wieden," and portraits of many other family friends hang here, also a photograph of the Zauberflöten Häuschen showing it on its original site in Vienna, the spot where *The Magic Flute* was written.

The little house and its contents are interesting in themselves, but the chief interest lies in the fact that they bring us more into touch with the creative genius with whose life they were connected. Fitting it is that this simple house and modest grounds with natural, wooden scenery and a far-reaching view should represent to us Mozart—Mozart, whose simple, happy, childlike soul, undaunted by the sorrows and troubles, which came to him in brimming measure, could look beyond and translate his vision to us into a spontaneous burst of unaffected song.

THE PUPIL WHO CANNOT CONCENTRATE.

BY MRS. S. T. HENDRICKSON.

PROBABLY most pupils have some intelligence, but they often forget to bring it with them to their music lessons. "They must bring me brains," said a well known teacher. "I cannot be expected to supply them."

The teacher has been compared to a great dynamo which acts with subtle power upon the pupil's life and thought, filling him with ambition, and stirring him to new achievement. But no electric dynamo can inflame an arc lamp when the switch is off, and no teacher can put inspiration into a pupil whose listless and indifferent attitude shows that his mind and his work are disconnected.

This inability to concentrate is one of the reasons why so few of the many, many students of piano ever attain even a respectable mediocrity. They do not even try to understand. The different symbols and characters on the music page are passed over in the most careless manner, notes are played incorrectly, expression marks ignored, and even the key signature at times unnoted.

One of the best remedies for a wandering mind is to ask the pupil to repeat what has just been told him by the teacher. Very seldom can such a pupil do this, for of course we do not need to ask the bright ones. A mind recalled from other thoughts can hardly be expected to answer correctly. I once spent a long time explaining how the scales were built to a pupil of the inattentive type. She had come to me from other teachers and considered herself quite advanced in music. I told her the scale is built, "two steps, half step, then three steps, half step," or else in tetrachords. After repeating the formula a number of times, I asked, "Tell me between what parts of the scale we find the half steps?" The answer came, "As near as I can tell, they come between five and six and ten and twelve." She had counted every key in the octave, black and white.

Schumann thus writes to Captain Fricken, author of the theme of his *études symphoniques*: "It is especially strange how ideas always come to me in canonic form; I always hear the after-occurring voice first, often in inversion or in distorted form."

This tendency of Schumann's to imitation constitutes at once one element of his matchless vigor and one element of his obscurity. He interweaves his themes so intricately between bass and treble that they have a great organic cohesion; but they necessarily require fine working to take effect. The *F* major, nocturne, *Nachstück*, *Warum* and *Traümerei*, are simple instances of this imitative trend.

WHAT I SHOULD KNOW ABOUT MY PIANO.

BY ALEXANDER SCHEINERT.

A PIANO is composed of over 7,000 different parts, or pieces, many of which are as delicately adjusted as the parts of a clock, therefore it should have the best of care to insure the best results.

A piano should not be placed near a hot stove, open grate, radiator, hot-air register, over a furnace or heater-pipes, or where the direct rays of the sun will strike it, as excessive heat is liable to blister the varnish or check the case, crack the sounding-board, and cause all the action parts to rattle.

The heat from steam or hot-water radiators is less favorable to the piano than that of hot-air furnaces, owing to the fact that it drives out all the moisture from the air; to overcome this, it is advisable to have a vessel or a pitcher with water standing near the piano. A few potted plants in the room also tend to supply moisture to the air.

A direct current of air, such as that through an open window, or between two doors, especially if one



MOZART'S ALPINE HOMETOWN.

The wonderful old city of Salzburg, where Mozart was born and where much of his work was done. On clear days the Alps may be seen towering above and the River Salzach flows through the medieval town like a rapid. There is no question that these enviable youthful surroundings had an effect upon his talent.

is an outside door and frequently open, should be avoided. Wherever possible, a piano should be placed against an inside wall, where the temperature will be even, as any great change in temperature, say 10 degrees or more, affects both the tone and the tuning.

Pianos have a clearer tone in dry weather, while on damp days the tone will be more or less muffled. An increase in temperature will raise the pitch, and *vice versa*, on account of the expansion and contraction of the wood and metal employed in the construction of the pianos.

If the weather is very damp, the varnished case of the piano may take on a bluish tint, the action becomes heavy and some of the keys stick, these unfavorable symptoms will disappear with dry weather. On damp or rainy days the windows near the piano should not be opened, as this causes the strings and metal parts to rust.

It is estimated, that there are about 150 pounds of tension on each and every string, or twelve to fifteen tons of tension on the piano, when it is drawn up to pitch. This constant strain on the plate and frame causes a settling of all the parts, which is the greatest the first year, thus necessitating more frequent tunings during that period.

Piano keys should be wiped dry after being used with damp hands, and frequently exposed to the light to keep from turning yellow.

The piano should be opened in the daytime, but closed at night and when the room is being dusted.

Moths are kept out with camphor placed inside the instrument.

If the case needs cleaning, it should be washed with water with a trifle of Ivory soap in it, to cut the greasy finger-marks, then wiped dry with a damp chamois. Oil should not be used on the piano, nor a harsh feather duster. The one gums on the surface, catching dust, the other scratches the polish finish.

MUSICAL HUMOR FROM THE GERMAN

[EDITOR'S NOTE.—The following have been translated expressly for THE ETUDE from a well-known German music booklet devoted to music and known as *Die Ulktrompe*.

THE French composer Dessauer had great difficulty in disposing of his first compositions. Finally he found a publisher who gave him an audience and accepted a set of songs. As a fee this publisher gave Dessauer a gold watch, which proved to be of cheap manufacture that it stopped every now and then. Later, the composer saw the publisher and said, "Is it that you gave me a watch that simply will not go?" "That's easily explained," said the publisher, "neither do the songs."

Celebrated Violin Virtuoso: At your next music lesson I shall be obliged to play a violin at least two hundred years old.

Mrs. Newly Rich: How unfortunate, perhaps, that I can place you where no one will notice it.

Napoleon III was a great admirer of Rossini. One day at the Paris Grand Opera, he had the talented composer come to the Royal box. Rossini explained that he

was on clothes that were not suitable for a distinction. "Nonsense," shouted the King, "such bagatelles amount to nothing among us sovereigns. Please be seated, my dear Maestro."

The tale is told of a German orchestra that decided to adopt the Parisian system. They found that they could not produce all the instruments at once, so they introduced the new instruments one at a time, and by the time the oboes came the violences were in fit condition for an assault as the orchestra was obliged to play two keys at once.

A German music critic was asked to give the main difference between two famous orchestral conductors. He thought for a moment and said, "One has his head in the score, and the other has his score in his head."

Paganini was once asked who he thought was the greatest living violinist. His reply was: "I'm ashamed to say, but the second greatest is Lipinski."

The elder Rothschild once introduced Ferdinand Hiller with, "He's a musician, but of course he's not obliged to be."

The violinist Ernst once played at the home of Baron Rothschild, who was notoriously stingy with his money.

in rewarding people with brains and talents. He arranged to pay Ernst what he considered an exorbitant fee, although the violinist had received generous rewards elsewhere. At the end of the concert said to Ernst, "Ah, my dear master, I have wished that I might be a virtuoso, if for only an hour so that I might give the world my God-given talent." Ernst replied, "And I have often wished that I might be a Rothschild for only an hour in order that I might reward people of talent as they deserve to be rewarded."

Franz Lachner was removed from his position as director of the Munich Orchestra to make way for Hans von Bülow. A year later Lachner conducted the orchestra on a special occasion and von Bülow, desiring to compliment him, said, "The orchestra played wonderfully." "Yes," replied Lachner, "I couldn't go back so very much in a single year."

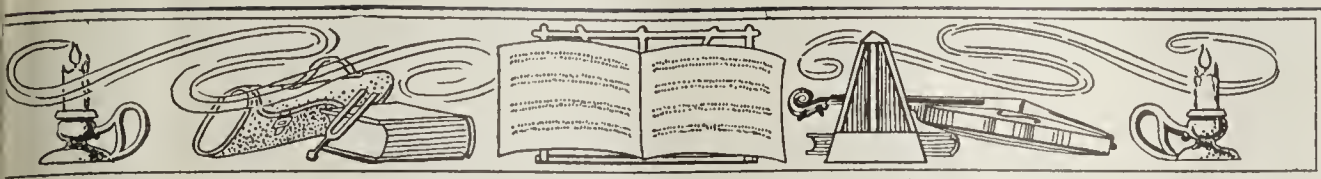
An inveterate autograph hunter once induced von Bülow to write in her album, much against the wishes of the erratic conductor. He wrote,

Bach, Beethoven, Brahms
Tout les autres sont crétins.—BÜLOW.
(All the others are fools.)

Moszkowski was later asked to write in the album and, spying von Bülow's inscription, wrote

Moscheles, Mendelssohn, Meyerbeer
Tout les autres sont chrétiens.—Moszkowski.
(All the others are Christians.)

Once the famous violinist David, who for years had aspired to compose a masterly violin concerto, finally wrote the newly published Mendelssohn concerto in *F* major. At the end Schumann came up to him and said, "My poor David, I, too, realize that that is the worst concerto you have been trying to compose for years."



ew Thoughts on the Physiology of Practice

By ALEXANDER HENNEMAN

ONCE it was believed that the repetition of a passage over and over again was all that was necessary to master any given keyboard difficulty. Even to-day we heard much too often, "Play this over twenty times."

Let us look into Nature's workshop and see how she goes about her work when we make music. A glimpse will suffice to give us many new ideas and show us the truth or falsity of our methods. Since we are musicians, we will confine ourselves to those members of the body that, broadly speaking, do the work of playing and those employed in singing.

BENEFICIAL PRACTICE.

Abuse of an organ is injurious. An organ that is overused atrophies. Fishes found in subterranean rivers have no eyes. There is no movement without friction; there is no friction without heat. This heat the muscle produces waste, and this waste is a poison that must be eliminated before the members again become normal. A muscle that is overtaxed is "run out" by the poison it generates. This poison brings on that feeling we call fatigue. The accumulated poisons that settle in it produce a feeling of pain, and rest becomes necessary if we expect to be able to use it further. Therefore, don't concentrate on a passage when the slightest feeling of fatigue is felt. An excess of poison has been generated, and Nature, by the feeling of fatigue, sounds the alarm: "Rest."

Variety is the spice of life," and Nature is nothing but one endless change. Recovery is gained not by rest, but by a change of activities. To cease practicing that particular passage would not mean to leave the instrument or cease vocal practice, but to take up some other figure of a different character; to change from singing high tones to low tones, from music to sustained work.

No easier climax on high A was ever written than the close of Wagner's *Preislied* in *The Meistersinger*, in which the voice remains for a long time between the notes C—G. It is this passage that makes the coming climax difficult. If the pitches came between this high sustained part it would be easy. We would have a change, and change means recovery.

It is thoughtless, therefore, to have any phrase sung more than once, at the most twice, on the same day. Transpose it by half tones to higher and lower pitches. That is Nature's way of doing things. Take as an example the growth of a tree.

The sun is the great life-giving power. It is the most important force for the tree. Yet, does the tree continually bathe the tree in sunlight? No! It sends the night; it sends the cloudy days; the winds arise from below, to alternate with rains that come from above; like zephyrs the wind gently flutters the leaves, and the hurricane, shaking it in its fury, most tears it out of the ground. But when the storm is passed, the ground is loosened and the tree has found room to breathe. The cooling water seeps into the spaces and gives the dry roots a drink. Any one of these persisted in means death; change and alteration spell life.

REPETITION FATIGUES.

When we do the same thing over and over again we are more quickly fatigued than when we change to other things; though the latter might be more difficult. The repetition of a movement means the same activity of the brain and nerve-cells and muscles. Since there cannot be any action without waste, these waste products accumulating in the centers weaken them. By altering the movement or changing to other activities these poisons are eliminated through circulation of the blood, by being burnt out in the

lungs, or thrown off through the pores of the skin, and in other ways gotten rid of.

Increased circulation is an absolute necessity for the brains, the nerves and muscles, and this is more quickly and more naturally gained by concentration than in any other way. We have a proof of the need of circulation when by undue pressure the limb "has fallen asleep." Though to all outward appearances the limb is normal, yet it is impossible for us to stand on it, and not until the necessary amount of blood has returned into it are we enabled to use it. In athletics Dr. Schreiber and Sandow have taught us that the quickest way to develop a muscle is to "put the mind in it." In other words, concentrate the attention on that muscle and thereby gain quick, permanent and healthful results. Dr. Anderson, the great coach, by his famous invention, the "muscle bed," has demonstrated this to the satisfaction of every one. This apparatus is finely adjusted and balanced. The subject lies down upon it and is told to imagine he is pulling a heavy weight with the hand. The instant this thought is taken up the arm sinks. By imagining that the leg is pushing aside some great weight, that leg upon which the mind is concentrated increases in weight and lowers the balance. In either case, neither hand nor foot has moved at all. So finely is this bed adjusted that when the subject solves some difficult mathematical problem the weight of the head is increased perceptibly, showing that the same law of increased circulation holds for the brain as it does for the limbs.

Evidently, Liszt was mistaken, as the newer science and later research so positively prove, when he suggested to practice five-finger exercises and scales while reading the paper. Concentration on even the simplest exercises will mean a surer and quicker mastery of more difficult ones, than endless practicing without thought.

The fingers and throat of themselves are incapable of any movement not willed by the mind. It is the mind, for the voice as well as the piano or violin or any other instrument, that makes the organs adopt certain positions and movements. They of themselves cannot move. In mechanics the electric motor is a good example. The dynamo in the power house is the brain, the wires leading to the motor underneath the street car are the nerves; the wheels, axles, levers, etc., are the muscles and joints. When the dynamo is in action it sends its electric message by the wires into the motor, and if this is powerful enough and in good condition it will do the work expected of it. Of itself the motor is inert; charged with the message from the power-house it responds to the call.

MENTAL MASTERY MUST EXIST BEFORE DIGITAL OR LARYNGIAL.

To ask of the hand to play a figure for which it is not large, supple or strong enough, or to expect the unreasonable of the voice is foolish, but if the figure is within their capabilities and the mind has fully grasped the subject they will produce the passage with ease. It therefore becomes necessary that the mind should know exactly what that passage is. It must grasp its construction, tonality, pitch, form, rhythm and fingering.

Let us take the motive:



on which Bach has founded the first of his two part inventions. If we play this figure twenty times in succession we shall note that after the third or fourth playing every successive repetition becomes

more and more disagreeable. Nobody can say that this motive is not interesting, variegated and, above all melodious, yet the reiteration is very trying, on not alone the neighbors, but also on the one practicing.

The playing of this motive twenty times would hardly exhaust the muscles, yet, a disagreeable feeling overcomes the listener. In this case the poisons are accumulating in the nerve- and brain-cells. These cells, if overtaxed and harassed by continued reiteration, like the muscles are charged in the same way with poisons, and call for rest and change. This we term "brain fog." It is easily overcome, without any loss of time for practice, in fact, with the greatest possible benefit for the player.

Instead of many repetitions on the same key, we play the motive as written, then, preserving the time, rhythm, fingering and tonality of C major, we play the figure beginning on D, then move to E, to F, and so on, for one or two octaves, and we have a practice of the most useful and helpful kind. Then the motive is inverted, and we do the same again. All new tonalities are carried through all their degrees in the same way. And if we practice thus:



that will not harm us at all! It will train thirds, those well-known, necessary and melodious little sprites in music, and at the same time form the hand nicely.

This method meets the capabilities of every student. Very clever ones, well advanced in harmony, can transpose in half tones or in any key called for. For the less talented, if a passage has too many accidentals or is too complex in its interval groupings, by playing just as written in all the octaves of the piano, a simple method of change and rest is gained that any pupil is able to do at once. This trains sight, and gives assurance and mastery over the keyboard—two very necessary adjuncts to successful piano playing.

The fingering, time and rhythm is the same; the effect on the mind is keener, and the pupil masters as he has never before mastered his tonalities. He becomes, in fact, a creator who is no more a slave to the printed notes, but an independent musical thinker. He gets an insight into the composer's workshop and sees how the latter uses his material. Memorizing is no more parrot work after this, but an intelligent procedure, and only the densest pupil will not notice after studying thus that he has already played the figure on all the degrees of every tonality, on which Bach uses the motive. It will be found at once how much more agreeable these figures sound when they are played thus, instead of twenty times on the same keys. It would lead me too far for this paper to go further into this system and show the endless variants of figures or explain the principles underlying all conventional musical figures, that lend themselves so nicely to this method of practice. We will go on with our physiology and take up the cortesian fringes in the ear, which determine the pitch. Since they are all attuned, each to a different vibration, if we change from the first degree to the second, or from the middle octave to the lower, we incite new vigorous nerve groups that have been at rest, and therefore have had time to eliminate any poisons. They will send the message to the brain in a much clearer and more definite manner than if we remain on the first degree and repeat the passage twenty times.

The singer can transpose the difficult passage by half tones up and down the entire range to gain the same salutary results. The violinist can carry a figure on one string in the same position over the four strings. The brain-cells that receive and formulate the picture on the first degree of the scale are rested when the brain-cells receive and formulate the same picture on the second degree. There are altogether different cells drawn into action in the middle octave than in the other octaves. The result is that the mental impression is always variegated and different, yet musically the same. Hence, by variety we have rest. At the same time the concept is always the same and the passage is learned, not alone with pleasure, but, owing to the mental activity necessary in transposing to other pitches, becomes much more intense, and naturally more definite.

HOW THE BRAIN STORES THE TREASURES.

The brain-cells are arranged like the apothecary's shelves, in groups, to accommodate the diverse impressions impinging on the brain. Nouns are in a different group than verbs; the linguist stores his French into other cells than he does his English or German. The Scherzo by Chopin is in a different place from the one by Beethoven. If by an accident or a disease a certain set of brain-cells has been injured, the acquirement that has been stored in that special group is lost.

This is what happens when men, though otherwise normal, forget their identity and on their own history are totally at a loss. Sometimes the groups of self-identity are hopelessly affected and the groups of some other personality become intensely vigorous. In that case the patient forgets entirely who he is and believes himself to be Napoleon or Homer. This derangement must not be confounded with the ailment of the tenor with the tight voice whom we have all come across, who without any mental derangement or violent blow on the head is convinced he is Jean de Reszke and Caruso rolled into one.

The spirit of play should be injected into all muscular and mental activity, if possible. Play is Nature's method of development. We see it in young animals and in children, in whom development is most rapid. Froebel has based his education for children on the play spirit.

In educating it is imperative to lend as much joy and pleasure to our work as we possibly can. We are not catering to a vicious trait in human nature by so doing, but following one of Nature's fundamental laws. Since repetitions are absolutely necessary, let us make them as much as possible with variety and with pauses.

By changing from one hand to the other we come in line with Mother Nature, who is so fond of rest. In the times of rest between two periods of action the poison which has accumulated in the tissues is carried off and they are rejuvenated for future efforts. When we feel a pain or are annoyed by the similarity of our music, and things seem to grow harder instead of easier, if we but listened to the call of the tissues we would hear them plainly cry out, "Give us a rest!"

SCHUMANN AND SMETANA.

So dire is the effect of too frequent repetition of sound even without movement on the part of the hearer that reason has been deranged by it. Schumann's mind was shattered by the continued hearing of the triad of C major. The same fate overtook Smetana, the composer of the "Bartered Bride," when an affection of the ear caused the sound of high E to be continually heard, bringing on insanity and premature death.

Nerve-cells are poisoned like muscles. We have seen above how the muscles are fatigued by the repetition of the same movement. By observing these rules and following the dictates of our sense of feeling we draw new muscles into activity; rested nerves are in form for new impulses and brain-cells are free from "cob-webs." We get changes in the position of the throat and hand and every alteration brings different arteries and veins into greater or lesser activity; the ear hears the same thing in new pitch groupings; the mental concept changes with every degree, and octave, and key; the pitch is continually altered—and—poor father, tired from the day's work and wearied with Johnny's twenty times five-finger exercises, no more as formerly calls from the other room: "Please stop that practicing! It drives me to distraction!" To which repetition-worn Johnny cheerfully chirps, "Amen!"

The road to the musical Parnassus is not along the path of least resistance. Nothing but steady, persistent grind along a prescribed course will produce a really all-around musician. When Carl Maria von Weber was a boy he showed so little aptitude for music that his brother once said to him: "Carl, you may become anything else you like, but a musician you will never be." His music lessons in early youth were irregular and not thorough and the music latent in him had no chance to develop. At last, however, he was fortunate and an efficient teacher named Heuschkel. Carl hated the dry round of studies at first, but eventually he made such progress that everybody was astonished.

THE RIGHT AND THE WRONG OF MEMORIZING.

BY HERBERT J. WRIGHTSON.

"I CANNOT memorize my pieces." The teacher very often hears this statement from the new pupil he is questioning as to work done. Sometimes it is varied by, "I do not play from memory; my former teacher did not require it of me." Both ways it means the same thing, namely, that the student has been practically *playing in her sleep*. The second way of putting it also indicates that her former teacher did not wake her up.

THE WRONG KIND OF MEMORIZING.

It is a well-known fact that some players who are quite highly thought of in the circles in which they move would have to start a piece over again if some slip were made, and the mechanical flow of the piece were interrupted. Such playing as this surely cannot be very intelligent, and what is more to the point at the present, it does not represent good memorizing. The same persons who said they could not play any music from memory would doubtless find it an easy task to commit to memory the following couplet:

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea;

Why? *Because these lines convey distinct ideas to the mind, and music generally does not.*

Let us assume that some person, understanding English, were to read the foregoing lines from Gray's "Elegy," and either from ignorance of the meanings of some of the words, or from absent-mindedness and indifference, did not receive any distinct idea from them. He would have difficulty in remembering those words. After recalling perhaps two or three of them, there would come a blank in the mind. "The curfew—er"—what? Why, nothing. The curfew never did anything in his mind, and consequently the next word means nothing.

MEMORIZING IDEAS.

The same lines, read by a thoughtful person, with a view to remembering them, would take on a very different aspect. Each phrase, each word, calls up a living idea in his mind. This line, "The curfew tolls the knell of parting day" is no longer a string of words; it is the simple expression of an idea. The idea lives in the reader's mind apart from the words. The day is dying; it is twilight. It is still, and he can see the darkening landscape in his imagination. Then from some distant spot he hears a bell. It is the curfew bell. It means that another day is over. It does not ring cheerily. It tolls. It is very solemn. It is a knell, for the day that was so bright is dying. The poet says "parting day"—meaning "departing" of course. The mere fact of noticing this unusual expression fixes it in the mind, for has it not now an idea connected with it? "Not departing—parting." It would be really difficult to forget that line after all this thinking about it. Hence, *thinking about it*, is the thing!

"HOW TO GO ABOUT IT."

In taking a piece of music, the student says, "what shall I think?" Well, that certainly is the first question; but the fact remains, something must be thought, and thought all the time, otherwise there is no true memorizing. The key may be thought of, the way the time is divided up, the kind of chords if you understand harmony (and you ought to), the pattern they make on the keyboard if you don't. In fact it may be stated here that the memorizing of keys on the keyboard is better than that of notes on the printed page, although some advocate this "visual memorizing." By the former method the will acts with absolute directness in striking a key or combination of keys; but by the latter, even when the notes are remembered, there is the added process to be gone through of mentally reading them. For instance in a chord such as B-sharp, D-double-sharp, F-double-sharp is it not much simpler to think of the keys than the printed notes?

The association of the sound with the movement on the keys should always be noticed. Some students would not know whether to go up or down for the next note, even if they remembered the tune. Such a condition of things should never be allowed to continue. Each time any idea obtained from observation of the subject in hand is rethought, the more certain and permanent will that idea be, so that reproduction of it on the instrument will be easy and natural, aside from technical limitations.

It is a good plan to think of what you are going to play next before you play it, even in reading music.

By following this simple rule you will play the note or chord in a very different manner. The idea first and the action afterwards. Of course the idea may be complex and the action the same, otherwise rapid playing would be impossible. The mind is wonderfully developed by use, but the ideas must all be clear and distinct there, before they can be reproduced with any certainty. All the great players are great because their minds are thoroughly engrossed in their work. In fact the fewer the repetitions of a piece necessary to learn a passage, the better. Repetitions *after* is known are required to produce spontaneous and facile performance. The training in this case is rather that of the brain than of the fingers. We have learned to think rapidly of what we already know.

Memorizing, then, is in getting ideas from the work in hand; and if it has been said that facts are stubborn things, we may also say that ideas are stubborn things, and very durable. Playing from memory should be in fact just this—playing from *memory*, not from habit. What do you know about the piece? If nothing then that is all you should play.

LEADING THE BLIND.

BY FREDERICK W. BURRY.

An eminent virtuoso has recently advised the aspirant to musical honors to "choose a good teacher, and then follow him blindly." This would at first seem like the soundest advice, and doubtless it is, if taken with due limitation and proper reserve. First, the "good teacher." What shall be the gauge of excellence? At then one may be very proper with some phases of teaching, while lacking in others. So the admonition to "blind" appears rather sweeping—at least from the standpoint of the humble pupil.

At the same time, a large measure of obedience is required if the student would advance in his work. Obedience that does not call so much for intellectual darkness, but more for affection and whole-souled allegiance.

For education is really a matter of unfoldment, as the word implies. The teacher is a drawing power; and for the best results there must be coöperation.

It is clear that the reason experience is valuable to a teacher is because he has actually learned from his pupils. One who merely wants pupils to remain blind and receptive is not likely to be a good teacher. And perhaps that is why so few virtuosi make good teachers. They are specialists; they have "finished" arrived.

And it is all right to be so. For while growth is one of nature's foundations, there must be standards and periods, a settled plan, if anything is to be done. We can forgive the weak points clearly distinguished in men of genius, remembering that every convex demands a concave on the other side. The complete and perfect man is not yet born—least of all in the kingdom of artists.

It is quite possible that for those who want to be blind, who merely want to imitate—the average copying tutor is well enough.

But there are others who want more than this. They want a teacher who will be a friend, who will place himself on a level with his pupil, and, remembering he was once quite ignorant himself, assist the evolution of latent seed germs of talent or genius, as the case may be.

Teaching is something more than the imparting of pictures of symbols. Tones are more than notes, and harmony more than the skeleton structure of chords. Music is something above and beyond ticks and counts. The sound we call "C" is not simply a number, a vibration—this is but the way the musical message is declared to sense.

Too much versatility is not good for a teacher. Balance must be struck if there is anything to be done. Perfection is a relative term; one can have too much of it, or grow too quickly. Satiation kills as well as starvation. So we must in a measure compromise.

Let us seek the golden mean of vision, that is, not blinded, either with too much dazzling brilliancy or with the dense darkness. Let us see what we can to-day do; we shall see more to-morrow.

MOMENTARY success, however favorable, should not be prized as highly as the permanent impression which every true artist should unrelentingly work for. A. W. Ambros.

His Majesty's Violins

A Tale of the Court of Louis XIV.

By J. F. ROCKSTRAW

[The first part of this interesting musical romance was published in the Mid-Summer Holiday Issue of THE ETUDE (August). It deals with the famous twenty-four violins of Louis XIV, a body of musicians which really existed, and in which several noted musicians of the times were connected. The leader, Andrew Paliser, has brought up Isabelle since the latter's childhood. He has protected her from the corrupt French court by keeping her hidden for most of the time. Her presence in the home of Andrew Paliser has been discovered by the Duc de Richelieu, who has informed the king. The old musician is at his wit's ends to devise a plan whereby his child may escape from the grounds at Versailles. This story originally appeared in The Strand Musical Magazine some years ago, and is reprinted here by special request. The author was one of the best known English musical writers.]

IN THE GARDEN OF VERSAILLES.

"By eleven o'clock she can leave with perfect safety," said Jacques Pelleton. "Often an odd 'Violin' can walk out of the palace gates without question at that hour. And the sentries know our costume at a glance. They will never look at her to see if they recognize her. The thing will do perfectly."

It was he who had suggested a sister of his, who lived some six miles from Versailles, to whom Isabelle was to carry a note written by him. This lady would wear the girl female apparel instead of the masquerading garb she was now attired in. Isabelle might remain Jacques Pelleton's sister's, if she got there without notice, till such time as her father could, without suspicion, go and see her and make further arrangements for her ultimate abode.

The night passed in great anxiety with Isabelle and her father. Neither slept, and in the morning the girl was up early and dressed in her violinist's suit, dreadfully nervous, but quite determined. The "Violins" themselves soon trooped round to the stage so as to conceal her among them again, if necessary, and prevent the risk of discovery at the moment.

The time wore on. It was now eleven o'clock—the hour judged best for making the attempt. There was a long avenue to go down after leaving Andrew's stage. At the bottom, to reach the palace gates, he turned to the left, keeping close beside a long plantation of laurels and laburnums. At the end of this there was a grassy lawn to the right, and the palace gates lay straight before the wayfarer.

After fervent adieux from the "Twenty-four Violins," and the tearful embraces of her old father, Isabelle left the cottage, and walking timorously, but with a masculine gait as possible, passed completely down the avenue in safety and without interruption. All this was seen from the topmost window in the cottage, which commanded an uninterrupted view of the avenue, and at which, if anyone outside had only known, twenty-four pairs of eyes watched the retreating form of the fair Isabelle. At last she turned the corner and disappeared.

They all grew very anxious as the minutes passed on, not speaking to one another except in monosyllables. At last, after some little time, Andrew remarked: "He will now have got to the palace gates. Please God she passes them safely!"

It was at this moment that Isabelle, having turned down the avenue, was passing along the plantation of laurels and laburnums, but going slowly for the sake of security, had not reached the gates, as her father imagined, though she was near the end of the plantation. A large beech tree stood at the end of the plantation just before the latter made the turn to the right; and in front of the tree ran another lawn which seemed to dip into the plantation of laburnums.

Isabelle had only to pass this and she would be free for in a few strides further the palace gates would be visible.

She came near the opening, heard the sound of voices, paused a moment. She fancied they were behind her. She walked on, and, turning the corner at the opening, found the king, the Duc de Richelieu, and a crowd of court ladies and gentlemen sitting at tables under the tree, and regaling themselves with collation.

She stood actually in the midst of them. They looked at the involuntary intruder for a second with some surprise, and the king seeing her called out:

"Excellent, my lords and ladies. We were lamenting the absence of music a moment ago, during our repast

and here, most providentially, it is supplied by one of my 'Twenty-four Violins.' Come hither, fellow," said his Majesty. "Take thy instrument and play us the minuet which so delighted us last night."

Scarcely knowing what she was doing, trembling in every limb, and in a sort of stupor, Isabelle mechanically swung her leathern satchel containing the violin round beneath her arm, as she had done the very evening before at the concert, and took the violin



"YOUR MAJESTY, THIS IS THE TWENTY-FIFTH VIOLIN."

from its case. She placed it on her shoulder, and distractedly grasped the bow in the vain hope that some kind interposition of Providence might enable her to play. But as she had never played a note in her life, the effect was most disastrous. The moment she laid her bow on the strings the instrument uttered the usual screech which it does in the hands of beginners. And after a few strokes of helpless imbecility, Isabelle found her notes drowned in the uproarious merriment of the court. Lords and ladies, the king himself, were all tumultuously laughing. For awhile the merriment covered her confusion.

But at last, when the mirth had somewhat spent itself, the king knitting his brows, said:

"This joke, excellent though it be, passes a joke, however, when you reflect, my lords and ladies, that I have to pay for it. Here is an idle, good-for-nothing fellow, wearing the uniform of my 'Twenty-four Violins,' taking the pay, and yet unable to play a note of music. This must be seen into. Bring the conductor, Palliser, here at once," he added, turning to one of his equerries, "and we will inquire into the matter. In the meantime, good friend," he continued, laughing, "you can go on with your concert."

Poor Isabelle was about to saw the air once more, though she determined within herself that she would rather draw the back of her bow over the strings than elicit such notes as she had been doing, when the Duc de Richelieu skipped up to her right hand, and gallantly offering to take the violin from her, begged the bow next, and turning to the company, exclaimed:

"Will your Majesty allow me to create a reputation for myself in music by demonstrating that I can play the fiddle better than one of your 'Twenty-four Violins?'"

So saying he put the instrument to his shoulder, and sweeping the bow across the strings was about to draw it back the other way again, when the tip of the bow struck against Isabelle's powdered wig, knocking it, along with her velvet hat, off her head. The wig fell to the ground, and a shower of golden hair followed after it, wrapping the girl in a nimbus of gold from head to foot.

"Your Majesty," said the Duc de Richelieu, bowing from one to the other with mock politeness, "'The Twenty-fifth Violin!'"

The surprise of the king was mingled with indignation at this unexpected spectacle. He was angry that he should have been thus imposed upon and made ridiculous, moreover, before the whole court. Already he saw the ladies tittering around him. It was at this moment that Andrew Palliser, who had been brought by the equerry appeared on the scene, and, seeing how matters stood, fell on his knees before the monarch and attempted to speak.

But Louis would not hear him. He broke up the party in high dudgeon, ordered the girl to be taken under custody to the palace, and the old man to be confined in the guardhouse.

"I will enquire into this matter," he said to the Duc de Richelieu, "and afterwards we will discuss the question as to the disposing of the lady."

It was evening before the old man was brought before the king for examination. There was no concert that evening. He and Isabelle, conducted by guards from different quarters of the palace, found themselves face to face with one another in the presence of the king and the Duc de Richelieu, who, strange to say, had selected the music pavilion of the palace for the purpose of the interrogatory.

When the guards had departed, leaving them alone, the king, looking frowningly on Andrew, said:

"I was going to have chided you for allowing novices to enter into the number of the 'Violins,' but this is something worse—a woman one of them. What mystery is this? Which of you can unravel it best? Let that one speak first."

"Sire," said the old man, "let me have your private ear; let my daughter be removed for a few minutes' space, and I will sufficiently inform you of much that I would fain never have spoken, but of which now I am constrained to speak."

On Isabelle being led into an adjoining apartment, Andrew continued:

"You remember, sire, the Comtesse de Roche——"

"What of her?" cried the king, starting and turning pale.

"When she left your court, my liege, with her infant daughter——"

"Her daughter?—my daughter, man, as well as hers," cried the king.

"Your daughter, sire, and her daughter, it is true. She was so distracted and confounded at the impieties of the court—— Have I your permission to speak, my liege?"

At a sign from the king he proceeded.

"She resolved never to set face in its atmosphere again, and never to let her kith and kin do so either. Though her daughter was in truth a king's daughter, she determined that she should never know her parentage. She came to Brittany, and entrusted her little child, in her last illness, to my wife, who had been her own nurse in her early years, and who, like me, was an old retainer of her fallen family in its better days. In her illness, nay, on her deathbed, she gave us the injunctions which I have stated, and made us swear that we would never betray the trust she reposed in us; that we would rather bring up the child as our own than divulge to it the secret of its parentage. We carried out her wishes. My wife after awhile died. I was a musician. Chance willed it that I should be appointed to your 'Twenty-four Violins,' and ultimately made their conductor. When I came here I brought Isabelle de Roche with me: not my daughter, my liege, but yours."

The king was thunderstruck at the intelligence

"The remainder of the adventure of this morning," continued Andrew, "the lady can reveal herself."

Isabelle was brought into the room. Her conversation, her reminiscences, but confirmed the statement of her foster-father.

"Here, Duc de Richelieu," said the king at last. "Let the 'Twenty-four Violins' be summoned to the pavilion at once, let the candles be lighted in their thousands, let the audience assemble, let Andrew Palliser wield the bow, and out of the 'Twenty-four Violins' my newly-found daughter shall select the one to whom her heart is already pledged, for that there is a preference she has already informed me. Although his rank does not by any means equal hers, yet he shall be ennobled by his marriage to the same grade as herself. I commend you, Andrew, for your conduct all through. I commend the 'Violins' for their prudence and thorough integrity and honor throughout the transaction, and after the concert is over this evening, I shall do myself the pleasure of proposing a toast at the supper that follows. It will be 'Isabelle de Roche and the Twenty-four Violins!'"

PRACTICE BY PROGRAM.

BY FANNIE EDGAR THOMAS.

No one who has not tried it can imagine either the delight or the benefit which comes through studying a music lesson by program. By this is meant giving so many minutes of the hour to each particular feature of the lesson instead of going through the work in no particular order. Those who know most about study of any subject, know positively that regularity is one of the most potent means of obtaining results. The piano student has many things to take into consideration in the practice hour. Besides the new piece to be learned it is essential that other work be kept up. There are scale exercises and etudes, old pieces to be remembered, sight-reading to be practiced, and memorizing. Of these, that which appeals most strongly is the new piece, scales and exercises appealing least. If no plan of study is followed the natural tendency is to devote the greater part of the time to the new piece, and to go over the scales and exercises just "for form's sake," or even leaving them undone altogether. Yet, if a regular program is followed wonderful results can be obtained in a very short time.

Musical loss is not the only harm suffered from desultory practice. The mind itself suffers, becoming weak, slovenly and incapable of strong, clean work. Moreover, that precious vital energy known as "interest" or "enthusiasm" is lost. It is as if the springs were taken from the carriage, the rollers from the skates, or the wings from the aeroplane. By following a definite plan of study this loss of interest can be eliminated. A strong and vital enthusiasm can be created and maintained even in the least interesting subject. The "study program" is one of the best little engines that a student ever engaged to do his work, and carry his train to success.

In all work it is best to face first that for which one has little inclination. Commence, therefore, with the exercises, giving them, say, ten minutes. If ten minutes is the amount of time decided upon, let ten minutes work be done—neither more nor less. This keeping exactly to the time allotted is one of the most valuable features of the study program. Next comes, say, sight-reading for ten minutes. After that comes the new piece, and to this should be allotted the most time and the most careful effort—say twenty minutes. After the new piece give ten minutes to music already learned at previous lessons. In playing music of this kind it is well to select one piece with which one is already familiar, and to play it, or some portion of it, with careful attention in varying speeds, with or without expression, working mainly to maintain accuracy. The usual weakness in this recapitulation work is to play over the pieces in a careless fashion, as if a piece once learned ceases to be of any value once it becomes familiar from frequent practice. After the time allotted to revising old music the mind is in good trim for memorizing. This is one of the most interesting periods of the practice hour if the right methods of memorizing are followed. Leave the piano no the second the hour is up, no matter how much you may wish to continue, for upon the enthusiasm left over at one practice period depends the success of the next.

THE SECRET OF SYMPATHETIC ACCOMPANYING.

BY C. HILTON-TURVEY.

"Yes, Miss Blank is a fine pianist, but she spoiled my vocal solo." How often we hear this remark!

Now, how is it possible for a really good pianist to spoil the simple accompaniment to a vocal or instrumental solo?

She can spoil it in three ways: 1st. By playing too loudly or too softly; 2nd. By not keeping in time with the soloist; 3rd. By using the same touch for accompaniments that she uses for piano solos.

Let us look into each of these three faults and their correction. First, as to playing too loudly or too softly. Before sitting down to play an accompaniment to a song, for example, look carefully through the music. If it be a lullaby, you will probably have to soften the tone, using both pedals; if a love song of the passionate type, it will be likely to need a mezzo-forte or medium tone, with occasional touches of loud or soft in artistic alternation; if it is a dramatic song, you will need to command a strong, forceful, brilliant tone. But in all these songs there may be obvious exceptions. The lullaby may have for contrast a few loud bars, written midway in the song; or the passionate love song may condescend to a shyly whispered passage to emphasize the stronger mood of the beginning and end; or the dramatic aria may resort to the common device of orators, and enforce a shuddering climax by a sudden pianissimo.

The accompanist must be on the lookout for all these, in the preliminary survey—for the obvious character of the song, and for the unexpected points in the working out of that character. Two other things govern the loudness or softness of tone in accompanying: The whim of the singer, and the calibre of the voice. The artistic singer may choose to interpret the song in a different way—not following altogether the markings in the written music. The accompanist must be ready, therefore, to augment or to decrease the volume of tone in an instant. Or perhaps the singer has an indifferent voice, so that with the best of artistic intentions, her pianissimos are not so very soft, and her fortes not so very loud. Take care, then, lest you undersupport her with too delicate a tone in the first instance, or drown the poor lady out with the magnificence of your own forte, in the latter case.

The second fault is a common one—that of playing in exact time, and not humoring the singer. It reminds me of a little boy I knew, who was learning a piano duet with his big sister. It went fairly well till the end, where there were four chords, with three beats rest after each chord. The little boy banged out his four chords at full speed in one bar. Then, sliding off his stool, he faced the roomful in triumph. "There!" he boasted cheerfully, "I got through before she did!"

CULTIVATING "EN RAPPORT."

If you have any such intention in accompanying a singer—take *Punch's* advice and "*Don't*." Never strike a chord before the singer reaches it. Get your fingers on it exactly in time, but wait till the singer is ready to attack her note before you press it into sound. Watch her breaths. Be ready to hurry a phrase if she runs short. There is a *rapport* that grows between accompanist and singer, or instrumentalist, especially if they work much together—a certain electrical sense of awareness that tells the accompanist what the soloist is going to do; whether she will hurry this phrase, slow up on the next, linger on this note, or slide quickly over that. This sense is native in some people—born accompanists!—but it may be cultivated. Keep at it till it comes.

Now for the last point, which I have never seen noticed in any article on the subject—the different touch required for accompanying. The piano is a percussion instrument. The sounds made by the tiny felt covered hammers on the wires are not of long duration. The voice, on the contrary, is a wind instrument. Its tones are prolonged. In orchestral accompaniment, the strings and the wind sustain the harmony as long as the voice sustains the melody. The result is a tonal balance that is sadly lacking in the piano accompaniment as a rule. If the pianist uses the same quality of tone and touch that she uses for her own piano solos, the effect will be "dry" and matter of fact—the melody will overbalance the harmony. In accompanying a voice, or any other instrument of sustained tone, the full prolonging power of the piano should be used, particularly in a large room or hall—unless, of course,

a staccato effect is obviously demanded. This implies skilful pedalling not to blur the harmony. In such passages, whether played in unison with the singer, as little counter-melodies (those exquisite tonal embroideries that make a composition interesting)—the pianist should use a singing-tone—legato or supple legato.



Suppose, for instance, you had this chord in accompaniment, and the singer had a long note fill the whole bar. Don't be too literal—don't make the chord an exact quarter, and leave the unfortunate warbler high and dry for the remainder of the bar. If the singer's note is a soft one, use both pedals judiciously, pressing neither one down to its limit. If the note is a dramatic one, play the chord forcefully and let go of it in strict time, keeping the sustain (or loud) pedal all the way down till the singer goes off the note; your only care being that the pedal chord does not sound after the singer's note has disappeared. This process serves two purposes. It keeps the harmony to keep pace with the melody—making artistic tonal balance; and the sympathetic vibration of the piano help out the carrying power of the voice and materially assist the singer to keep the pitch. I have frequently heard a singer slip off the key simply because the accompaniment was too "dry"—not sustained. Of course, cases may occur which demand a single chord in the measure to be played staccato, these are somewhat exceptional.

These, in short, are a few of the "trifles" which "make perfection" in accompanying—that "perfecting" which, as Michael Angelo says, "is no trifle."

"BREAD AND BUTTER" PUPILS.

BY T. S. GREENWOOD.

How often we hear a teacher say, "I just hate to teach. I positively despise it, and, of all my pupils I have only one who shows real talent; the others—well, they are bright enough in other things, but they have no musical talent, and it is a bore to have to listen to them." Teachers of this type are often of the kind who feel that they themselves are too gifted to teach, and that they ought to be "given an opportunity" to make a living out of music without the bother of working. They have polished one little spot upon one side of their nature, and have become self-hypnotized by the seeming brilliance of this little spot that they imagine this spot to be the light of the world.

Very few teachers can afford to select and reject pupils according to their own personal likes and dislikes. Occasionally a parent will bring a child to a teacher and say, "I wish Jennie to be thoroughly taught, as I wish to make her a real musician." At the same time, perhaps, her next-door neighbor brings Nellie and John with instructions that they be taught enough to amuse themselves and their friends. Naturally the teacher prefers Jennie as a pupil. Jennie has ideals to work towards. Her work will be carried on in a home environment of sympathy and encouragement.

Nellie and John, however, have no ideals. They are studying music only as an incident in a plan of general culture. We must not complain if they show comparatively little interest. After all, the greatest of all ideals is to be an all-round intelligent man or woman. We all desire to be able to enjoy and understand many subjects; to be so enlightened that we are not burdened in filling any position that is open to us in life. Our best efforts as teachers will surely go out to Jennie, but we must not despise the task of teaching Nellie and John. We must gain their confidence, win their interest and esteem, just as if they were destined to be professional musicians. We must not regard them merely as "bread and butter" pupils.

Brahms could give a sharp answer when occasionally prompted, e.g.:

Some one said to him, "Master, is it not singular that your finale in the C minor symphony is so suggestive of Beethoven's ninth symphony?"

"Not half so singular," growled Brahms, "as the fact that every ass should discover it!"

A Flying Visit to an Old Music Centre

Via the Polyphonia Limited

By LOUIS C. ELSON

IN THE ETUDE of last month (Mid-Summer Holiday), Mr. Elson told of his wonderful journey in the marvellous air-ship *Polyphonia Limited* to the Vienna of the 18th century, how he met Beethoven and interviewed him especially for THE ETUDE. In this section of the series Elson gives an accurate report of just what happened when he met Wolfgang Amadeus Mozart, who had not been dead for one hundred years. Mr. Elson's interesting "flying backward" interviews will be concluded in another

VIENNA had not changed and I found my way by ringing to the cathedral again. I began my inquiries for Mr. Mozart at once, but it was some time before I found a music-shop where they knew him and gave me an address. It was in one of the tall dwelling houses which abounded in the city, and I had to climb a good many flights of stairs before I came to his door. I knocked gently and then waited. Then I knocked a little louder. Then I opened the door and entered. To my amazement I found a young couple waltzing around the room, the male dancer at the same time whistling a melody. They stopped at once and Mozart, for that was he, stammered out an apology for not opening the door. But I soon perceived the cause of the dance. It was very cold and there was no fire in the room; they were dancing to keep warm.

Mozart was rather small in size, and thin; quick in movement and almost never in repose. In some respects the very opposite of the muscular, heavily-built and majestic Beethoven whom I had just left. I heard my proposal for lessons with geniality and once consented to help me—"Providing that you have talent. I do not believe in wasting my time on one who is not up to a good level in Art. And my prices are high. I must charge you six ducats for twelve lessons." (This was a little over one dollar a lesson.) I accepted the terms and arranged to come to him a few days later. He blushed a little as I asked me to pay half of the fee in advance. This he cheerfully did and then left him.

A "CHILD OF VIENNA."

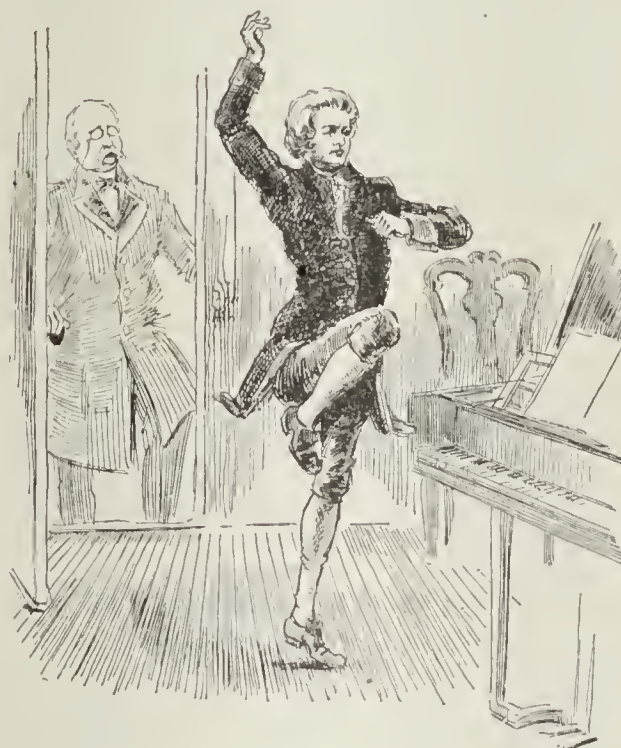
My impression was that he was a true "Wienerkind"—a child of Vienna—full of vivacity, good nature and capacity for enjoying things. He would have been considered handsome but for the shape of his nose, which was long and prominent. His wife I scarcely noticed at all as she withdrew when I began to speak of lessons. There must have been other fees besides my six ducats which came in soon, for two days later I saw Mozart out riding on horseback. He spoke to me in his bright but nervous way, and told me the doctor had ordered him to try horseback-riding for exercise. His wife, he told me, had gone off to Baden to take the bathing cure and he was alone. I called on him that evening, hoping that he would begin the lessons, but he suggested a game of billiards instead. In this game he seemed very expert, and he was in the best of humor while we were playing it. He told me he thought out more compositions when he played billiards than at any other time. He insisted on my drinking a couple of glasses of punch. On our way back to his house he asked me if I would object to paying the other three ducats in advance.

I soon found out that this was his defect. He was in poverty, but he could not hold money when he got it. I found that he borrowed from many friends—and sometimes paid them back. When we went to his room I heard a Babel of musical sounds. "There is a violinist up stairs," he cried, merrily, "there is a violinist up stairs and another in the room below. Next door there is a singing-teacher who is all the time giving lessons—a fellow! Across the passage there is an obœ-

player who practices much. That ought to be very good for a composer like myself. I can get a great many musical ideas!"

SPINET SMASHERS.

When the lessons began I found him utterly mystified by some of my works. A piano fantasia struck him with wonder. "The Devil!" he exclaimed, "you must be paid by the spinet-makers. That would smash my instrument in two minutes." I found him utterly repelled by my impressionist moods. "Melody is the essence of Music. I told that to another English [he evidently thought me an Englishman]—Michael Kelly—not so long ago. He was a good tenor, by the way, but I hear that he has since then given up music and composition and gone into the sale of wines. They now speak of him as 'composer of wines and importer



"MOZART WAS DANCING TO KEEP WARM."

of music,' which is not so bad," and he laughed heartily at the joke.

When it came to the scores he could not understand them for a time. "This passage is forced," he cried, "where, for once, you try to write clearly you have successive consonances; to go from one consonance to another in parallel motion is almost as bad as your going from dissonance to dissonance. It is like bad poets when they write nonsense merely for the sake of a rhyme. Your lack of clear tonality is frightful. If you had tasted the rod a little when you first studied you would do better now. Some composers succeed fairly well with the idea of others, having none of their own. Others, who have ideas of their own, do not know what to do with them. That is your case just now, when you flounder around in all the known and unknown keys. You use the trombones far too much. Used just a little they are splendidly menacing. Look at the Grave scene in my *Don Giovanni*, for an example. If I ever write a *Requiem* I should use them there in a similar fashion.

"What an awful mix-up there is at this passage you call *Descending Night*! I got a better effect of approaching gloom with clarinets alone, in the additions I made to 'The People that Walked in Darkness,' in Handel's *Messiah*. How much nobler clarinets are than flutes. I must confess that I do not like the

flute. I never cared for its tootlings. I wrote a concerto for it, with harp, once, but that was for money—and I didn't get the money, either, at least not what I expected. I see that you use passages for trumpets that are utterly impossible. I do not care for the trumpet, either. I changed the trumpet passages in *The Messiah* and gave them to clarinets. When I was young I used to be in mortal terror of a trumpet, and I think that I have not outgrown it."

MOZART, THE BELOVED.

Good, lovable, mercurial Mozart. I could not explain to him that the trumpets had changed altogether since the time when he wrote so simply for them and when he spoiled the Handelian passages. I saw that anything modern was a totally unknown tongue to him, yet I felt that no modern of them all could give such a flow of melody as he did. He was called away to Prague to direct one of his operas after he had given me a couple of lessons. He borrowed a couple of extra ducats from me before he left. He told me that he had sold his horse (he didn't seem to know where the money had fled to), and that thenceforth he was going to take his exercise in playing billiards only. In all my conversations with him he seemed to be utterly without dislike of anybody, utterly free from the envy which is the bane of so many musicians. Yet I must make two exceptions. He fairly loathed Hieronymus, the Archbishop of Salzburg, and Count Arco, the Archbishop's steward. Both had treated him infamously, the latter having gone so far as to kick him. This, to a man as sensitive as Mozart, a man who often spoke of his "honor" and, except in pecuniary transactions, held it sacred, was something worse than death. He could not avenge himself, since both of these enemies were too far above him in caste. His face always grew pale when he spoke of them. But I wish to contradict the tales of utter want and wretchedness with which some of the modern biographers garnish Mozart's life. He was evidently improvident. So was his wife. Neither of them appreciated the value of money; neither of them had the business sense. But, in spite of the fact that he was unable to get some firewood on credit, when I first met him dancing in a cold room, there were plenty of friends who lent money in the times of hardest pinch, there were plenty of houses open to him as guest, and, if the wolf was at the door sometimes, at least he never got over the threshold.

I did not wait for Mozart's return from Prague. I had found that with my Time Monoplane the whole world and all ages lay open to me. I therefore took an experimental journey upon it, to test its full capacity. This time I did not set the dial at all, therefore the machine would not check at a hundred, or a thousand years. I set it backward again, and awaited results. When the moving hands of the dial showed me that we had gone some 200,000 years backwards I stopped the machinery and took a look at Mother Earth in her younger days.

THE KILLING OF THE MASTODON.

I found myself sitting upon the slope of a hill. Fortunate it was that I was not in the valley at its foot, for there stood a beast that inspired me with more terror than I can ever depict on all the deep woodwind and brasses combined. It was like an elephant, but much larger. Its tusks were enormous and very much curved. Its hide was covered with a reddish-brown hair that added to its portentous appearance. It was a mastodon. I had not looked at it long when it seemed to sink into the ground. Some forester had made a pit as a trap, covered with branches, and had caught the fierce beast. The author of the mischief soon appeared. Low-browed, with a very narrow forehead, tremendous round eyes, long arms that reached almost to the ground, he seemed almost as terrifying as the mastodon itself. I spare the reader the account of the killing of the animal with spears tipped with sharp flints. But when the mastodon was despatched, the man (for it was a man) opened his single garment of some kind of animal hide (I saw then that he was as hairy as a dog), and took out a flute! It was not exactly a Boehm instrument. It was a reindeer's horn, which he had hollowed out and into which he had bored three finger-holes and a blow-hole. He sat himself down to have a little musical recreation after his exertion. He blew three notes which were about like "C, B, A," over and over again, a downward minor third. He seemed to enjoy himself thoroughly. It was a musical recital of considerable length but of some sameness. He did

not seem to think of reversing the order and playing "A, B, C," or of changing it and giving "B, A, C," or of making any other combination. These changes would have been altogether too advanced for his school of composition and the effort might have led to brain-*lag*. I soon perceived that there was nothing to study here, and therefore, after making a few notes for my forthcoming tone-poem—*The Killing of the Mastodon*—I set the time-dial forward 200,000 years and started the wheels again.

SEEING NOTES QUICKLY.

BY GODFREY BURHLAN.

ONE afternoon I was seated in an express train just pulling out of Jersey City terminal. My partner next to the window seemed much interested in the sights outside. He finally turned to me, after we got out beyond the miles of empty and loaded freighters crowding the yards, and said: "Do you do much riding through here?" I was quite guilty, and confessed so. "So do I," he replied, "and when I have nothing else to do I get the numbers of the cars along the road. It's fine practice for a quick eye." I did not think much of that. He claimed to be able to get more than half the numbers when the cars were not too near his train, and that was something. I tried it one day soon afterwards, and got left. Could not get one in half a dozen when the train was well under way. But it was interesting, almost fascinating, and I soon found myself watching freight cars like a cat after a dozen mice all at once. Now a glance, an instant, and I have in my memory the number up to five and six figures.

I called at a hotel one day to meet a friend registered there, and asked for his room. The clerk opened his registry book, and followed down the columns with his pencil so fast that I was about to stop him and ask if that particular name were written in red that he expected to locate it so readily, when he said "Room 784, elevator to the left." I said nothing and went on. My friend was not impressed. "Those fellows have eyes to see with, and they see."

These things made no impression on me then. I soon forgot, so far as my own work was concerned, that they had happened.

One day I was practicing, with the thermometer soaring up around the 90 mark, and everything going down around the 30-cent level, when I struck one chord that stopped me; and then and there I learned my lesson. I had looked at that chord once, but had to look again. I had been doing that very same thing with nearly every chord on the whole page that was in the least complicated. Why did I have to look again every time? Why did I not "get" the chord at first glance? I started to do some thinking for the first time that day. Why did I not train my eye to see notes, phrases and chords, like I did box-car numbers, and like the clerk did names? It was just as easy. Why was I wasting my time, my energy and my patience looking and not seeing? That was enough. I set to work. Now, when I look at a chord I have it; and I don't look the second time. What is the result? Well, I can read once again as readily; I am never "all in a stew," as the small boys say—and I have eyes that see.

You need no more help on this subject. When you look once let that suffice. "Get" what you look for. It takes no more time, only concentration; that's all. You can do it. It is worth doing. WILL YOU?

LESCHETIZKY ON THE PEDALS

Teach the child to pedal correctly as soon as he is able to reach the pedals. Teach him that the commonly called "loud" pedal is more for sustaining tones and carrying through harmonies than for actually increasing the volume of sound. Show him the principles upon which the pedals work. Do not allow him to use the "soft" pedal in a haphazard manner any more than the sustaining pedal, as he must learn what grade of softness of tone must first come, unassisted by pedal, from his fingers. This is so dovetailed with the realization of tonal quality that it can scarcely be separated from your teaching of this most important of all things.

Above all, teach your pupils to bring from the instrument a full round tone from the very beginning of the study, and lead them as early as possible to discriminate tone-quality themselves. Until they are able to do this, they must be told every time whether a tone is good or bad.—*From the Woman's Home Companion*.

WHY SHOULD WE HAVE PIECES FOR LEFT HAND ALONE?

BY PERLEE V. JERVIS.

THE late Dudley Buck, in speaking of pieces for the left hand alone, said, "What is the use of an able-bodied man's playing with only one hand when he has two hands that he can use? Except," (with that peculiar twinkle of the eye so familiar to his pupils) "that a bad pianist can only play half as badly with one hand as he could with two!" Considered as a "stunt," left hand playing is beneath the dignity of a serious musician; as a means of developing technique it is also greatly overrated. Much more valuable technical material for the left hand may be found in two-hand pieces, with the advantage that the latter require an independence of the hands and fingers which is lacking in one-hand playing. Witness the compositions of Bach, Beethoven, Chopin, Liszt, and others, to say nothing of the Godowsky transcriptions of the Chopin etudes.

All this being granted, the study of a well constructed piece for the left hand alone contributes so much to general improvement and finish in two-hand playing that the teacher who overlooks this form of study misses some features of real value to the pupil. As a means of arousing interest, the writer has found that a left-hand piece is effective where others fail. Perhaps the novelty of doing "stunts" with one hand alone appeals to the pupil, for the writer has never failed to awaken the interest of an apparently hopeless pupil by the use of the left hand piece, after trying in vain every other means. Perhaps this is "playing to the gallery," but almost anything is legitimate in the effort to arouse the dormant pupil.

The real artistic and pedagogical value of left-hand playing, however, lies in the fact that it furnishes material for study in the development of a discriminative musical touch, clear melody playing, and nice effects in tone coloring and light and shade. The melody appearing sometimes in the upper voice of a chord, again in the lower, and not infrequently in an inner voice, must sing clearly at all times. When it is considered that in the same chord one voice may require the singing legato, another the staccato touch, that in addition there must be a proper balance between the melody and accompaniment, all this accompanied by the nicest distribution of "values," it will be readily seen how fruitful left-hand pieces may be made. Because these effects must be produced by the hand which receives, in two-handed playing, comparatively less attention than its fellow, they are more difficult of realization by pupils generally. The effort of directing the mind into unaccustomed channels, necessitates a concentration that results in a mental gain that does not always follow two-hand practice.

PEDALING IN LEFT HAND PIECES.

It is, however, as a study in pedaling that the left hand piece possesses the greatest value for teacher and pupil. Dr. Mason, with his usual insight, doubtless recognized this fact in writing the two clever pedal studies for one finger alone in Book 4, *Touch and Technique*. These admirable studies, which contain the principle of pedaling in a nutshell, practiced with every finger in each hand, are an excellent preparation for more complicated pedaling in pieces for the left hand alone.

For the reasons above given, the writer requires every pupil to study, at some time, at least one piece for the left hand alone. While this piece is being studied, two-hand playing is sometimes discontinued entirely for a few weeks. In every instance a return to two-hand playing has shown a noticeable gain in finish and control of the pieces that had been temporarily dropped. Oscar Raif conducted some remarkable experiments along this line. For a list of pieces for the left hand alone, the teacher is referred to the catalogs of any of the leading publishers. Two particularly good compositions which the writer has in constant use are a Nocturne by Scriabine (A flat), and Leschetizky's arrangement of the Sextette from *Lucia*. The latter, considered from many standpoints, is one of the most effective left hand pieces ever written.

THE bar-line is only for the eye. In playing, as in reading a poem, the scanning must be subordinated to the declamation; you must *speak the piano*.—HANS VON BULOW.

SOME USES OF THE INSTRUCTION BOOK

BY J. W. H. KNIGHT.

A TIME comes in music study, as in other studies when the attitude of the pupil towards his book must change. At first he regards his book as the final authority on all musical matters, except for what his teacher tells him, knows little or nothing of music other than the book reveals. As music study progresses, however, he should become gradually more independent in his attitude towards the book, which should be regarded as a guide to direct and a standard by which to estimate individual judgment. Just as a child does not need to be taught to walk, but needs his father's guidance, so the student needs the assistance of an instruction book.

The frequently heard remark, "Oh, I have played through that book!" shows that far too many students believe that a book should be discarded soon as it is "played through." The right attitude towards the instruction book may be gathered from the remark of one of *Punch's* old ladies in the London slums: "Ah! 'e was a good un, 'was. More like a friend than a 'usband." If students would learn to regard the instruction book as a friend to be consulted rather than an enemy to be vanquished, they would be more likely to retain their books and make them the foundation of a useful reference library.

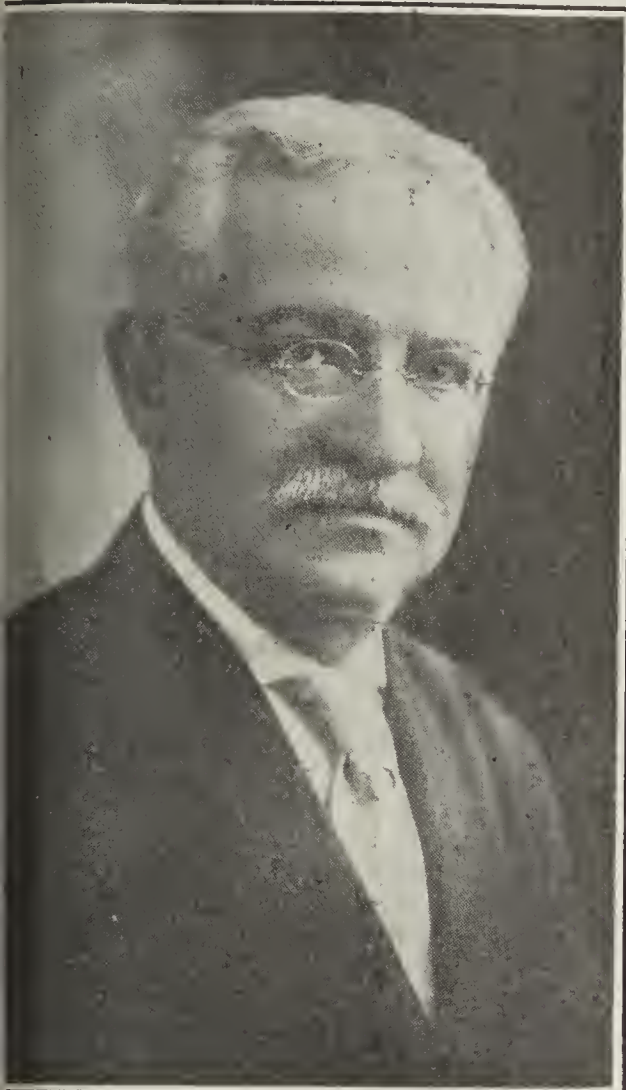
As the student progresses he should be encouraged to examine other text-books than the one he is using, so as to get a broader view of music study as a whole. He should, of course, stick to a definite plan of study, and not be permitted to wander indiscriminately without purpose. Soon or later, he will be forced to do this wandering, and his mind will be in a whirl of confusion and doubt if he has stuck to one method of doing things for so long that the possibility of there being other ways of doing the same thing does not occur to him. The bee travels from flower to flower, but he wastes little time on blossoms that bring him no honey, because he has learned to discriminate between flowers that suit his purpose and flowers that do not. Let the student flit from book to book, gathering real useful material wherever he goes, just as the bee gathers his honey. Human beings, however, are not always as wise as bees, and do not always know how to discriminate, so it is best for the student to study with some teacher who is in the habit of using any and every method which will aid him in his work. In this way the pupil unconsciously learns to choose between what is vital importance and what is not. A good teacher will see that new works are introduced gradually so as not to confuse the student's mind. It would be fatal if the student were to be suddenly confronted with a pile of books and left to his own resources to pick out what was valuable to him.

The pupil should also be encouraged to use anything that comes to hand. He may begin very early. Occasionally restraint is necessary, especially where pupils attempt to play music of a higher grade of difficulty than they are able to perform, but if a wall of prohibition is built around all that is attractive, the learner may come to think that the keys which unlock the world of musical beauty are not to be found in the instruction book. If, however, the student is continually urged to "play at" everything within his powers, and taught to believe he really can, he is given the proper incentive to independent action.

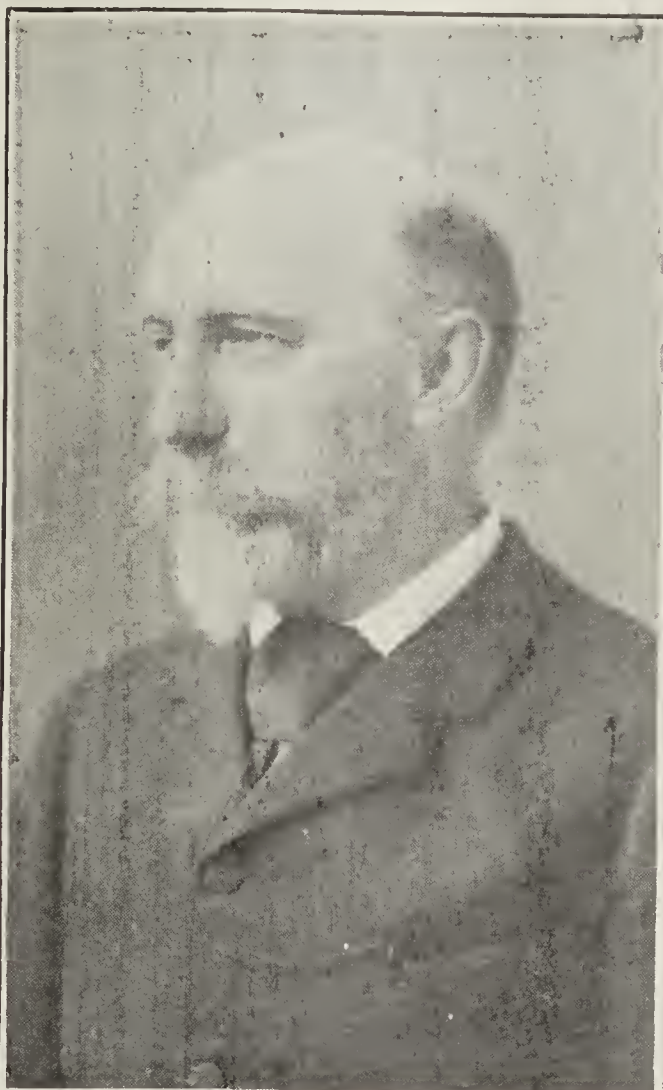
Kenyon Cox, the well-known artist, writes the following on the classic spirit of painting, but it is equally applicable and informing as to the classic spirit in music:

"The classic spirit is the disinterested search for perfection; it is the love of clearness and reasonableness and self-control; it is above all the love of permanence and of continuity. It asks of a work of art not that it shall be novel or effective, but that it shall be fine and noble. It seeks not merely to express individuality of emotion, but to express disciplined emotion and individuality restrained by law. It strives for the essential rather than the accidental, the eternal rather than the momentary—loves impersonality more than personality, and feels more power in the ordered succession of the hours and the seasons than in the violence of earthquake or storm."

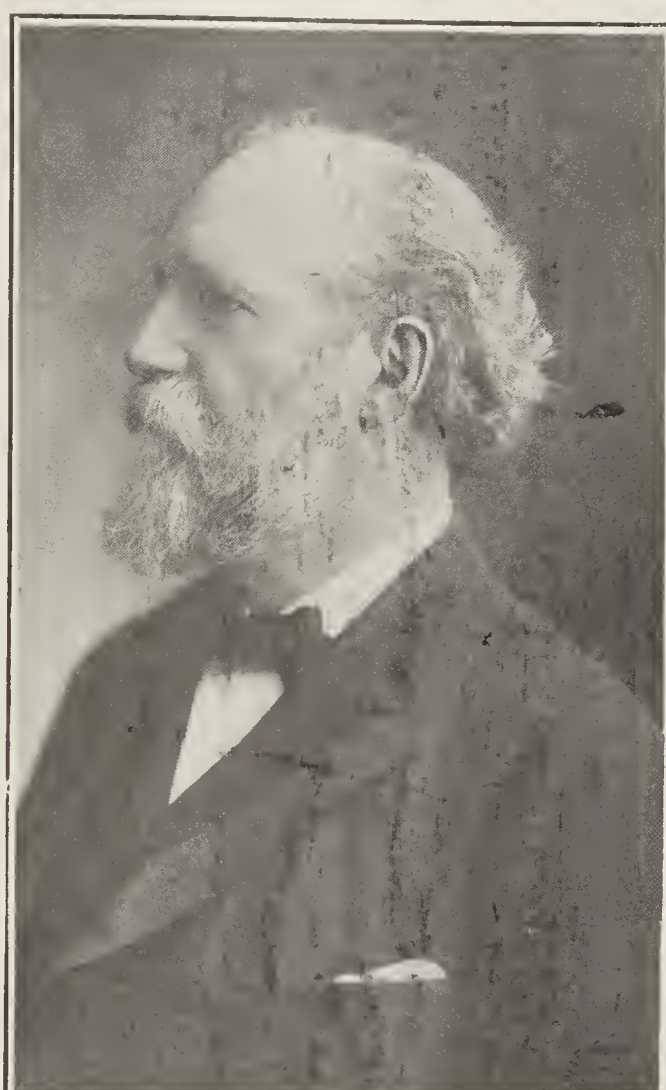
The Etude Gallery of Musical Celebrities



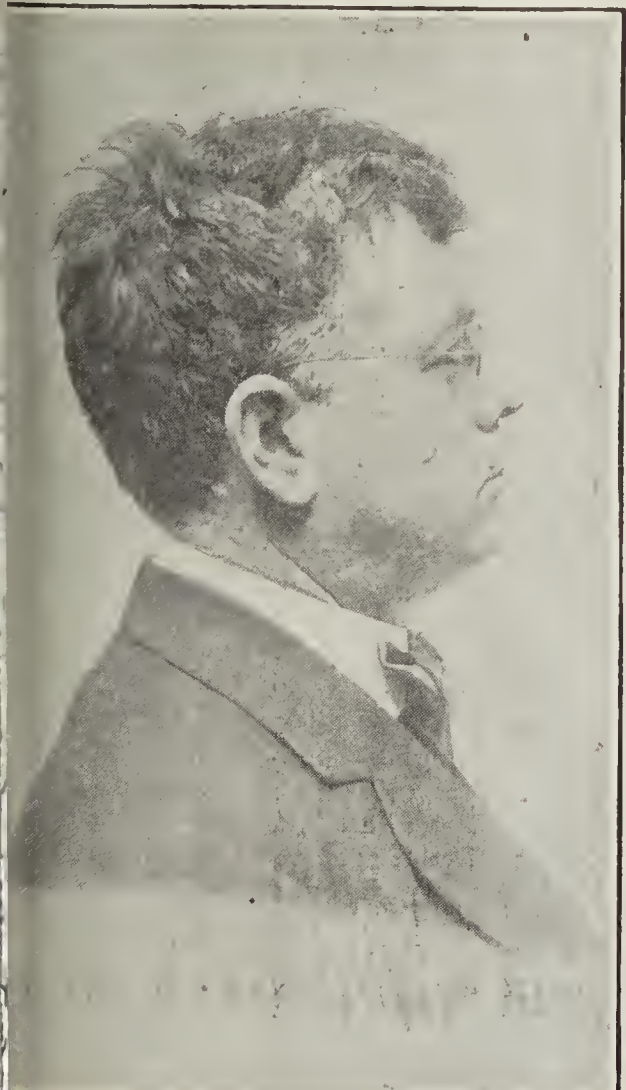
Emil Liebling



Benjamin Johnson Lang



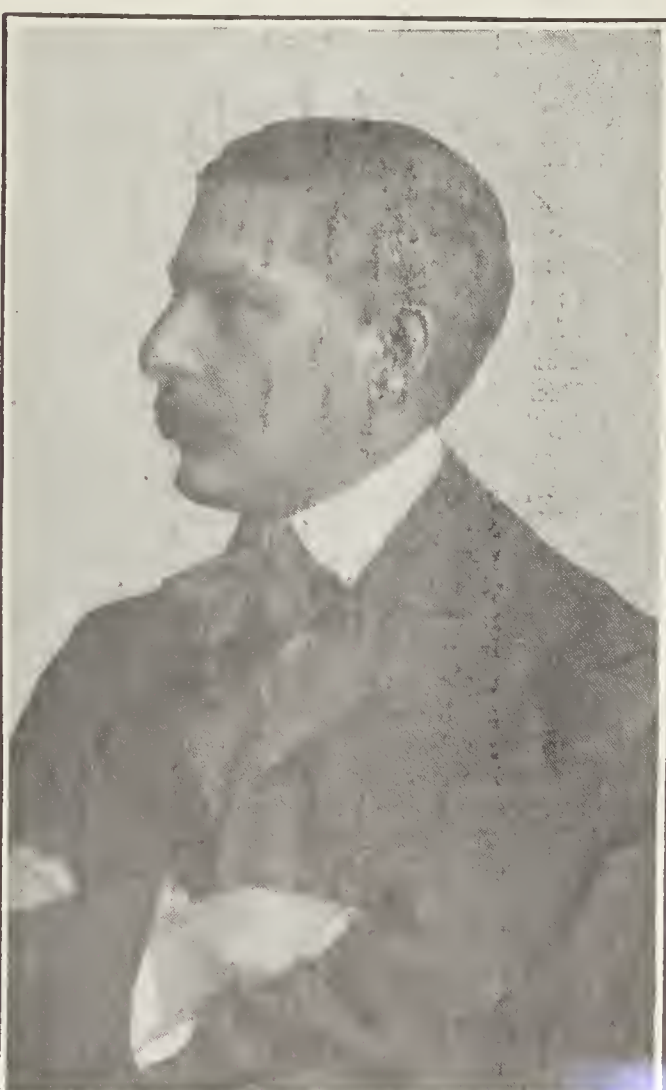
Clarence Eddy



Thomas Tapper



Edgar Stillman Kelley



Homer Albert Norris

A SUCCESSOR TO THE GALLERY

During the past forty-three months THE ETUDE has presented over two hundred and fifty portrait biographies. A "Request" Gallery, composed of six musicians not yet included in our Gallery but now being chosen by vote by our readers, (see August ETUDE) will be presented later. As a successor to the Gallery THE ETUDE has been engaged in the preparation of a feature which makes its debut in the October issue. We are confident that our readers will find this feature even more desirable than the Gallery.

CLARENCE EDDY.

CLARENCE EDDY was born at Greenfield, Mass., June 23, 1851. He received some musical instruction in his native town until he was sixteen, when he became a pupil of Dudley Buck at Hartford, Conn. Within a year he was appointed organist at a church in Montpelier, Vt. In 1871 Eddy went to Berlin where he made rapid progress under Haupt and Loeschhorn. After two and a half years' study he made a successful concert tour through Germany, Austria, Switzerland and Holland. He returned to America in 1874 and was appointed organist of the First Congregational Church, Chicago. He became head of the Hershey School of Musical Art in 1876, and brought the institution to a high pitch of perfection in training singers and organists. He gave one hundred unique weekly recitals on the school organ, and several famous composers wrote pieces for the hundredth concert in 1879. From 1908 to 1910, Eddy was organist at Tompkins Avenue Church, Brooklyn, and he has filled various important posts as conductor, etc. Eddy's compositions include preludes, canons and fugues, and many excellent arrangements and transcriptions for the organ. He also translated and published Haupt's work on Counterpoint. He toured Europe with great success in 1897-98, and has a reputation in this country as an organ recitalist who is second to none.

(The Etude Gallery.)

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BENJAMIN JOHNSON LANG.

B. J. LANG was born at Salem, Mass., December 28, 1837, and died in Boston, April 3, 1909. He first studied with his father, and with F. G. Hill, but later went to Germany and became a pupil of Liszt and others. He returned to Boston and became organist at Old South Church for twenty years, and also at King's Chapel. He was for twenty-five years organist of the Handel and Haydn Society, and conductor of that institution, 1895-96. He was conductor of the Apollo Club, 1868-1901, of the Cecilia Society, 1874-1907, and of the Chickering Production Concerts, 1904. As a teacher he has had a great influence on American music, and among the most distinguished of his pupils may be mentioned Apthorpe, Ethelbert Nevin and Arthur Foote. He was one of the first in this country to appreciate the genius of Richard Wagner, and devoutly believed that a time would come when Wagner would be regarded as worthy to rank with Beethoven himself. It is hard at this period to realize that there was a time when Wagner's phenomenal genius was even questioned, but such a time existed, and Lang was a valiant fighter for the truth. He also brought out several important works, new and old, which had hitherto been unheard in America, including the B Minor Mass of J. S. Bach, Elgar's *Dream of Gerontius*, and works of equal importance.

(The Etude Gallery.)

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EMIL LIEBLING.

MR. LIEBLING was born in Pless, Silesia, April 12, 1851. He came to America early in life, and was soon engaged in teaching in schools and colleges. As soon as circumstances permitted he returned to Berlin, where he became a pupil of Kulak, Ehrlich and Liszt. He became a member of a distinguished group of students, which included Sherwood, Moszkowski, Scharwenka, etc. On his return to America he established himself in Chicago, and soon became one of the foremost among those engaged in musical life in the Lake City. He has repeatedly appeared in concerts in the leading American cities, and has been frequently heard with the Thomas Orchestra. Mr. Liebling is not only an excellent concert pianist, but is also a first-rate teacher, lecturer and writer on musical subjects. His versatility is very remarkable, and his contributions to THE ETUDE and other musical journals have been of great value, and interest to music students. In his work as a composer, he has earned a well deserved reputation and many of his salon pieces, such as the *Florence* waltz, and the *Gavotte-Moderne*, are deservedly popular. As a pianist, Mr. Liebling is remarkable for his catholicity of taste, and for his great breadth of sympathy. There are few Bach players to equal him in the country, and yet he is equally at home in the music of Liszt.

(The Etude Gallery.)

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HOMER ALBERT NORRIS.

HOMER NORRIS was born at Wayne, Me., 1860. He studied at the New England Conservatory under Marston, Hale, Chadwick and Emery. Unlike many Americans he chose to complete his education in France rather than Germany, and became a pupil in Paris of Dubois, Godard, Guilmant and Gigout. After a period as organist in Lewiston and Portland, Me., he became organist at Ruggles St. Baptist Church in Boston. Since 1904, however, he has been organist at St. George's Church, New York. His text-books on Harmony and Counterpoint have won him wide recognition on account of his original theories, which are put to practical use in his own compositions. In the larger forms, he has written a concert Overture, *Zoroaster*, and a cantata, *Nain*, both of which contain striking effects. His songs include many favorites such as *Allclulia*, *Land of Nod*, *Three Roses Red*, and *There, Little Girl, Don't Cry*. One of the most popular of his songs is his earliest, the well-known *Cradle Song*. He has naturally devoted a great deal of his talent to writing sacred music, and his *Lamb of God*, for mixed chorals, is a fine example of his work in this direction. Mr. Norris is a busy man, and is therefore not able to devote as much time to composition as many of his admirers would wish, but what he has written is along lines that are distinctly his own.

(The Etude Gallery.)

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EDGAR STILLMAN KELLEY.

MR. KELLEY was born at Sparta, Wis., April 14, 1857. He was first attracted to music by hearing "Blind Tom," the idiot-genius, and took his first lessons from F. W. Merriam. He afterwards went to Chicago, where he was a pupil of Clarence Eddy and Ledochowski. Four years in Stuttgart followed under Seifritz, Krüger, Speidel and Friedrich Finck. Upon returning to America he became active as a teacher and organist in San Francisco. He was also music critic to the *San Francisco Examiner* from 1893 to 1895. For about ten years Mr. Kelley taught in Berlin, but now holds a Composition Fellowship in Western College, Oxford, Ohio, and is also director of composition at Cincinnati Conservatory. He first attracted attention as a composer by his incidental music to *Macbeth*, which was successfully produced while he was in San Francisco. His works include a comic opera, *Puritania*, incidental music to *Ben Hur*, and a symphony dealing with Gulliver's adventures in Lilliput. His *Aladdin* suite is perhaps his most famous work, and in this he has put to full use his unique knowledge of Chinese musical idioms, gained while on the Pacific coast. Mr. Kelley has published many shorter works, including the popular song, *The Lady Picking Mulberries*, in which striking Chinese effects are again employed. Curiously enough, many of Mr. Kelley's best musical ideas have come to him in his sleep.

(The Etude Gallery.)

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THOMAS TAPPER.

THOMAS TAPPER was born at Canton, Mass., January 28, 1864. He studied at the American College of Musicians, and later spent some time in Europe, where he studied music with leading authorities. In 1895 he married Bertha Feiring Maas, the well-known Norwegian pianist. Mr. Tapper has been very successful as a lecturer and writer upon musical subjects, more especially devoting himself to musical education. He is lecturer and instructor at the Institute of Musical Art in New York, and also Principal of the Music Department of the University of New York. He was editor of *The Musical Record and Review*, 1903-1904, and of *The Musician*, 1904-1907, and is at present editor of the Extension Bulletin (school music) of New York, and a special writer for the *New York Evening Journal*. He is also a member of the editorial staff of the American Book Company. Many of his books upon musical subjects have proved very popular, the following being perhaps the best known: *First Studies in Musical Biography*, *Chats with Music Students*, *Music Talks with Children*, and *Pictures from the Lives of Great Composers*. Mr. Tapper received the degree Litt. D. from Bates College in 1911 in recognition of his services to the educational world. Mr. Tapper has been a frequent contributor to THE ETUDE.

(The Etude Gallery.)

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Digging and Plodding That Pays

By DR. ORISON S. MARDEN

[EDITOR'S NOTE.—The following excellent article by a noted writer on Self-Help appeared originally in his well-known book, "Rising in the World" (copyright 1894 by O. S. Marden). It is part of an article which Dr. Marden kindly gave THE ETUDE permission to reprint in connection with our efforts in THE ETUDE for last October to create a spirit of "self-help" (not necessarily self-instruction).]

Genius has been well defined as the infinite capacity for taking pains. If men who have done great things could only reveal to the struggling youth of to-day how much of their reputations was due to downright hard digging and plodding, what a uplift of inspiration and encouragement they could give! How often I have wished that the discouraged, struggling youth could know of the heartaches, the headaches, the nerveaches, the disheartening trials, the discouraged hours, the fears and despair involved in works which have gained the admiration of the world, but which have taxed the most powers of their authors. You can read in a few minutes or a few hours a poem or a book with only pleasure and delight, but the days and months of weary plodding over details and dreary drudgery are required to produce it would stagger belief. The greatest works in literature have been elaborated and elaborated, line by line, paragraph by paragraph, often rewritten a dozen times. The drudgery which literary men have put into the productions which have stood the test of time is almost incredible. Lucretius worked nearly a lifetime on one poem. It completely absorbed his life. It is said that Bryant rewrote "Thanatopsis" a hundred times, and even then was not satisfied with it. John Foster would sometimes linger a week over a single sentence. He would hack, split, prune, pull up by the roots, or practice any other severity on whatever he wrote, till it gained his consent to exist. Chalmers once asked what Foster was about in London. "I had at it," he replied, "at the rate of a line a week." Even Lord Bacon, one of the greatest geniuses that ever lived, at his death left large numbers of manuscripts filled with "sudden thoughts set down for use." Hume toiled thirteen hours a day on his "History of England." Lord Eldon astonished the world with his great legal learning, but when he was a student too poor to buy books, he had actually borrowed and copied many hundreds of pages of great law books. Matthew Hale for years studied sixteen hours a day. Speaking of Fox, some one declared that he wrote "drop by drop." Rousseau's words of the labor involved in his smooth and lively style: "My manuscripts, blotted, scratched, interlined, and scarcely legible, attest the trouble they cost me. There is not one of them which I have not been obliged to transcribe four or five times before it went to press. . . . Some of my periods have turned or returned in my head for five or six months before they were fit to be put to paper."

WHY BEETHOVEN SURPASSED ALL OTHERS.

Beethoven probably surpassed all other musicians in his painstaking fidelity and persistent application. There is scarcely a bar in his music that was not written and rewritten at least a dozen times. His favorite maxim was, "The barriers are not yet erected which can say to aspiring talent and industry, 'thus far and no further.'" Gibbon wrote his autobiography nine times, and was in his study every morning, summer and winter, at six o'clock; and yet such who waste their evenings wonder at the genius which can produce "The Decline and Fall of the Roman Empire," upon which Gibbon worked twenty years. Even Plato, one of the greatest writers that ever lived, wrote the first sentence in his "Republic" in five different ways before he was satisfied with it. Burke wrote the conclusion of his speech at the trial of Hastings sixteen times, and Butler his famous "analogy" twenty times. It took Vergil seven years to write his Georgics, and twelve years to write the Aeneid. He was so displeased with the latter that he attempted to rise from his deathbed to commit it to the flames.

When a man like Lord Cavanagh, without arms or legs, manages to put himself into Parliament; when

a man like Francis Joseph Campbell, a blind man, becomes a distinguished mathematician, a musician, and a great philanthropist, we get a hint as to what it means to make the most possible out of ourselves and our opportunities. Perhaps ninety-nine of a hundred under such unfortunate circumstances would be content to remain helpless objects of charity for life. If it is your call to acquire money power instead of brain power, to acquire business power instead of professional power, double your talent just the same, no matter what it may be.

A glover's apprentice of Glasgow, Scotland, who was too poor to afford even a candle or a fire, and who studied by the light of the shop windows in the streets, and when the shops were closed climbed the lamp-post, holding his book in one hand, and clinging to the lamp-post with the other—this poor boy, with less chance than almost any boy in America, became the most eminent scholar of Scotland.

Francis Parkman, half blind, became one of America's greatest historians in spite of everything, because he made himself such. Personal value is a coin of one's own minting; one is taken at the worth he has put into himself. Franklin was but a poor printer's boy, whose highest luxury at one time was only a penny roll, eaten in the streets of Philadelphia.

Michael Faraday was a poor boy, son of a blacksmith, who apprenticed him at the age of thirteen to a bookbinder in London. Michael laid the foundations of his future greatness by making himself familiar with the contents of the books he bound. He remained at night, after others had gone, to read and study the precious volumes. Lord Tenterden was proud to point out to his son the shop where he had shaved for a penny. A French doctor once taunted Fléchier, Bishop of Nismes, who had been a tallow-chandler in his youth, with the meanness of his origin, to which he replied, "If you had been born in the same condition that I was, you would still have been but a maker of candles."

HOW HERSCHEL SUCCEEDED.

James Watt received only the rudiments of an education at school, for his attendance was irregular on account of delicate health. He more than made up for all deficiencies, however, by the diligence with which he pursued his studies at home. Alexander V. was a beggar; he was "born mud, and died marble." William Herschel, placed at the age of fourteen as a musician in the band of the Hanoverian Guards, devoted all his leisure to philosophical studies. He acquired a large fund of general knowledge, and in astronomy, a science in which he was wholly self-instructed, his discoveries entitle him to rank with the greatest astronomers of all time.

George Washington was the son of a widow, born under the roof of a Westmoreland farmer; almost from infancy his lot had been that of an orphan. No academy had welcomed him to its shade, no college crowned him with its honors; to read, to write, to cipher—these had been his degrees in knowledge. Shakespeare learned little more than reading and writing at school, but by self-culture he made himself the great master among literary men. Burns, too, enjoyed few advantages of education, and his youth was passed in almost abject poverty.

James Ferguson, the son of a half-starved peasant, learned to read by listening to the recitations of one of his elder brothers. While a mere boy he discovered several mechanical principles, made models of mills and spinning-wheels, and by means of beads on strings worked out an excellent map of the heavens. Ferguson made remarkable things with a common penknife. How many great men have mounted the hill of knowledge by out-of-the-way paths! Gifford worked his intricate problems with a shoemaker's awl on a bit of leather. Rittenhouse first calculated eclipses on his plow-handle.

The ancients said, "Know thyself;" the twentieth century says, "Help thyself." Self-culture gives a second birth to the soul. A liberal education is a true regeneration. When a man is once liberally educated, he will generally remain a man, not shrink to a manikin, nor dwindle to a brute. But if he is not properly educated, if he has merely been crammed and stuffed through college, if he has merely a broken-down memory from trying to hold crammed facts enough to pass the examination, he will continue to shrink, shrivel, and dwindle, often below his original proportions, for he will lose both his confidence and self-respect, as his crammed facts, which never became a part of himself, evaporate from his distended memory.

Every bit of education or culture is of great advantage in the struggle for existence. The microscope does not create anything new, but it reveals marvels. To educate the eye adds to its magnifying power until it sees beauty where before it saw only ugliness. It reveals a world we never suspected, and finds the greatest beauty even in the commonest things. The eye of an Agassiz could see worlds of which the uneducated eye never dreamed. The cultured hand can do a thousand things the uneducated hand can not do. It becomes graceful, steady of nerve, strong, skilful, indeed it almost seems to think, so animated is it with intelligence. The cultured will can seize, grasp, and hold the possessor, with irresistible power and nerve, to almost superhuman effort. The educated touch can almost perform miracles. The educated taste can achieve wonders almost past belief. What a contrast between the cultured, logical, profound, masterly reason of a Gladstone and that of the hod-carrier who has never developed or educated his reason beyond what is necessary to enable him to mix mortar and carry brick!

All learning is self-teaching. It is upon the working of the pupil's own mind that his progress in knowledge depends. The great business of the master is to teach the pupil to teach himself.

"Thinking, not growth, makes manhood," says Isaac Taylor. "Accustom yourself, therefore, to thinking. Set yourself to understand whatever you see or read. To join thinking with reading is one of the first maxims, and one of the easiest operations."

"How few think justly of the thinking few;
How many never think who think they do."

HAVE A CHEERFUL STUDIO.

BY LYDIA A. CASEY.

GRANTING that most teachers are conscientious, and do everything in their power to interest their pupils, many teachers do not realize what effect the surroundings may have on a pupil when a lesson is being given. Too many music-rooms are furnished in dark greens, reds and other sombre shades. Sunshine makes the most gloomy person cheerful. Why not make the studio or music-room as cheerful and as much like the out-of-doors as possible?

The more ways a teacher can reach the pupil's imagination, and help the pupil to develop more rapidly from increased interest, the quicker the pupil will grasp the meaning of a difficult phrase or passage. One interested pupil is worth half a dozen uninterested ones, both as regards the teacher's pleasure in her work and as regards the pupil's progress. The more interested pupils a teacher has the more indirect favorable advertising she receives.

The most satisfactory studio that has ever come under the writer's notice was decorated throughout in yellow—not a bright, strident yellow, but soft tones breathing more light than color. The walls were covered with a satin-stripe cream paper, and the ceiling was white. The woodwork, floor and furniture were golden oak. The piano itself was light in color, and was placed on a raised platform. Sunshine came in through the windows on three sides, giving plenty of light and air. The window shades and curtains were a subdued yellow. Several students came into the room, and it was noticeable that they began their work with every appearance of pleasure and interest.

In contrast to this is another studio of an entirely different character. The first thing one noticed on entering the room was the dark red paper and the red curtains. As there was only one window and a door opening into a hallway, the light was very poor. In the practice room itself, an electric light had to be used at the piano to read by. Surely conditions such as these would be sufficient to dampen any inspiration a pupil might have!

It was not very surprising to learn that the teacher found her pupils hard to interest. She was a good teacher, exceedingly well equipped for her work, but her failure was due to her surroundings. She was greatly surprised when this idea was suggested to her, but she saw the force of it and had her studio re-decorated accordingly. It was remarkable to notice the difference the change made in the interest and enthusiasm of her pupils.

It is no more expensive to have a studio, music-room or hall fitted harmoniously and cheerfully than it is to have it dark and gloomy.

WITH THE WORLD'S GREAT EDUCATORS

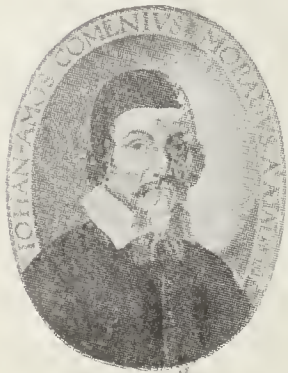
By DR. E. E. AYRES

COMENIUS.

1592-1671 A. D.

"The Founder of Modern Pedagogy."

BIOGRAPHICAL.



COMENIUS.

THE year of Montaigne's death was that of the birth of Comenius. He was educated for the Christian ministry and became a bishop in the Moravian Church. His remarkably busy and fruitful life was devoted to preaching, teaching and writing. He traveled much and took part in the most important educational movements of his day. His educational writings attracted attention everywhere and were translated into many languages. He was requested by the government of Sweden to draw up a scheme for the schools of that country; he was asked to assist a commission to be appointed by the English Parliament for the promotion of educational reforms in England. He had some successes and many disappointments. His fame is now secure for all time. Monuments have been erected in his memory, the greatest of which is the celebrated Comenius Library at Leipsic, founded in his honor many years ago, which contains more than sixty thousand volumes on Pedagogy. He was a man of great piety, of independent views, of extraordinary industry, and of unshakable purpose. Van Raumer has thus characterized him: "Comenius is a grand and venerable figure of sorrow. Wandering persecuted and homeless, he never yet despaired; but with enduring truth, and strong in faith, he labored unweariedly to prepare youth by a better education for a better future."

HIS VIEWS.

Comenius wrote one hundred and thirty-five books and pamphlets. Like Montaigne he was disgusted with the pedantry of his age and defended the right and the duty of every student to think and to feel for himself. He declared that the schools of his day were the "terror of boys and the slaughter-houses of minds."

(1) He therefore protested against the over-valuation of the classics. The schools he said were "mere machines for teaching the Latin and Greek languages." Students were not taught to think and to express themselves in their own language. "Ten years are given to the study of the Latin tongue and the result is disappointing. Boyhood is distracted for years with precepts of Grammar infinitely prolix, perplexing and obscure, and for the most part useless. Boys are stuffed with vocabularies without associating words with things." Thus he saw clearly, what most of us are beginning to see, that modern education must begin with the mastery of our own language and must be based upon the familiar knowledge of our own day.

(2) Comenius had little use for mere words. He regarded *things* as of supreme importance. Students therefore should be taught first of all to see and to hear. The *names* of things were of secondary importance. Thus he had the distinguished honor of preparing the first picture-book for children in which each lesson was illustrated with a copper cut. This little text-book became the most famous of all his books.

APPLICATION TO MUSIC-TEACHING.

(1) It is easily possible for music teachers as well as others to overestimate the value of the classics in educational methodology. In music, as in everything else, it is well for the teacher to begin with the student on the student's own ground and to lead him by degrees to that which is higher. Nor will a wise teacher treat the student's native language (the only music that the student really understands at the beginning) with contempt because it is not classical. No affectation of appreciation, no forced admiration for the classics can be of the slightest value to the student. Until a student sees a thing for himself he never really sees it at all. He should be encouraged always to rely upon his own value-judgments.

(2) The greatest lesson of Comenius for the music teacher is in his insistence upon the training of the senses. The music pupil should be taught first, last, and always to use his ears. How few there are who really learn to listen to the tones they produce. Attention is given exclusively to notes, and rarely to sounds. As Comenius would say, "they know words, but things they know not." "They observe signs and symbols, but what these really connote they have not considered."

MISTAKES OF THE REFORMERS.

Like Aristotle, and Montaigne, and most other reformers, Comenius went too far in his revolt against the errors of his day. Aristotle overlooked the fact that the specialist by making himself one-sided may thus legitimately sacrifice himself for the greater good of mankind. The world has found that specialists may be most useful to society. Montaigne was right in his protest against intellectual bondage and the slavish recognition of authority. Yet, after all, tradition has its important place in education and much of value is lost when the student is too independent, having too little reverence for his elders. So also Comenius greatly underestimated the classics. But all these reformers wrought nobly and helped the world forward.

QUOTATIONS FROM COMENIUS.

1. "Do we not dwell in the Garden of Eden as well as our predecessors? Why should not we use our eyes and ears and noses as well as they? And why need we other teachers than these in learning to know the works of nature? Why should we not, instead of dead books, open to the children the living work of nature? Why not open their understandings to things themselves, so that from them, as from living springs, many streamlets may flow?"

2. "There is nothing in the intellect that is not first in the sense."

QUICKENING THE MUSICAL PERCEPTION.

BY HARRISON S. LOVEWELL.

THE gift of absolute pitch, like that of poetry, is largely a gift of the gods, and like most of the endowments of the deities, is of little value unless its recipient can apply it to practical use. Many of those who possess it have no more musical mentality than a rabbit, while on the other hand many gifted musicians lack it. For those who possess it the gift is a valuable one, but more important than the gift of absolute pitch is the appreciation of relative pitch, and this can be obtained through proper training by any one of average musical ability. It cannot, however, be obtained too soon.

Ear training should be commenced the day the pupil begins to learn his notes—that is to say, when he first sits down to the keyboard. The first exercises will continue for some time between the boundaries of a major ninth—upwards from C to G, and downwards from C to F. The pupil should be taught to realize that middle C is the central note—that is to say, the keynote—and once it has been established in his ear-mind, any one of the other eight may be speedily obtained. The process of naming notes as the keys are struck should precede that of writing, but after a short time the pupil can begin to write the notes as they are heard. Much time can be saved if the teacher has two pianos, by making the pupil play "by ear" in direct imitation of the teacher.

POINTERS ON POSITION AT THE PIANO.

BY JOHN J. HATTSTAEDT.

A NON-REVOLVING stool with a back should be used. The height of the stool is conditioned by the characteristics of the body, that is, on the length of upper arm. The elbows should be on a level with the keyboard, better a little low than high. The majority of the great artists use a lower stool. Rubinstein sat low and at some distance from the piano.

Sit in the center of keyboard, not too near the piano, upper body slightly inclined towards the keyboard, arms hanging loosely not too close to body. Elbows should not stick out too much. Sit a little forward in order that you may be able to turn the body from one side to the other to meet difficulties in playing. Feet on the floor, or tips on pedals. Children should use a hassock or a raised pedal. Do not sway body. Do not hold breath, breathe naturally.

FAMOUS MYTHOLOGICAL CHARACTERS IN MUSIC.

IV. APOLLO.

APOLLO and his twin sister Artemis (Diana) were the children of Zeus (Jupiter) and Leta (Latona). They were born on the floating island of Delos with Rhea, Dione, Themis and Aphrodite (Venus) in attendance. Apollo was given nectar and ambrosia, the food of the gods, and at once threw off the swaddling clothes of babyhood, becoming a youth of perfect beauty. He strode majestically over islands and mountains until he reached the craggy summits of Pytho. Here he ascended to Olympus, and the Graces, the Horæ, and the Muses sang with him of the glory of the immortals.



APOLLO MUSAGETES.
From the Statue in the
Vatican at Rome.

Apollo was the most powerful of the gods after Zeus himself. He was the god of poetry, music and prophecy, the founder of cities, the healer of the sick and the patron of shepherds. Together with his sister, Diana, he wielded terrible power with his bow. Mostly, however, the shafts of Apollo and Diana, the huntress, brought little pain and a quiet death—the death of old age.

Many attributes were ascribed to Apollo, and it is easy to see how his gifts of prophecy, poetry, music and the healing of the sick caused him to be regarded as Phœbus Apollo, the source of the sun's rays and of youthful splendor, or as Apollo Musagetes, the conductor of the songs of the Muses, etc. His first mission descending from Olympus was to slay the serpent Python (the powers of Darkness), with his arrows (the sun-beams), and here, among the caves of Parnassus, he founded his oracle at Delphi. He aided Zeus in his war with the Titans, and destroyed the Cyclopes.

Apollo typifies law and order as opposed to anarchy. His powers are made manifest in his sons, Æsculapius the first of physicians, and Orpheus, whose music made trees "bow themselves when he did sing." Twice was Apollo's supremacy in music assailed: once by Marsyas, and once by Pan. Marsyas was punished for his presumption by being flayed alive, and the wood god Pan was hopelessly defeated. Apollo in his music represents the earnestness and fervor of deep conviction and sustained purpose as opposed to the poetic frenzy of the followers of Dionysos and the woodland deities. In short, he represents civilization as opposed to the blind forces of nature.

The vanity of Apollo, like that of many modern musicians, was easily injured. On one occasion he mocked at Eros (Cupid), bidding him surrender his bow to more warlike hands. Apollo had just returned from his victory over Python, and was feeling elated. Cupid, however, was not to be laughed at with impunity. He prepared two arrows, one of gold to inspire love, and one tipped with lead to repel it. With the one he shot Apollo in the heart and with the other Daphne, a wood nymph. Straightway Apollo fell in love with her and sought to possess her. But she was afraid, and fled from him, her hair streaming in the wind. Apollo pursued her, and was about to overtake her, but she called to her father, the river god Peneus for assistance. Scarcely had she spoken when her limbs stiffened and she was turned into a laurel tree. Apollo was amazed. Then he clasped the tree with a warm embrace, saying, "Since you cannot be my wife, I shall be my tree. I will wear you for my crown. With you I will decorate my harp and my quiver; and when the great Roman conquerors lead up the triumphal pomp to the Capitol, you shall be woven into wreaths for their brows. And, as eternal youth to mine, you also shall be always green, and your leaves know no decay." And to this day we crown our greatest poets, our sweetest musicians, our swiftest runners and our noblest statesmen with a wreath of laurel in recognition of their services to civilization—that is, Apollo.



Some Personal Recollections of Chopin

From the Memoirs of His Most Famous Pupil,
GEORGES MATHIAS

[There is always something Sphinx-like about Chopin. He was so silent with his tongue and so eloquent with his music. A few personal letters and a few slim volumes of piano music are all that we have of Chopin, the dreamer, one-poet, sick man and genius. How little compared with the volumes of personal literature and the Titan operas Wagner left us! How little, and yet how much! We are forced to turn to the writings of his contemporaries if we would know him as he really was, and in this we are more fortunate, as Liszt, Mendelssohn, George Sand, and many others equally distinguished, have written about him freely. The present article is by far the most eminent of Chopin's pupils. Georges Mathias (1826-1910) was also a pupil of Kalkbrenner, and a graduate of the Conservatoire, where he subsequently became professor of the piano (1862-87). The article appeared in the *Exercice Quotidien* of Isidor Philipp, and is here translated and reprinted from the French journal *Musica*. Mathias was a Chopin enthusiast, and like many of his kind a somewhat blind hero-worshiper. Nevertheless, he was an interesting personality, and the article not only gives a glowing description of Chopin, but also affords us a fascinating glimpse of Georges Mathias.—EDITOR OF THE ETUDE.]

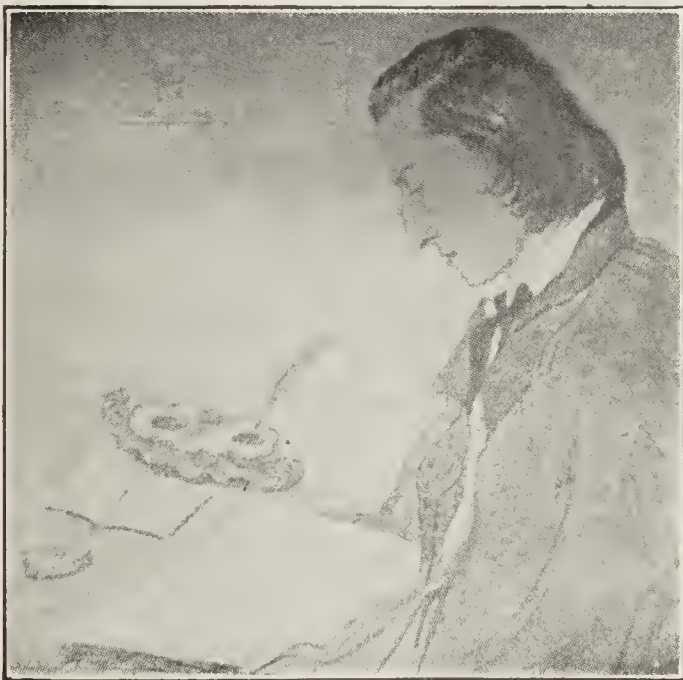
I REMEMBER having witnessed Chopin in a violent rage concerning a pedal point in Liszt's transcription of *Adelaide*; a pedal point of a frightfully commonplace kind—an unlovely blemish by Liszt tacked onto a marvelous melody by Beethoven. Chopin chanced to receive the copy of the *Gazette Musicale* in which this transcription first appeared, and his resentment would not die out. He could not forget this unfortunate pedal point; he raved, and raved! His indignation seemed to be tempered by regret for his ancient brother-in-arms, his long-loved friend; but at this time Chopin and Liszt had separated from other causes. Chopin the pianist? Only those who listened to him can rightly appreciate the fact that nothing has ever been heard approaching his playing. His playing was like his music. What virtuosity! what power—yes, power!—but this lasted only a few measures; and the exaltation! the inspiration! the whole man was vibrant! The piano itself seemed to be intensely alive! How could one fail to be thrilled by it! I repeat, the instrument one heard when Chopin played has never existed except under the hands of Chopin. He played as if he were composing. . . .

When playing to ladies, Chopin surpassed himself, and if they were titled, you may be sure he played none the worse. Undoubtedly he had a predilection for the aristocracy, but no one has any right to throw stones at him on this account. It was one of the natural characteristics of his instinctive refinement; he was a lover of pretty dresses, white hands, and rosy cheeks. Was there ever anything more delicious than Chopin's playing in the midst of his circle of fair friends—a veritable Decameron—whom he immortalized by his dedications? The audience was worthy the artist.

I first knew Chopin in 1840, at No. 38, Rue de la Haussée d'Antin. This has since been destroyed by the intersection of the Rue Lafayette. Later he was at No. 5 Rue Tronchet; you can still see the window blinds on the ground floor from the street: nothing is changed. At my first visit (I was fourteen years old) he played a piece by Kalkbrenner, my first teacher: a little piece entitled *Une Pensée de Bellini*. Chopin listened to this horrible music in perfect calm, without trace of superiority, and accepted me as a pupil. He gave me some études of Moscheles to commence with. Chopin himself played No. 3 in the second book marvelously and the concerto in A minor (Hummel's, of course). On one occasion Chopin was sick, and Fontana received us. He played the first Ballade—in, those days it was the music of future—and neither I nor my father, who was a good musician, could understand his great work.

One day when Chopin was sick and bedridden, but still able to receive us, I noticed on his table a copy of Schumann's *Carnaval*, the first edition of Breitkopf, with a lithographed title-page. My father asked Chopin what he thought of the work, and he replied with excessive coldness, as if the music of Schumann were

painfully distasteful to him. This was in 1840, and the *Carnaval* was published in 1834. As I come to think of it Chopin was not only completely indifferent to Schumann's Opus 9, but he appeared to have not the least desire to know it. This was because Chopin was classic in his tastes and opinions; all that savored of romanticism or untrammelled imagination was as nothing to him. He was only a man of genius. That is to say, Chopin was extremely simple. I do not mean simple-minded, but simple in that he was neither *littérateur* nor critic, not of the same type as Berlioz



A PEN DRAWING OF CHOPIN.
Made by George Sand (Mme. Dudevant.)

or Liszt. He was a soul, not a psychologist. The psychologists can readily show us the machinery of a soul, but they have no souls of their own; they are surgeons.

CHOPIN READ LITTLE.

In spite of George Sand, Chopin remained a stranger to the literary world. He read little except the work of Polish poets such as Mickiewicz, a volume of whose poems I saw on a table in the salon, a copy of *Marya Pan Padusz*. Chopin was an ardent patriot, and all his earnings found their way into the pockets of Polish emigrants. As I have already said, he read scarcely anything, and he has never been known to have written French.

I also saw, in a magnificent case, a cup presented to him by King Louis Philippe one day when he played at Saint-Cloud in company with Moscheles. Chopin and Moscheles—a queer combination! I saw the latter in London in 1839, and heard him express his disapproval of the hand-stretches of a tenth so frequent in Chopin's music. These intervals distressed Moscheles, who regarded them as needlessly difficult. I played four-hand pieces with him. He was already an old man but still retained some of his old-time greatness.

I have had before my eyes the original manuscript of the second book of études, dedicated to Mme. d'Agoult, the mother of Mme. Richard Wagner—a small, delicate script, delicate, very delicate, clear, neat and characteristic.

As Chopin often received his friends while giving lessons, I once heard M. de Perthuis, *aide de camp* to King Louis Philippe, say, "Why don't you write an opera?"

"Ah, M. le Comte," replied Chopin, "let me compose music for the piano; it is the only thing I understand."

And his polished shoes? The most glittering I have ever seen. He had very small feet. And he always wore a double-breasted frock-coat, buttoned high and cut in the latest style. He was invariably most fashionable and distinguished. One always heard of him as being "dressed to the nines."

Shall I speak of Chopin the composer? I do not wish, at this late date, to pose as a music critic. When has a magazine article ever been able to give the least idea of a painting or piece of music? Is it not the vainest of literary tasks?

Chopin received little aid from without. All that he has written is his own. His temperament and his personality; these are the two factors of his marvelous genius. Bach, Hummel and Field may be mentioned as having influenced his music. It is not just to deny him variety, as many of his critics have done. He touched the whole gamut of emotion; the entire range of sentiment, tenderness, melancholy, exaltation, ardor, enthusiasm, heroism . . . Have you ever noticed that pure music can never express wickedness or baseness? (Naturally I do not include theatrical music.) It is true that music can be vulgar and trashy . . . but we are thinking of the nobility, the heroism of the Polonaises, the unprecedented richness of ideas and the limitless imagination of the Ballades; of the tenderness, the charm, the awe and mystery which are to be found in the nocturnes. Oh, those Nocturnes! Tones of infinite sadness! There is music in them which fathoms the depths, which plunges us into the immensity; emotional force that rends our hearts; horrible despair, bordering on the overwhelming immanence of death itself (Op. 27); divine ecstasy interrupted by a wail of sorrow, and again by a soft caress. And all is so sincere; the sincerity of one whose heart bleeds; whose soul is overflowing with tenderness!

I seem to see again that face with its fine characteristics, its pure outline, the small, clear eyes, brilliant and transparent: the lips which when parted disclosed teeth of dazzling whiteness, the smile of inexpressible charm. As the man was, so was his music. Never was there such a complete union between an author and his work.

CHOPIN AND KALKBRENNER.

I also recollect Chopin at the Erard concerts and his encounters with Kalkbrenner: the conversations between the two men who were the very antipodes of each other. They had only one thing in common—each of them had the bearing of a perfect gentleman. Ah! they had yet another point of resemblance. Both of them wore their clothes buttoned high, after the fashion of their day; only Chopin's buttons were always black, while Kalkbrenner invariably wore buttons of gold. How curious it is to remember that the fellow-countrymen of Chopin found him happy to be in Paris because he could benefit by the instructions of Kalkbrenner! It is the more singular because this heavenly tone-poet also possessed a technique of the highest order. Perhaps no one has contributed more than Chopin to extend the domain of the pianoforte. At the examinations of the Conservatoire, when one turns once more to his works, there are some who cry, "Chopin, again! Always Chopin!" Yes, indeed! because in his works one finds all things—practical utility and poetry, body and soul, material and ideal!

He was so sensitively organized that, like the X-rays, he saw a thousand things where others see only one. He plunged boldly forward where others hung back in doubt. He suffered where the greater part of humanity remain unmoved. He was one of those who are born to bring joy and happiness to their fellow-creatures, but at the price of a life of suffering, of a life stricken down even while its fairest flower is in blossom. His genius inspired him—and consumed him.

EXCESSIVE OCTAVE PRACTICE.

BY FRANK STRICKLAND.

SOME pianists seem to have a mania for playing everything in octaves. There are sweet, dainty, graceful passages that are completely spoiled and misinterpreted by this "fad." Aside from this, too much octave practice stiffens the muscles of the fingers, hand and wrist, and one who indulges himself in this habit will find himself gradually becoming clumsy in rendering passages where grace, quickness and nimbleness are required. The pianist with the heavy, touch cannot successfully play in octaves a passage that is meant to be as soft as the rose leaf and as sweet as its perfume.

CALENDAR OF FAMOUS MUSICIANS, SEPTEMBER

E. Humperdinck

Born September 1, 1854

Eminent Contemporary German Composer

Best known works: The delightful operas *Hänsel und Gretel*, and *Die Königskinder*. He has also had distinguished career as musical educator.

Giacomo Meyerbeer

Born September 5, 1791

Died 1864

Famous Operatic Composer

Best known works: *L'Etoile du Nord*, *L'Africaine*, *Les Huguenots*, and *Robert le Diable*.

Antonin Dvorak

Born September 8, 1841

Died 1904

Distinguished Bohemian Composer

Best known works: The well-known Slavonic Dances, the *Stabat Mater*, and the symphony composed in America, *From the New World*.

Maria Luigi Cherubini

Born September 14, 1760

Died 1842

Famous Composer, Teacher and Theorist

Best known works: His masses, the opera *Anacreon*, and his work on Counterpoint and Fugue. He was many years head of the Paris Conservatoire.

Theodore Kullak

Born September 12, 1818

Died 1882

Distinguished Pianist and Educator

Best known works: Wrote many pieces for piano and many valuable instructive works notably, *School of Octave Playing*. Founded a famous conservatory.

August Wilhelmj

Born September 21, 1845

Died 1908

One of the world's greatest Violinists

Best known work: Transcriptions from the works of Wagner, and a violin school. Was also known as a great teacher of his instrument.

HOW I WROTE THE SPANISH DANCES.

BY MORITZ MOSZKOWSKI.

I THINK it was about the middle of my seventeenth year that, as often happens to both old and young musicians, I was in sore need of money. I could think of only two ways to get what I wanted: to borrow or to compose something. After turning over, for several days, the advantages and disadvantages of both ways of bettering my circumstances, I concluded I would borrow. Therefore, I went to those two of my colleagues with whom I was on most familiar terms, Philipp and Xaver Scharwenka, in hope that I should not find their fortunes at so low an ebb.

Philipp was at home, sitting on a sofa and smoking a pipe. I sat down by him and asked if he had a cigar. He said that he was out of cigars, but that I could smoke a pipe. So I took a pipe and looked around for tobacco, but sought and sought in vain. Finally Philipp said:

"You needn't hunt any longer, Moritz; there is no tobacco here."

Then I began to grow a little angry, and said: "Do you know, Philipp, that is drawing it rather strong? You offer me an empty pipe, let me look for tobacco in vain, and then coolly tell me there is none here, and yet you yourself are smoking. Give me some tobacco."

"If you will smoke what I am smoking, I am satisfied," answered Philipp, who emptied his pipe and prepared it anew by drawing out of a hole in the sofa some of the sea-grass used to stuff it, which he put in his pipe. For a moment I was speechless with astonishment.

WHEN SCHARWENKA SMOKED HIS SOFA.

Now it was clear that I could not borrow money from a man who was using his sofa for smoking. I went back home, sat down at my table, and began to look through my sketch book. A motive of a Spanish character struck my eyes, and at the same moment arose the thought that I would write a set of Spanish dances. I worked rapidly, and in several days had finished my Opus 12, the *Spanish Dances* for four hands. I had only the last few notes to write as Philipp Scharwenka stepped into my room.

"Good day, Moritz," he said; "you may be glad that you need not go out, for it is wretched weather."

"Since we are speaking of wretched things," said I, "what are you composing now?"

"Oh, nothing," said Xaver, who was accustomed to this kind of conversational tone from me; "but you appear to be at work; do you need money?"

"Right you are," said I, "and you can do me a service by playing through these four-hand pieces and telling me what you think of them."

We tried the dances, and then Xaver said: "I would rather have lent you some money, so that you would not have had to compose." But that was only a return thrust.

An hour later I called on Simon, the publisher, who promised to let me know in a few days if he would bring the pieces out. When I saw him several days later he said he had shown the pieces to several experienced critics and they had advised him to take them. The question now was what I wanted for them.

"I have a brilliant idea," I said; "I propose that you pay me an exceptionally good price, which will get talked about in the papers and thus make a big stir about the pieces."

But it made no impression on the publisher. He thought that so pretty pieces needed no such advertising, and besides that, Beethoven, Mozart, Schubert and others always had sold their compositions cheaply, and as a publisher he felt obliged to accept such traditions. In vain I sought to change his mind by suggesting that he ought not to compare me with Beethoven; he would listen to no distinction between us in that respect, and paid me a small price, with which I finally withdrew, tolerably well satisfied, at least, to be relieved of my present necessities.

When the *Spanish Dances* were published, several weeks later, they found a good sale. Some years later they were known everywhere, being taken up in various editions and arrangements.

I consider this as one of the works which first made me known to the musical world in general. Of course, the publisher profited largely by it, and all because Philipp Scharwenka had no tobacco and could not lend me money.

WHEN THE DUTCHMAN DIDN'T FLY

By DAVID BISPHAM

[Mr. Bispham intended the following amusing anecdote for the August issue of THE ETUDE, which was devoted to "The Merry Side of Music." Unfortunately it did not arrive in time.—EDITOR OF THE ETUDE.]

SOME years ago when I was singing in grand opera Mme. Galski and I made a great success in Wagner's "Flying Dutchman," which we performed many times in America, and subsequently at Covent Garden Theatre, London. In this time-honored temple of music, where I had been singing for years, and where I had previously enacted the rôle of Vanderdecken, I begged in vain for a rehearsal with my ship, for I had grave doubts whether this ancient vessel's sailing quarters had improved with time. But I was forced to trust to the good fortune which usually attends me, and upon arriving on the scene I climbed to the deck of my vessel, where I stood in solitary grandeur, as the storm raged about me, and we sailed eerily into harbor. Did I say into harbor? No such luck! One of the wheels of the flimsy structure, which was being pushed from beneath by eight husky Englishmen, became jammed in a wide crack in the old, historic stage, and I found myself some ten feet from the haven where I would be, while the wind machine screamed in my ears and the stormy main, heaved into billows by numerous small boys beneath the floor-cloth, was lashed into fury around me. There I stood in the lightning-streaked air, too far from land to jump off, with the water too deep to wade ashore, while the ship tossed uneasily beneath my feet. Was this due to the briny deep? No! 'Twas the husky Englishmen struggling in vain to loosen that obstreperous wheel from the embrace of the crack. Dr. Muck, who is now coming to conduct the Boston Symphony Orchestra, was directing this memorable performance. He put down his bâton perforce, seeing my predicament, and laid his head upon his desk, his shoulders shaking with laughter; and the men of the orchestra, one after another, peeped over the footlights, while the audience waited in breathless silence for further developments. These were immediately forthcoming, for the masts and sails trembled, the hull of the vessel rose and fell, ominous grunts and groans were heard from the hold, and suddenly, with a forcible epithet, not suited to a fashionable Covent Garden audience, was heard—"Why, the — don't you shove 'er along, Bill?"—to which came the reply after another grunt, "Ow can I when the blasted thing 's stuck fast in the staige?" This was truly a poser. The audience hearing it, shrieked with merriment. The head stage carpenter also hearing it, and realizing my predicament, obtained a great plank, which he bore upon his head into the middle of the stage, wading, apparently, up to his neck in the water. Then placing one end of the plank upon the ship at my feet, and the other upon the rocky shore, he most affably remarked, loud enough for the whole house to hear, "Now, you can get hoff, sir!" With a further outburst of mirth from the audience I went ashore, and the "band played on!"

THE EFFECT OF RHYTHM.

IN a recent trial involving musical contestants in a prolonged and somewhat dreary case in the London courts, an expert witness was asked to define Rhythm for the benefit of the court. The witness, Dr. McNaught, thought for awhile and then sang the following melody:

circa. ♩ = M. 127.



The court waited patiently for the illustration and Dr. McNaught calmly announced that he had just sung the notes of the English National Hymn, *God Save the King* ("America") with the rhythm changed. Nobody in the court recognized the tune and Dr. McNaught carried his point.

The classic masters were content with a few themes and concentrated their effort on the modification and combination of these, while the invention of a lavish profusion of novel ideas has been the more consciously the aim of the romantic composers.—Dickinson.

The Teachers' Round Table

Conducted by N. J. COREY

[Under no conditions will THE ETUDE answer any inquiries unless the letter is accompanied by the full name and address of the sender. It is our desire to make this department as helpful as possible. We are always pleased to forward questions pertaining to real problems to Mr. Corey for discussion. We cannot give particular attention to questions of a purely personal nature—that is, questions which would not interest the great body of ETUDE readers. Metronomic markings naturally fall in this special class and no applications for metronomic markings will be received in THE ETUDE. Teachers and students are continually uncovering interesting questions in their daily work. Sometimes the reader comes to a question which goes beyond the limits of his experience. Such questions are of peculiar interest to THE ETUDE and we always endeavor to see that they are answered in as stimulating, sympathetic and prompt a manner as possible.—THE EDITOR OF THE ETUDE.]

ACCENTING AND SHADING.

"1. How can one accent in a two measure phrase that is to begin pianissimo, increasing to forte, and returning to pianissimo, when rhythmic accent says, 'make your first count loud?'—M. L.

Our confusion here arises from an entire misconception of the meaning of the word accent, a misconception that is very general. Accent does not mean loud, but simply emphasis, and its application is only a relative matter. In a pianissimo passage the accented note should be but slightly louder than the unaccented note, or it will cease to be pianissimo. In brilliant passages the fortissimo effect should not be attained by an attempt to make every note loud, as a stiffness of finger action is likely to result; but by simply accenting the group notes, just how frequently the accents depending entirely on the nature of the passage. If such a passage consists of the repetition of a certain group of notes, it can then be reduced to pianissimo by simply gradually lessening the power of the accents. Try this on your piano and see how brilliant the effect as compared with the ordinary effort, often heard, to make every note loud. The volume of tone in running passages should never exceed the capacity of the fingers without strain.

CERTIFICATES.

"How can a teacher give a diploma or certificate and make it seem desirable, when her name is not famous, although she is capable?"—P. M.

A private teacher cannot grant a diploma indicating degree, at least not in all States. It can only be granted by an incorporated institution. You can only give a certificate. These certificates are often known as "diplomas." If your name is not yet "famous" in your community, proceed at once to assume that it is worth while, and is considered valuable by many people. Assume that students want your certificate because it is or will be desirable. Give people to understand that your certificate is a guarantee that a pupil has completed a given course of study, and that he or she has become competent to teach because of the thorough training you have imparted. If you are careful not to award this to any except those who are capable, you will find after a time that your name is becoming known, and that your guarantee is reliable. You could have a suitable certificate engraved, but this is often expensive. One about six by eight inches would be a good size, and the recipient can have it framed and hang in a conspicuous place in his or her home. Beautifully engraved blank diplomas or certificates, especially prepared for this contingency, may be purchased from your music house. Perhaps some of the readers of THE ROUND TABLE have tried this experiment, and will therefore favor their fellow readers with their experience.

SIGHT READING.

"I have a pupil who is rather advanced, and wishes to become competent to play with an orchestra, or obtain a position to exhibit pianos in a store. Can you give any idea of the compensation received for such work? Her difficulty now, however, is in being unable to read rapidly at sight. How can she acquire facility in this?"—L. E. M.

To increase facility in sight reading procure a great deal of comparatively simple music, and for this the numerous albums or collections make this possible at a comparatively small cost. Play the pieces as near as possible at correct tempo. Do not stop for mistakes, but try to make the reading as accurate as possible. Do not play the pieces over more than twice at a reading, but go on to others. After facility has been obtained in simple pieces, albums of more difficult compositions may be tried. A few weeks of this work will improve reading facility to a marked degree. It will have to be attended to, however, as faithfully as any other branch of music study. The compensation paid for playing in stores, or with orchestra in hotels, cafes, moving picture theatres, etc., varies from ten to fifteen dollars a week up, according to the position. In some positions, however, pay above twenty dollars.

UNRULY THUMB JOINT.

"Will you kindly advise me the best thing to do for an adult pupil, a beginner, whose second joint on the thumb of her left hand sinks in, making the thumb rigid, and cramping the whole hand?"—S. H. W.

This fault usually arises from the tip of the thumb being allowed to point outward, away from the hand. Now turn the point of the thumb in, under the palm of the hand, and you will notice that it will be impossible for the joint to sink in. Insist on all practice being done with the thumb in this position, and the difficulty may be overcome in a comparatively short time.

LAZY BRAINS.

"I have a pupil who cannot play staccato. In spite of exercises I have given her, it seems impossible for her to execute them. Can you suggest a remedy?"—M. E. W.

I have known similar cases, but have always found that the fault was caused by a lazy brain. There are many people whose brains seem to be so constructed that they take infinite pains to discover different means of avoiding work. If they would work as hard to accomplish something useful as they do to invent means of getting out of work, they would be considered marvels of industry. But in all practical work their time is spent in doing as little as possible, following the line of least resistance in order to make as little effort as possible. If it is the piano on which they are being urged to spend their energies, they first learn to play legato, and later when the staccato touch is introduced the effort necessary to learn it is too much for their sluggish brains. Their minds are never on their music, nor on the manner in which they are trying to execute it, but generally floating off vacantly into space. Whatever they try to learn to play, they simply drum along from one measure to the next, without variation of tone or touch. In some cases the defect practically amounts to a physical deformity, if defective brain action may be placed in this category, and all efforts at improvement and development only result in failure. Your first effort, therefore, will need to be to try to arouse the sluggish brain into activity. Make your pupil feel an interest in what she is trying to learn, and in trying to do it correctly. Then try at first to teach her to make the simple hand staccato, or as it is usually called, the "wrist-staccato." Let her practice daily raising her hands up and down from the wrist, first with the forearm lying flat on the table, then at the keyboard, both with silent action and with repeated notes. Then give her all sorts of five-finger exercises to be played in the same manner, and afterwards scales. Do not interrupt her regular work, but introduce the staccato little by little in her études and pieces. While beginning this practice you may often have to allow her to disregard many of the staccato markings in her études and pieces, but gradually teach her to observe them, and be increasingly insistent upon their correct execution. Make her realize something of the importance of this by devoting the first ten minutes of every lesson to it for some time to come.

A FEW PIECES.

"Will you kindly name me a few high grade pieces in the fourth grade for a pupil who is tired of semi-popular music, and whose finger action is good?"—A. G. D.

Mendelssohn, selections from *Songs without Words*; Mozart, Sonata in F major (Cotta Ed. No. 7); Beethoven, Sonata in G, Op. 14, No. 2; also in F, Op. 10, No. 2; Schubert, Impromptu, Op. 142, No. 2; Schubert, Minuet in B minor; Mendelssohn, Fantasies, Op. 16, Nos. 1 and 3; Handel, *Harmonious Blacksmith*; Chopin, Prelude in D flat; Nocturne in E flat, Op. 9; Waltz in D flat, Op. 64; Waltz in E flat, Op. 18; Schumann, *Arabesque*, Op. 18.

STIFF FINGERS AND HIGH HANDS.

"1. How can I help a pupil who not only has stiff fingers, but a weakness in her hands, so great that she can hardly secure a clear tone with the fourth and fifth fingers? She has talent and reads well, but nothing I can do seems to help this trouble.

"2. I have a talented and ambitious pupil who holds her right hand too high from the keyboard, throwing the knuckles of the second and third fingers so high that she does not have the full use of her hand. I am having her practice octaves, including the third from the thumb, which causes her to hold her hand correctly, but she complains of pain."—L. A.

1. As you mention neither age nor grade of pupil, it is difficult to gain a complete understanding of conditions. It would seem, however, that she has never learned the correct action of her fingers, with muscles free and flexible. She would better take a course of elementary exercises for the overcoming of the stiffness, and gradually build up strength in her fingers. For the fourth and fifth fingers special work should be done. You can find several exercises that will answer for this in your Plaidy book. For example:



2. If your pupil is really ambitious, she ought to be willing, of her own free will, to make every effort to overcome the faulty position you mention. Close attention in all her work would effect the desired change in a comparatively short time. I fear, however, lest her ambition be of that superficial kind which is so grievously common, and she expects accomplishment without work. The exercise you mention probably cramps her hand too much. She needs no special exercises except those of concentrating her mind on the object to be desired, and working. This will have to be effected, however, by means of exercises, studies and pieces that she can play without notes. It may be well for a time to let her exaggerate the position of her hand at the opposite extreme until she acquires a feeling for holding it low. Then make her assume the correct level position.

PLAYING BY ROTE.

"1. Is there any method of teaching an eight year old beginner to play by rote? After fifteen lessons she cannot read the staff and the notes without the greatest difficulty. She is not stupid, but is not musical, and has not a good ear or memory. Could she be taught by imitation?"

"2. What studies do you advise in second grade to follow Mathew's second book? Do you advise Heller Op. 47?"—G. B.

1. There is no satisfactory way of teaching a pupil to play by rote because the results would neither be satisfactory nor useful after obtained. Possibly you may have advanced her too rapidly. Several of the first fifteen lessons should have been spent in training her fingers to correct action on a table. Then she should have proceeded step by step and left no exercise or piece until she had thoroughly conquered it. The fact that she is not musical would mean that her progress must necessarily be slow during these stages of instruction. The trouble with many teachers, especially young ones, is that they do not understand how to lead their students step by step, not leaving one until it is thoroughly learned. After a time the pupil arrives at a point where it is impossible to advance. Again your pupil may be one of the unmusical kind who never can learn. It is hard to give an exact opinion in such cases without actual experience with the student.

2. Heller, Op. 47, should not be undertaken until the second grade is thoroughly learned and assimilated. It is better to take up the first book of the Czerny-Liebling studies before Heller. Reserve that to use during the third grade of Mathews. For Sonatinas, use the album entitled *First Sonatinas*.

PRACTICE WITHOUT A PIANO.

"Please tell me if there is any way one can practice without a piano. I can only have use of piano twice a week. Is there any instrument I could carry in my trunk and practice nights?"—G. B.

I know of no way in which you can dispense with the piano except by purchasing a practice keyboard of some kind. If you had one of these in your room you could practice at will, and then verify your work at the piano. A small practice keyboard of this type exists, which will go in a trunk. In the August issue of THE ETUDE there was an article by Nain Santos, suggesting table exercises as substitute for keyboard practice.

Study Notes on Etude Music

By PRESTON WARE OREM

A PRIZE SONG.

WE present this month another prize-winning song from THE ETUDE CONTEST: Mrs. E. L. Ashford's "The Changing Sea," which was awarded the Second Prize in Class III (Characteristic Songs). Mrs. Ashford was the only woman composer to receive a prize in our recent contest. Her song is a fine example of characteristic vocal writing, full of color and contrast, picturesque, yet grateful to the singer.



MRS. E. L. ASHFORD.

Mrs. Emma Louise Ashford was born of English parents at Newark, Delaware, March 27, 1850. Her first instruction in music was received from her father, James Hindle, who was a singing teacher and a devoted music-lover. Later in Chicago she was privileged to enjoy musical association with the late Dudley Buck, having been selected by him as solo alto for St. James' Episcopal Church.

In 1869 Mrs. Ashford removed to Nashville, Tenn. For thirty-five years Mrs. Ashford led a busy life as teacher and organist, but for the past decade has devoted her time entirely to composition. Her especial line of work is sacred music, vocal and instrumental.

Mrs. Ashford has to her credit ten sacred and two secular cantatas.

Mrs. Ashford is best known, perhaps, through her many successful organ compositions and transcriptions, her anthems and other pieces for church use. She is still happily busy, and is a firm believer in "The Gospel of hard work."

CHORUS AND DANCE OF THE ELVES—THEODORE DUBOIS.

Theodore Dubois was born at Rosnay, Marne, France, 1837. He entered the Paris Conservatoire in 1853, won the *Grand Prix de Rome* in 1861. After acting as Professor of Harmony and of Composition in the Conservatoire for a number of years, he was appointed Director in 1896. In this latter position he was succeeded recently by Gabriel Faure. M. Dubois is probably best known in this country through his many effective organ compositions, but he has written in many forms. His piano compositions display grace and originality and a certain elegance. The "Chorus and Dance of the Elves" is a good representative number. It is highly characteristic. The rhythm of this piece will require attention. The figure of a sixteenth note, followed by thirty-second rest, followed by thirty-second note, must be given its exact value; it must not have the effect of a triplet. The section in F major, representing the "Chorus," is very organ-like, and should be played accordingly. All the F minor portion represents the "Dance."

INTERMEZZO—G. KARGANOFF.

This is a fine recital number by the modern Russian composer. A novel feature is the rhythm of quintuplets. The quintuplet in this case is a group of five sixteenths played in the time usually allotted to four sixteenths. These groups of five should be played very evenly, only the first note of each group being accented, and that slightly. There is a study in Clementi's "Gradus ad Parnassum" employing the quintuplet rhythm, and another easier one in Czerny's Op. 636. The middle section of this piece has a charming melody for an inner voice, with a syncopated accompaniment. This must be brought out nicely.

UNDER THE STARRY BANNER—A. SARTORIO.

With this stirring and brilliant march movement a popular composer reaches his Op. 1000. For further particulars see another column on this page. The interpretation of this piece does not call for any extended comment, but it may be well to repeat that all these require a strong accentuation and clock-like regularity of rhythm, also a large, full tone.

CAMARADERIE—F. P. ATHERTON.

This is a sprightly 6/8 movement, graceful and elegant. The rhythm is a catchy one and the piece is tuneful without being commonplace. It must be played in free time, tastefully, and with light, elastic touch. This is an excellent piece for fourth or fifth grade work.

SCHERZO VALSE—E. V. CHRISTIANI.

This piece introduces a composer who has not been represented in our pages previously. Mr. Christiani, who is a successful teacher and player, resides in this country. His "Scherzo Valse" is a brilliant bit of writing, embodying several features of interest and originality, and containing much technical variety. The passages in thirds, in particular, will require clearness and accurate fingering. Note also the dynamic contrasts. This will make an excellent recital or exhibition number. It may be classed in Grade V.

ROMANTIC THOUGHTS—C. MOTER.

This is a pretty waltz movement of the broad and flowing type. The rhythm is sufficiently direct for dancing, although the piece was not primarily intended for that purpose. This is known as the Viennese type of waltz, a type which is very popular at present.

BELLS OF HOMELAND—L. ZEISE.

This is a tuneful drawing-room piece introducing the familiar, but popular, bell effect. Pieces in this style are diverting to play, requiring only a moderate technical effort, and they are usually effective. This one is an excellent specimen.

FOREVER—P. RENARD.

This is a nocturne-like drawing-room piece, smooth and pretty, rather easy to play. It will serve as an excellent study in style and expression for any third grade student.

THREE CHEERS!—W. A. HARDING.

This is a lively military march, but little past the second grade in point of difficulty, but unusually well harmonized for a piece of this character. In this piece all attacks should be made briskly and precisely, the hands falling exactly together.

SUMMER NIGHT RAMBLE—CHAS. LINDSAY.

This piece is in one of the popular modern dance rhythms, known as the "three-step." There are several dances for which this music may be used, if desired. As a teaching number this piece will prove suitable for a pupil who is about through second grade work.

SPRING SONG (FOUR HANDS)—MENDELSSOHN.

Both the title, "Songs Without Words," and the form and character of the pieces themselves, are virtually Mendelssohn's own invention. The piece now known as "Spring Song," one of the most popular of all, Op. 62, No. 6, was composed June 1, 1842, at Denmark Hill, near Camberwell Green, England, and for a long time it was known as "Camberwell Green." The melody is peculiarly suave and graceful, and the harp-like accompaniment is just in keeping. As arranged for four hands, the general effect of the piece is enhanced considerably.

BALLET OF DRAGONFLIES (VIOLIN AND PIANO)—G. HORVATH.

This bright and clever number for violin and piano serves to exploit effectively, and in a manner not too difficult a favorite device in violin playing, *staccato* bowing. The proper manipulation of the bow depends upon right physical condition and control of the arm and wrist. Much has been written about it in the books. In playing pieces of this characteristic type the utmost neatness and delicacy are required.

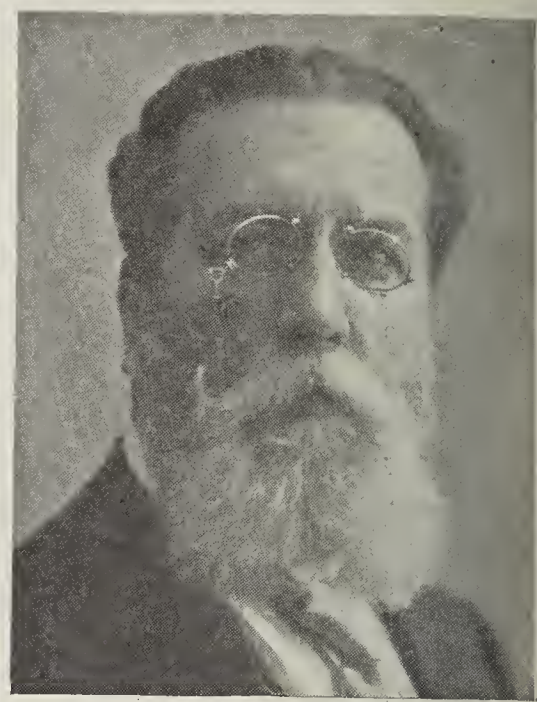
PROCESSIONAL MARCH (PIPE ORGAN)—R. KINDER.

This march strikes us as one of Mr. Kinder's best pieces. Some time ago his "Berceuse No. 2" appeared in our music pages, and was very favorably received. A march of this type, dignified, yet melodious, vigorous in rhythm, is always of much use to the practical organist, both for church and recital purposes. It should be taken at the metronome pace indicated by the composer, not dragged or played in heavy, drawn-out manner.

THE WORLD OF TO-MORROW (SONG)—R. M. STULTS.

This song has an unusually appealing text and the musical setting is quite in keeping. Mr. Stults, who has had some notable successes, is popular with many of our readers, who will welcome this new number.

Well Known Composer Reaches Opus 1000



ARNOLD SARTORIO

ALTHOUGH the American competitors in the Olympic Games in Sweden seemed to have the habit of establishing records, the German composers of to-day and yesterday are unquestionably the victors in all musical marathons. Few writers of other nationalities have ever had the persistence to write up to or beyond the Opus 1000. Arnold Sartorio, as the name implies, of Italian extraction, although he was born at Frankfurt on Main, March 30, 1853, and is to all intents and purposes a German, as his entire training has been Teutonic. His teachers were August Buhl and Edward Mertke. For a time he was a choir conductor at Strassburg, Düsseldorf and Cologne. He also taught many successful pupils.

The one thousand mark in musical composition has been passed by very few composers. It is interesting to note how several writers have written so profusely and at the same time produced pieces for which there is a wide demand. Among the most fecund composers are: Bach, Handel, Haydn and Mozart among the great classic masters; Czerny, Schubert, Liszt and Gounod of a later period; and among modern writers Abt, Behr, Bohm, Bordese, F. Kirchner, D. Krug, W. Popp, Engelmann.

It is the custom among composers to number their publications Op. 1, Op. 2, etc., Op. being an abbreviation of *opus*, meaning work. An *opus* may be a large and important work, a whole collection of pieces, or a mere trifle, as it may happen. Viadana (1564-1645) numbered his compositions in the modern way, but Beethoven was the first to use *opus* numbers regularly. Although Bach, Handel, Haydn and Mozart did not number their works, all four were very prolific, their compositions of each running well above the 1000 mark. Czerny's *opus* numbers run above a thousand, each *opus* containing many separate pieces or studies. Schubert wrote 603 known songs (many others probably lost) in addition to numerous other compositions in practically all forms. Liszt is known chiefly by his many transcriptions, but his original works in many styles are numerous also. Franz Abt was a voluminous song writer; Bordese wrote hundreds of songs, studies and other vocal works. W. Popp wrote chiefly for the flute. Franz Behr (1837-1898) wrote many hundreds of popular drawing-room and teaching pieces under his own name, and many more under the pen-names "W. Cooper," "Charles Morley," "Francesco d'Orso," "Charles Godard," and others. Carl Bohm, a contemporary writer, has hundreds of beautiful songs, and many more piano pieces, also violin and other instrumental works. H. Engelmann, so well known to our readers, has passed the 1000 mark and no longer uses Op. numbers.

Some of the world's great composers have not been prolific to marked degree. Beethoven's Op. numbers run a little past 100; Schumann's, similarly; Chopin reaches Op. 73. Berlioz, who wrote larger works chiefly, probably attained the lowest Op. number of all, 28.

CAMARADERIE

PIECE CARACTERISTIQUE

FRANK P. ATHERTON, Op. 213

Allegretto vivace M.M. ♩. = 84

Con spirito e molto rubato

The musical score for "Camaraderie" is written for piano and consists of several systems of music. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked "Allegretto vivace" with a metronome marking of M.M. ♩. = 84. The score includes various musical notations such as dynamics (f, mf, p, sf, ff, dim., cresc., accel., rall., rit.), tempo changes (a tempo, poco lento, molto lento, piu lento, Moderato assai), and fingerings (1-5). The score also includes a section marked "Con brio" and a section marked "Moderato assai". The piece concludes with a "Fine" marking and a "D.S." (Da Segno) instruction.

System 1: *f* *mf* *poco lento* *rall.* *p* *scherzando* *accel. cresc.* *sf* *rit.* *p*

System 2: *a tempo* *rit.* *accel.* *poco lento* *rit. mp* *piu lamentoso* *mf*

System 3: *accel. molto* *f* *ff* *dim.* *l.h.* *mf* *a tempo* *p*

System 4: *schertz.* *accel. e cresc.* *sf* *rit.* *piu lento* *mp* *rit.* *p* *sf* *Fine*

System 5: *Con brio* *f* *mf* *p* *ten.* *Moderato assai* *ten.* *piu moto* *cresc.* *sf* *p* *ten.*

System 6: *a tempo* *poco mosso* *sf* *p* *a tempo* *ten.* *8*

System 7: *mf* *r.h.* *r.h.* *D.S.*

THE ETUDE INTERMEZZO

Allegretto vivace M.M. ♩ = 138

G. KARGANOFF, Op. 10, N

a) pp capriccioso

p

sf

pp

p

p

sf

sf

mf

mf p

mp

ppp

cresc.

1st time only

For Fine, last time only

Fin

Meno mosso M.M. ♩ = 120

pp

mf cantabile

rit.

a tempo

cresc.

Fin

a) 2d time only

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First system of the musical score for 'Summer Night Ramble'. It consists of two staves. The upper staff features a melody with various ornaments and fingerings, including a trill marked 'espr.' and a crescendo marked 'cresc.'. The lower staff provides harmonic support with chords and single notes, including a trill marked 'mf' and a piano section marked 'pp rit.'. The system concludes with a double bar line and the instruction 'D.C.'.

SUMMER NIGHT RAMBLE

Tempo di Mazurka M. M. ♩ = 126

THREE-STEP

CHAS. LINDSAY

Second system of the musical score. The upper staff continues the melody with trills and fingerings, marked 'mf grazioso' and 'p'. The lower staff provides harmonic support with chords and single notes, marked 'mf' and 'p'. The system concludes with a double bar line and the instruction 'Fine'.

Third system of the musical score. The upper staff continues the melody with trills and fingerings, marked 'mf' and 'p'. The lower staff provides harmonic support with chords and single notes, marked 'p' and 'f'. The system concludes with a double bar line and the instruction 'Fine'.

Fourth system of the musical score. The upper staff continues the melody with trills and fingerings, marked 'con anima' and 'mf'. The lower staff provides harmonic support with chords and single notes, marked 'mf' and 'f'. The system concludes with a double bar line and the instruction 'Fine'.

Fifth system of the musical score. The upper staff continues the melody with trills and fingerings, marked 'Tempo I' and 'mf'. The lower staff provides harmonic support with chords and single notes, marked 'p' and 'f'. The system concludes with a double bar line and the instruction 'Fine'.

Sixth system of the musical score. The upper staff continues the melody with trills and fingerings, marked 'TRIO' and 'mf'. The lower staff provides harmonic support with chords and single notes, marked 'p' and 'f'. The system concludes with a double bar line and the instruction 'D.C.'.

Seventh system of the musical score. The upper staff continues the melody with trills and fingerings, marked 'TRIO' and 'mf'. The lower staff provides harmonic support with chords and single notes, marked 'p' and 'f'. The system concludes with a double bar line and the instruction 'D.C.'.

SPRING SONG

SONG WITHOUT WORDS No. 30

Edited and Fingered by
S. L. HERRMANN

SECONDO

F. MENDELSSOHN, Op. 62, No. 30
Composed 1843

Allegretto grazioso M. M. ♩ = 92

5 leggiero

p *r. h.*

Ped. simile

cresc.

p *mf* *r. h.*

cresc.

p *cresc.* *f* *dim.* *r. h.*

f *cresc.* *p* *cresc.*

p *cresc.* *f* *cresc.*

cresc. *cen - do al*

SPRING SONG
SONG WITHOUT WORDS No. 30Edited and Fingered by
S. L. HERRMANN

F. MENDELSSOHN, Op. 62, No. 6

PRIMO

Composed 1843

Allegretto grazioso M. M. ♩ = 92

THE ETUDE

SECONDO

dim - - inu - - en - - do *p* 2 *pp*

cres - - - - - *cen*

do *al* *f* *dim.*

f *dim.* *p*

cresc. *p*

p *pp* *pp*

r. h.
4 2 1 5 2 1 4 2 1 5 3 1 4 2 1
pp leggiero

Detailed description: This is a musical score for a piano etude. It consists of eight systems of music, each with a grand staff (treble and bass clef). The key signature is two sharps (F# and C#). The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics 'dim - - inu - - en - - do' are written under the first system. The second system has the lyrics 'cres - - - - - cen'. The third system has the lyrics 'do al f dim.'. The fourth system has the lyrics 'f dim. p'. The fifth system has the lyrics 'cresc. p'. The sixth system has the lyrics 'p pp pp'. The seventh system has the lyrics 'r. h.' and a series of fingerings: '4 2 1 5 2 1 4 2 1 5 3 1 4 2 1'. The eighth system has the lyrics 'pp leggiero'.

PRIMO

This page of musical notation is for a piano piece, likely in the key of A major (three sharps). It consists of several systems of staves, each containing a treble and bass staff. The notation includes various musical elements:

- Dynamic Markings:** *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), *f* (forte), *cresc.* (crescendo), *dim.* (diminuendo), *p dolce* (piano dolce), *grazioso* (graceful), and *al* (allegro).
- Fingerings:** Numbers 1 through 5 are placed above or below notes to indicate which finger to use.
- Articulation:** Slurs are used to group notes that should be played smoothly together.
- Rehearsal Marks:** Dotted lines with the number 8 are placed above the staves to indicate the beginning of new sections.
- Key Signature:** The key signature is A major, indicated by three sharps (F#, C#, G#).

The piece begins with a series of descending and ascending scales, followed by a section marked *dim. inu - en - do p*. This is followed by a section marked *dim. grazioso*. The notation continues with various melodic lines and accompaniment, including a section marked *pp* and another marked *cresc. cen - do al*. The piece concludes with a final section marked *p dolce grazioso dim. pp*.

UNDER THE STARRY BANNER

UNTER DEM STERNENBANNER
MARCH

A. SARTORIO, Op. 100

Tempo di Marcia M.M. $\text{♩} = 120$

The musical score is written for piano and consists of six systems of music. The first system includes a tempo marking 'Tempo di Marcia M.M. $\text{♩} = 120$ '. The key signature is two flats (B-flat major). The score includes various dynamics such as *mf*, *f*, *cresc.*, and *dim.*. There are also articulation marks like accents and slurs, and fingerings are indicated throughout. A 'TRIO' section is marked in the fifth system. The piece ends with a 'risoluto' and 'marcato' section.

First system of music (measures 1-16) for 'The Etude'. It consists of two staves in 6/8 time. The key signature has one flat (B-flat). The music features complex chords and arpeggiated patterns. Dynamics include *cresc.* and *ff*. A *D.C.* (Da Capo) instruction is at the end of the system.

FOREVER
NOCTURNE

Andante con espress. M. M. ♩ = 54

PIERRE RENARD

Second system of music (measures 17-48) for 'Forever Nocturne'. It consists of two staves in 6/8 time. The key signature has one sharp (F-sharp). The music is characterized by flowing, arpeggiated lines. Dynamics include *p* *quieto*, *p* *dolce*, *p*, *mf*, and *Con anima*. The piece concludes with a final chord.

THE ETUDE

Musical score for "THE ETUDE" in G major, 2/4 time. The score consists of five systems of piano and bass staves. It features various musical notations including triplets, slurs, and dynamic markings such as *f*, *marcato*, *p*, *f*, *cresc.*, *rit.*, *atempo*, *p dolce*, *fz*, *p quieto*, and *p dolce*. The piece concludes with a final flourish.

THREE CHEERS!

MARCHE MILITAIRE

WILL A. HARDING, Op. 18, No. 1

Musical score for "THREE CHEERS! MARCH MILITAIRE" in G major, 2/4 time. The score consists of two systems of piano and bass staves. It begins with the tempo marking "Maestoso M.M. = 112". The music includes various musical notations such as slurs, ties, and dynamic markings including *f*, *mf*, and *p*. The piece ends with a final chord.

This page of musical notation, titled "THE ETUDE" and numbered 639, is a complex score for piano. It features multiple systems of staves, each containing various musical notations including notes, rests, and dynamic markings. The notation is dense and includes many fingerings and articulations.

The score is organized into several systems of staves. The first system includes a treble and bass staff with a key signature of one sharp (F#) and a time signature of 2/4. The notation includes many notes, rests, and dynamic markings such as *cresc.*, *f*, and *mf*. The second system continues the piece with similar notation and includes a *p* marking. The third system features a grand staff (treble and bass) with a *p* marking. The fourth system includes a *f* marking and a *p* marking. The fifth system includes a *f* marking and a *p* marking. The sixth system includes a *p* marking. The seventh system includes a *p* marking. The eighth system includes a *p* marking. The ninth system includes a *p* marking. The tenth system includes a *p* marking. The eleventh system includes a *p* marking. The twelfth system includes a *p* marking. The thirteenth system includes a *p* marking. The fourteenth system includes a *p* marking. The fifteenth system includes a *p* marking. The sixteenth system includes a *p* marking. The seventeenth system includes a *p* marking. The eighteenth system includes a *p* marking. The nineteenth system includes a *p* marking. The twentieth system includes a *p* marking. The twenty-first system includes a *p* marking. The twenty-second system includes a *p* marking. The twenty-third system includes a *p* marking. The twenty-fourth system includes a *p* marking. The twenty-fifth system includes a *p* marking. The twenty-sixth system includes a *p* marking. The twenty-seventh system includes a *p* marking. The twenty-eighth system includes a *p* marking. The twenty-ninth system includes a *p* marking. The thirtieth system includes a *p* marking. The thirty-first system includes a *p* marking. The thirty-second system includes a *p* marking. The thirty-third system includes a *p* marking. The thirty-fourth system includes a *p* marking. The thirty-fifth system includes a *p* marking. The thirty-sixth system includes a *p* marking. The thirty-seventh system includes a *p* marking. The thirty-eighth system includes a *p* marking. The thirty-ninth system includes a *p* marking. The fortieth system includes a *p* marking. The forty-first system includes a *p* marking. The forty-second system includes a *p* marking. The forty-third system includes a *p* marking. The forty-fourth system includes a *p* marking. The forty-fifth system includes a *p* marking. The forty-sixth system includes a *p* marking. The forty-seventh system includes a *p* marking. The forty-eighth system includes a *p* marking. The forty-ninth system includes a *p* marking. The fiftieth system includes a *p* marking. The fifty-first system includes a *p* marking. The fifty-second system includes a *p* marking. The fifty-third system includes a *p* marking. The fifty-fourth system includes a *p* marking. The fifty-fifth system includes a *p* marking. The fifty-sixth system includes a *p* marking. The fifty-seventh system includes a *p* marking. The fifty-eighth system includes a *p* marking. The fifty-ninth system includes a *p* marking. The sixtieth system includes a *p* marking. The sixty-first system includes a *p* marking. The sixty-second system includes a *p* marking. The sixty-third system includes a *p* marking. The sixty-fourth system includes a *p* marking. The sixty-fifth system includes a *p* marking. The sixty-sixth system includes a *p* marking. The sixty-seventh system includes a *p* marking. The sixty-eighth system includes a *p* marking. The sixty-ninth system includes a *p* marking. The seventieth system includes a *p* marking. The seventy-first system includes a *p* marking. The seventy-second system includes a *p* marking. The seventy-third system includes a *p* marking. The seventy-fourth system includes a *p* marking. The seventy-fifth system includes a *p* marking. The seventy-sixth system includes a *p* marking. The seventy-seventh system includes a *p* marking. The seventy-eighth system includes a *p* marking. The seventy-ninth system includes a *p* marking. The eightieth system includes a *p* marking. The eighty-first system includes a *p* marking. The eighty-second system includes a *p* marking. The eighty-third system includes a *p* marking. The eighty-fourth system includes a *p* marking. The eighty-fifth system includes a *p* marking. The eighty-sixth system includes a *p* marking. The eighty-seventh system includes a *p* marking. The eighty-eighth system includes a *p* marking. The eighty-ninth system includes a *p* marking. The ninetieth system includes a *p* marking. The ninety-first system includes a *p* marking. The ninety-second system includes a *p* marking. The ninety-third system includes a *p* marking. The ninety-fourth system includes a *p* marking. The ninety-fifth system includes a *p* marking. The ninety-sixth system includes a *p* marking. The ninety-seventh system includes a *p* marking. The ninety-eighth system includes a *p* marking. The ninety-ninth system includes a *p* marking. The hundredth system includes a *p* marking.

CHORUS AND DANCE OF THE ELVES

CHŒUR ET DANSE DE LUTINS

Allegretto scherzando M. M. ♩ = 108

TH. DUBOIS, O

pp leggierissimo

cresc. rit. f sost. pp a tempo

Fine *p ma marcato il basso*

simile *p* *poco più f*

un poco sonore

piu p

rit. e dim. rit. pp a tempo

THE ETUDE

To Miss Grace Gilchrist

SCHERZO VALSE

EMILO VAN CHRISTIAN

Moderato M. M. ♩ = 63

The musical score is written for piano in 3/4 time, featuring complex fingerings and dynamic markings. The tempo is marked 'Moderato M. M. ♩ = 63'. The key signature has two flats (B-flat and E-flat). The score is divided into several systems, each with a treble and bass staff. The first system begins with a forte (*f*) dynamic and a half-note melody in the bass. The second system features a piano (*p*) dynamic and a more complex, arpeggiated texture. The third system is marked *mf brillante* and includes a series of ascending and descending runs. The fourth system features a forte (*f*) dynamic and a more complex, arpeggiated texture. The fifth system includes a half-note melody in the bass with the lyrics 'ri - tar - dan - do' and a mezzo-piano (*mp*) dynamic. The sixth system is marked 'last time to Coda' and 'First ending' and features a series of ascending and descending runs. The score concludes with a final chord.

♩ last time only

ff

p delicamente

Ped. simile

f

p ritard.

a tempo

Fine

First system of the musical score. It consists of two staves. The upper staff features a melodic line with eighth-note patterns and slurs, marked with a piano (*p*) dynamic. The lower staff provides a harmonic accompaniment with eighth-note chords and slurs. The key signature has two flats, and the time signature is 4/4. A measure rest of 8 measures is indicated at the beginning of the system.

BELLS OF HOMELAND

Andantino M. M. ♩. = 54

HEIMATHSGLOCKEN

L. ZEIS

Second system of the musical score. The upper staff continues the melodic line with eighth-note patterns, marked with a piano (*p*) dynamic and the instruction *con espress.*. The lower staff features a rhythmic accompaniment with eighth-note chords, marked with a piano (*p*) dynamic. The key signature has two flats, and the time signature is 4/4. A measure rest of 8 measures is indicated at the beginning of the system.

Third system of the musical score. The upper staff continues the melodic line with eighth-note patterns, marked with a mezzo-forte (*mf*) dynamic. The lower staff features a rhythmic accompaniment with eighth-note chords, marked with a mezzo-forte (*mf*) dynamic. The key signature has two flats, and the time signature is 4/4. A measure rest of 8 measures is indicated at the beginning of the system.

Fourth system of the musical score. The upper staff continues the melodic line with eighth-note patterns, marked with a piano (*p*) dynamic. The lower staff features a rhythmic accompaniment with eighth-note chords, marked with a piano (*p*) dynamic. The key signature has two flats, and the time signature is 4/4. A measure rest of 8 measures is indicated at the beginning of the system.

Fifth system of the musical score. The upper staff continues the melodic line with eighth-note patterns, marked with a piano (*p*) dynamic. The lower staff features a rhythmic accompaniment with eighth-note chords, marked with a piano (*p*) dynamic. The key signature has two flats, and the time signature is 4/4. A measure rest of 8 measures is indicated at the beginning of the system.

cresc. *ff* *mf* *Ped. simile*

crescendo

dim. *pp poco rit.* *p*

a tempo

pp *f* *poco rit.* *p*

pp *pp* *f* *D. C.*

To W. Ray Burroughs, Buffalo, N. Y.

PROCESSIONAL MARCH

RALPH KINDE

Maestoso pomposo M.M. $\text{♩} = 66$

MANUAL

PEDAL

Gt. Full coup. to Sw. closed

rit.

a tempo

ff

Sw. closed

closed

senza rit.

Gt. ff

1 2 3 4 5

1

rit. *Fine*

Sw.

Gt. Melodia, to Sw.

16' to Sw.

Sw.

molto rit. *a tempo* Ch. Sw.

rit. *a tempo* Sw.

Ch. Clarinet, to Sw.

rit. D.C.

Detailed description: This is a musical score for a piece titled 'THE ETUDE'. The score is written for three instruments: Piano (P), Guitar (Gt.), and Clarinet (Ch.). The key signature is D major (two sharps). The score is divided into several systems, each with a treble and bass staff for the piano and a single staff for the guitar or clarinet. The piano part features complex rhythmic patterns, including triplets and sixteenth notes. The guitar part provides harmonic support with chords and melodic lines. The clarinet part enters in the middle of the score, playing a melodic line. Performance instructions such as 'rit.' (ritardando), 'a tempo', 'molto rit.', and 'D.C.' (Da Capo) are included throughout the score. The piece concludes with a 'Fine' marking.

THE WORLD OF TO - MORROW

ELLA BROES VON HEEKEREN

R.M. STULTS

Andante

mp Andante grazioso

The world of to mor-row is
 call - ing me With the voice of a sil - ver flute, It tells of the shad-ows, cool and gray, Of the
 wal - nut slopes and the flow - er'd way, And the rip - pling of man - y brooks. It
 tells of the hopes that are all ful-filled, It whis-pers each hal-lowed name, And prom - i - ses peace; and
 rest, and calm, Where my soul shall be free from pain and harm, In tune with the in - fi-nite day.

mp

Then why should I turn from the o - pen gate, To

a tempo
mf

mp

linger up - on the way, 'Mid dust and heat of the trav - elled road, Weight - ed and bur - dened by

f

f

rit. *f*

many a load, When the voice is call - ing to - day? When the voice is call - ing to - day?

f *rit.* *f* *mf a tempo* *dim*

THE CHANGING SEA

CHARLES BUXTON GOING

E.L. ASHFORD

p *poco cresc. e accel.*

M.M. 104

Oh, the dim sea, the grim sea, Where the dark fog lies, and the

cresc.

dim *con dolore*

east wind cries, And the wheel - ing sea - gulls play, And the wheel - ing sea - gulls play; Oh, the

dim

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THE ETUDE

wea-ry sea, The drea-ry sea, That car-ries my ship a-way!

a tempo *dim* *poco cresc*

Oh, the still sea the chill sea Dull surge on surge to the mist-y verge By the gray skies o-ver spanned By the

p *poco cresc* *piu mosso*

gray skies o-ver. spanned: Oh, the heav-ing sea, The griev-ing sea, *a tempo* That parts land from land!

a tempo *f* *piu lento* *colla voce*

f *Vivo* *cresc*

Oh, the blue sea, the true sea, With its white, white crest like the sea-gull's breast and the wind tracks veined with

M. M. = 112 *f* *cresc*

Col 8va bassa

foam! Oh, the long sea, and the strong sea that hur-ries my good ship home,

mp *piu mosso* *cresc. poco a poco*

ben marcato *p*

Col 8va bassa

hur-ries my good ship home! Oh, the long sea, and the strong sea That hur-ries my ship to me!

molto cresc

BALLET OF DRAGONFLIES

LIBELLENTANZ

GÉZA HORVÁTH

Allegretto leggiero M. M. ♩ = 96

OLIN

p *p* *f* *riten.*

ANO

p leggiero *f*

a tempo *p* *p cresc.* *f* *p* *last time to Coda*

p *p cresc.* *f* *p*

pizzicato

sf *p dim.* *pp*

sf *p dim.* *pp*

Coda

Poco piu lento

sf *dim.* *p* *mf* *f* *p* *mf*

sf *dim.* *p* *mf* *mf* *p* *mf* *p* *mf*

p *p* *mf* *rit.* *f*

p *mf* *mf* *f*

D. C.

ROMANTIC THOUGHTS

Moderato M. M. $\text{♩} = 54$

VALSE LENTE

CARL MOTER, Op.

The musical score is written for piano and consists of three systems. The first system (measures 1-16) is marked 'Moderato M. M. $\text{♩} = 54$ ' and 'VALSE LENTE'. It begins with a piano (*p*) dynamic. The second system (measures 17-32) is marked 'Fine' and 'D.C.*'. It includes a 'l. h.' (left hand) and 'r. h.' (right hand) marking. The third system (measures 33-54) is marked 'TRIO' and 'D.C.*'. It begins with a forte (*f*) dynamic and includes a 'f marc.' (forte marcato) marking. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *p*, *f marc.*, *mf*, and *f*. Fingerings and articulations are also indicated throughout the piece.

* From here go to the beginning and play to Fine; then, play Trio.
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THE MUSIC-LOVER'S DIGEST

The Best in Musical Literature from Everywhere

TO OUR WIDE-AWAKE READERS

Again THE ETUDE presents a new feature department which we are sure will be read with the greatest possible interest and profit by our friends. The plan is to sift the vast amount of literature constantly pouring in and select those paragraphs which are "meatiest," the most stimulating, the most instructive, the most human, and present them in this new department. In succeeding issues the department will not be as lengthy as this, but you may look forward to finding it full of readable material. It may come from the latest English, German, French or Italian periodicals, it may come from some new book, or it may come from some very ancient source. Anything that we feel deserves wider circulation or preservation in more permanent form may be found in this new department. It will be a kind of scrap book of the past and present, containing that kind of clippings which the true musician likes to cut out and save. Only we shall do the reading and the clipping for you, digging our editorial scissors to the literature of music everywhere. What do you think of the idea? Will it help you in your work? If you have some very short reprint article, like the following, nothing you have clipped out and are saving because it was "too good to throw away," send it to us, always indicating the source (the name of the book or the magazine). We won't promise to publish it, but it is to our liking it will stand a good chance.—EDITOR OF THE ETUDE.

Discriminative Hearing.

CERTAINLY, it is not mere cleverness of fingers that makes fine musicians, but rather the ability to grasp musical beauties as they hear them. This in itself does not depend so much upon acute hearing. If this were so the sailor with his wonderful vision could correspondingly make the finest painter the best art critic. Good hearing from a musical standpoint depends upon the ability to analyze intelligently the impressions made upon the ear by all musical sounds. There are people who can tell the pitch of a given tone infallibly. They are able to possess absolute pitch. On the other hand there are highly accomplished musical thinkers who have hearing powers so defective that they can scarce detect fine difference of intonation. This marks the difference between the gift of absolute pitch and the acquisition of the ability to hear understandingly and discriminatively.—Translated from an article by RICHARD BATKA in *Der Merker* (Vienna).

Should Musicians be Nervous?

THAT is a suggestive idea which Caruso has forth about nervousness in the musician. Caruso says that nervousness is the secret of his singing being so effective. "The anguish alone makes my voice what it is. There is no personal merit in it." . . . Mr. E. Lemare once remarked to me, speaking of organ recitalists, that he would rather listen to a man who puts "soul" into his playing, though he may make an occasional slip in technique, than listen to an absolutely correct player, whose chief concern seems to be with the technique. Most of us are like that; and most of the really "soulful" musicians are always, I suspect, more or less nervous. Still I cannot see how their nervousness, by itself (as Caruso's words imply) should improve their performances. Many amateurs, at any rate, can feel only with Von Bülow, who, in one of his letters, refers to "the abominable fright which prevented me from playing as well as I can play."—J. CUTBERT HADDEN in *Musical Mada* (Toronto).

Fifteen Hundred Notes a Minute.

AN expert pianist is often called upon to read and play 1,500 notes in a minute. One of Weber's pieces, 4,541 notes have been played in less than four minutes, and one of Chopin's etudes there are 3,950 notes that must be played in two minutes and a half. Schumann marked one of his pieces, at one place, "as fast as possible," and a page later he made it "still faster." It has often been referred to as an amusing blunder, but it is only a confusion of terms. On the page marked "still faster" there are fewer notes than on the preceding pages, wherefore it is possible to play it in less time.—*The Metronome* (New York).

The Waltz Centenary

The hundredth anniversary of the waltz must not be passed over without notice. We learn that no event ever produced so great a sensation in English society as the introduction of the German waltz in 1813. Up to that time the chief dances were the English country dance and the Highland reel, even in the highest circles. Many people considered the waltz improper, and pasquinades were written to warn young ladies against indulging in gyrations so immodest. Even Byron belonged to the school of anti-waltzers, and Theodore Hook fought a duel over the subject. It is said that the dance became recognized finally as a strictly decorous accomplishment through the influence of the Emperor Alexander of Russia. Of course, having witnessed in these latter days such dances as the Can-can, the Apaches, and those of the "Salome" genre, we can afford to smile at the storm raised a hundred years ago against the graceful waltz to which the strictest of chaperones has long ceased to object. Musicians may be thankful for the introduction, as not only has it given us Strauss and the later Viennese composers of the dance proper, but the high-class salon variety has inspired many of our great composers, from Schubert, Weber and Chopin downwards.—*Musical News* (London.)

Goethe's Apparent Indifference to Music.

WITH the exception of the fugues of Bach and the improvisations of the infant prodigy Mendelssohn, Goethe, the greatest of German poets, did not ever appear to be enthusiastic over the instrumental compositions of the great composers. Even his attitude in admiring Bach was exceptionally individual in itself. He pretended to be able to discover the mathematical problems underlying them, and thought that he could solve their complexities with great ease, although he knew but little of music. The improvisations of Mendelssohn interested him more particularly from the psychological standpoint, and were made enjoyable to him largely through his passionate love for the curiosities of nature. Even in Goethe's old age the grand instrumental creations of Bach, Handel, Haydn, Mozart and Beethoven did not seem to excite his interest to any great extent. The overtures written to his compositions as well as the librettos founded upon his dramatic creations he was inclined to regard in many cases as necessary sacrifices made to the perverted taste of the time.—PAOLO BERTINI in *La Cronaca Musicale* (Posaro). Free translation made expressly for THE ETUDE.

Liszt's Magnetism.

A REMARKABLE instance of Liszt's power to cast a spell over an audience took place in Paris when he was a mere boy. He was playing with the orchestra of the Italian Opera, the best in Europe at that time. The piece had a solo passage for him, and when the time arrived for the orchestra to come in again, the musicians were so enthralled by his playing that they forgot to begin at the right place, to the amusement of the audience, which saw in this the best compliment that their "petit Litz," as they always called him, had yet received.—H. T. FISKE in *The Evening Post* (New York).

The Mystery of Style.

THE subject of musical styles is one that may without exaggeration be described as extremely attractive, important and useful. * * * * * In the first place, let us go to literature for an illustration of the different kinds of facts alluded to and the different degrees of their tangibility. Suppose we were taking up passages from the works of two individual prose writers for the purpose of discovering the peculiarities that constitute their styles—what should we have to do first of all? We should have to study their vocabularies. Next, the structure of sentences would have to be considered. After that the grouping of sentences and complexes of sentences, and their forming into wholes would have to be considered. There lie vast extents beyond the reach of etymology and grammar, beyond the reach of accidence, syntax and composition. Listen to the reading of a passage or two of Ruskin's. Do you think the magic of the style of what you have heard is gaugeable by etymology and grammar, by accidence, syntax and composition? No, you cannot think it. Nor will you on listening to the different harmonies of the styles of other great masters of prose, those of Carlyle, Macaulay, Gibbon, Lamb, Addison, Milton and many more, although most of these styles are by no means so subtle as that of Ruskin's. Indeed some of them but little beyond the reach of the easily gaugeable.

If the difficulty of analysis is great in prose and verse literature, it is very much greater in music.—FREDERICK NIECKS in *The Monthly Musical Record* (London).

Felix Weingartner on Brahms.

BRAHMS was not shortsighted enough to ignore the greatness of Wagner. Although he realized his destructive influences he did not intend to be swallowed up like the others. He was always wise enough to hold himself at a distance. At the same time he himself destroyed nothing. Unprejudiced and undisturbed he steered his ship toward a glorious goal and reached it. Brahms and Wagner were of the same and equal lineage, therefore Brahms could not be regarded as opposing Wagner. This blond North German with his gleaming blue eyes saw the world in his own individual way. The romanticists appeared to claim him when as a young man he formed a strong and intimate bond of friendship with Robert Schumann and Clara Schumann. However, he retained his own distinctive originality founded upon the principles of Bach, Beethoven and Schubert. He did not refer to his predecessors as models but rather blazed his own way. The depths of his own golden emotions, the grand expression of nature, which he loved so enthusiastically and which pulsated warmly in his veins, these were his greatest teachers.—Free translation from *Signale für die Musikalische Welt* (Berlin).

Where Our Old Pianos Go.

WHAT becomes of all the old pianos? Thousands of new pianos are sold every year to the greater number of those who already have musical instruments. The salesman allows a liberal price for the old piano in trade, accepts a little cash, and takes the balance on monthly payments.

Now, while he has sold one piano, he has just as many on his hands as before, for he has accepted an old one. What becomes of it?

He repairs and revarnishes the old piano, boxes it, and, with hundreds of others, it is shipped to South America, Africa, Asia and other benighted portions of the world, where it is sold to the natives, who yearn for music and whose ambition is to drum out tunes on an instrument of their own.

These pianos are sold for a small amount down and the balance in monthly, sometimes weekly, payments, extended over a long period of time. In this way the dealer gets back not only the price he allows for the old piano in the first place, but the cost of repairing, boxing and shipping, with interest added to each of the charges.—*The Baltimore Sun*.

Shakespeare's Grasp on Music.

WE may take it, therefore, that Shakespeare heard much music. Probably a great deal of it was of a rustic nature with the falterings and shortcomings of such, but nevertheless sincere and living. This evidently made a deep impression upon him. It would be difficult to determine to what extent Shakespeare could be called a musical man. It is one thing for an author to be able to use one or two stock phrases, and another for him to show that he understands the art from the inside. Shakespeare, wonderful in an hundred ways, is wonderful in this also. Judging from a technical standpoint, we may say that he is more accurate than the average literary man. Like Balzac and Nietzsche he makes frequent reference to music, and, in his own way, shows a sympathy with it and a fine recognition of its place and powers. In "King Lear" we find one passage which makes us think that Shakespeare could boast of some technical knowledge. Edgar says: "How upsetting—fa, sol, la, mi." The reference is to what was a forbidden succession of notes. In "Othello" he makes use of the idea of discord in a way which is in startling contrast to the hap-hazard manner of many writers of fiction. In the same play there is a remark about letting "down the pegs."—*The London Musical Standard*.

The Music Committee's Little Ways.

I SELDOM have heard, out of a large city like New York, really competent organists, except in a minority of churches. What usually happens is this. A church society having waxed in wealth to the right point, decides to purchase a pipe-organ. A committee is appointed, the representatives of a dozen or more organ-builders put in their bids. The organ at last, with a tremendous "heave ho" is located. Now who shall play it? A skilled organist of course. Not a bit of it. The daughter of the chairman of the music committee, or of the richest man in the congregation plays the piano, and has a hankering to attack that bigger beast, the pipe-organ. She hires herself off to a nearby city, takes a term of lessons and returns to astonish the natives, and to torture the poor devoted organ-monster for the rest of his life.

The simple fact is that because the organ has a keyboard like the piano, people think that a player of the piano can play the organ. As well might a violinist, because his violin has strings of catgut or reindeer sinew, and is played with rosined horsehair, assume that he could play the violoncello with a term of lessons.—J. S. VAN CLEAVE in *The Choir Leader* (Dayton, O.).

Over 87,000 Marches Published in Thirty-five Years.

THE records of the Register of Copyrights, at Washington, show that over 87,000 marches have been composed, published and copyrighted during the last thirty-five years.

A prominent New York bandmaster and orchestra leader, whose work extends over that period of time, and who has a fad for tabulating every musical number that he plays, to satisfy the curiosity of a crank on the subject looked over his old programs and other data and found that only 100 of these 87,000 marches became popular enough to be played by him more than from ten to twelve times. Eighty-four more were played between forty and fifty times and thirty-nine of them were in the class that were in constant demand during a certain period and were entitled to be classed as universal hits.—*The Dominant* (New York).

Taste in Tempo.

To know just where to slacken the speed, or just where to hasten it is something which can scarcely be dictated to a pupil for it is a matter of taste or desire on the part of the performer. General rules for guidance in this feature of piano playing are to hasten slightly when increasing the tone, and slacken a little when decreasing it. Also at the close of a musical sentence, one should make a slight ritard whether it is so designated or not. Another suggestion may prove helpful. Whenever you vary the expression or shading in repetitions, vary the tempo also. If you desire to repeat a certain passage softly which has already been played, play it somewhat slower, or vice versa, if repeating more loudly, play at a faster tempo than the original rendition. In slackening or hastening be careful never to make a decided pause or stop, slacken gradually until the last note or chord of your ritard, then connect quickly with the original tempo.—P. R. AUSTIN in *Saturday Sunset* (British Columbia).

Music the Universal.

IN France all ends in song. That which cannot be said to the Frenchman can be sung and he will find no fault. Not only does one sing one's business, but it can be played on the greatest variety of instruments, and everybody understands; for music is a language which expresses all shades of feeling if only by reason of its very vagueness. Yes, music is a universal language, and one does not need to be very sensitive to understand all its details. It makes its appeal to the crowd, the common people, and it is in just this peculiarity that much of its charm and power lies.

Happily, however, it has not been created solely to defend or combat institutions of the state; it has a nobler and more lofty purpose which enters far into the domain of art. This purpose is to appeal only to a select few, an aesthetic purpose which discloses itself only in the pure beauty revealed in the masterpieces of composers of genius to their disciples, that is, to those who possess musical understanding.—J. DE FAYS in *Le Journal Musical* (Paris).

Music in Mexico.

MEXICANS are known as an opera-loving people. Some of the biggest opera triumphs have been won by native talent, although the Italian and French troupes are regular features. Even during the recent political upheaval the opera found itself little interfered with. The musical predilection of the people at times proved the one tie that could bridge over political differences.

The great National Theater of Mexico, now under construction, will be one of the greatest and most magnificent in the world. That recently the authorities have discovered some irregularities in connection with the building scheme need hardly interfere with the artistic conception of the people who are responsible for this fine structure; for the building of the outward evidence of the Latin-American sentiment that can find a song in every sentence and instrumental inspiration in the tinkling of a bell.—*The Piano Magazine* (New York).

Russian Composers Anti-Revolutionists.

NOR long ago I suggested to a prominent Russian composer, that he use as a theme the Bloody Sunday, the fights of Moscow, the barricades of Odessa, Father Gapon, Kalneff, or Azoff, for operatic or instrumental treatment. The Russian revolution is crowded with dramatic and inspiring events, gripping in details and haunting in pathos. The tragedies of Russian heroines, their courage and endurance, their sufferings in the Siberian wilds, are beyond every description. The composer became indignant over the suggestion and has never forgiven me. . . . The late Rimsky-Korsakoff was the only Russian composer who really intended to write an opera on the revolutionary theme, but death prevented him from so doing. As far as I have come in touch with any prominent Russian musical figure, either at home or abroad, he has always expressed himself a bitter foe of revolution.—IVAN NARODNIK in *Musical America* (New York).

HOW IMAGINATION HELPS IN PIANO STUDY.

BY HARRIETTE BROWER.

We are often told music is a language, but many of us need to have this fact brought home to us more vitally. We need to realize that if music is a language it must at all times speak—it must always have something to say (this only applies to good music). Notes and signs are not carelessly thrown together without reason. Each one is significant—they all mean something, and could in no wise be changed without altering the speech and meaning of the piece. Any composition worth anything carries a message with it; it expresses something, whether the thought be simple or complex; it may be a scene in nature, a mood, an emotion, a series of mental experiences. Whatever thought behind the notes, it is for the player to divine in some way what the composer had in mind; in other words, he must imagine the meaning of the music.

A most important faculty for the player and teacher to cultivate is the faculty of imagination. The teacher who would be successful needs this quality in two-fold measure, not only for himself, in order to understand the music he plays and teaches, but also to cultivate and bring out this quality in his pupils. Young students are generally responsive in this line of work, if the teacher knows how to present the subject, and is suggestive and enthusiastic.

VON BÜLOW'S APPROPRIATE COMPARISONS.

Among the great teachers I have known, Hans von Bülow, often considered dry and pedantic, had a great fund of imagination.

One day a young artist was playing a *Ballade* of Brahms, the one founded on the sinister poem of *Edward*. It is naturally a gloomy composition. The little master was nervously pacing the floor, giving out his flashing, objective criticisms and suggestions. Here were three notes which were portentous—they must be played with weird effect as they certainly indicated drops of blood! Toward the end of the second page the notes descend far down in bass. The player was hastening to turn the leaf. "Stop!" cried Von Bülow, from the other end of the room. "We have been in the deepest dungeon, and on the other side of that page comes a ray of sunshine; you must make a pause there, between the dark and the light, it is very effective." On another occasion, when illustrating the short Polka by Raff, from the Suite Op. 71, he spoke of a special chord as a place where one of the dancers made a slip on the floor. "You should make this little witticism in playing the piece," he remarked. Arabesques on the ceiling, paintings on the wall, views from the vine-hung windows were all used as illustrations.

SHERWOOD'S ILLUSTRATION.

Our own William H. Sherwood was another imaginative player and teacher. He intuitively felt the meaning of the piece, and brought all his resources of imagination and emotion to the interpretation of it. For instance, to illustrate the Chopin-Liszt *Maiden's Wish*, he described a marble figure he had seen in the Museum in Berlin. It was the figure of a beautiful girl, whose face and form are hidden behind a thin veil. Even in the white marble the veil seems diaphanous, and the beauty of form and feature shines through. The way Liszt has surrounded and overlaid his theme in the *Maiden's Wish*, by that delicate tracery of triplets suggested this illustration. When I went to Berlin and studied that statue I found it even as Mr. Sherwood had described it, and by this means I got a better idea of how to play that piece.

The teacher who is also a player (most good teachers are players), has an advantage over the player who does not teach, in that he is not only striving to bring out the meaning of the larger works in his own repertoire, but also trains the imagination of his pupils through their simpler pieces.

Two questions naturally arise in discussing this subject.

First. How can we best arouse and train the imagination of our pupils?

Second. Must we wait till they can play respectably before we begin to talk of the imagination?

Let us answer the second question first. We certainly do not have to wait till the pupil has mastered the rudiments before we begin this subject, for while giving the early technical training we can take the hard, dry edge off by appealing to the imagination. The pupil has to imagine what it is like to put the

feeling of rest into his arm and relax it—to make his wrist like a feather for lightness, or his arm and hand heavy for weight. The best description of staccato may not give the child the right idea; but if he is told staccatos are "hot notes," he releases the notes in all haste for fear of being burned. He learns to arch his hand like the arch of a bridge, for chords and octaves; to play with clinging caressing "velvet" fingers for expressive passages; and as he gains facility he learns to make his scales ripple and flow like sparkling running water, his trills like the warbling of birds. He learns that major intervals and chords are generally bright and cheerful, while minors are pensive and "dark." There are a hundred ways in which dry, technical study may be made more vivid by driving home the truth with the aid of some imaginative metaphor or illustration.

We do not wish to belong to the class of teachers who only teach the dead letter of music, only the "sign language." Some pupils seem to think music simply means notes and signs. Perhaps they are not so much to blame after all. We, in teaching the great art of music, have got to vivify its signs—make them glow with life and feeling; and we have got to make our pupils see and feel these things with us.

TOO MUCH TEMPERAMENT.

How shall we do this? One of the most important methods is by a careful choice of pieces. I do not believe in feeding little pupils on classic forms only, simply because it is considered the thing for the student to be grounded in classic music. I do not give Bach and Handel indiscriminately; I pick and choose from these masters, and endeavor to suit the diet to the patient. Some pupils come naturally by grace and temperament, while others could hardly be shaken out of the dead level of monotony by the explosion of a bomb. Some pupils may have the quality of exaggeration uppermost. I had to deal with such a case last season. To a fluent technic the girl added such exaggerated sentimentality that her Chopin playing was at times excruciating. It was in effect like looking at red and white striped calico. I asked her if she considered it more expressive to alternate loud and soft—fast and slow, in equal parts. She said she did. I excluded Chopin from her repertoire for a time, and used Bach and Mozart, for in these there is little chance for exaggeration. We made a few excursions into the field of modern music, where she could give rein to her peculiar temperament without too much damage to the piece.

Suppose you give the Mendelssohn *Song Without Words*, No. 6, to two pupils at the same time—the two pupils being at about the same stage of technical advancement. As to temperament, one is rather stolid and undemonstrative, the other quick, alert and imaginative. Next week the results will be quite different. The first pupil has studied the notes carefully—she has even memorized them, and plays the piece quite correctly. You note at once, however, that the piece has little meaning for her; it is not much more than a collection of notes and signs on the printed page. Perhaps she does not know what a *Gondellied* is; perhaps she has never seen the ocean, or perhaps she took no notice of the title of the piece anyhow.

THE EFFECT OF A PICTURE.

The other pupil has thought about the meaning of the piece while she was memorizing the notes. You question her as to her idea of it and she answers that the barcarolle reminds her of a picture of Venice at night, which hangs over her piano. She may even make up a little story about it to tell you. Her imagination finds plenty to feed on in the Mendelssohn *Gondellied*, which left the first pupil cold and unresponsive. The trouble was that the imagination of the first pupil had not yet been awakened.

It is the sleepy pupil who makes the teacher work. There is no great task in instructing alert, imaginative pupils, but the other kind cause us to think and plan, and use our own ingenuity and imagination.

When pupils are deficient in a sense of rhythm we give technic to aid them and pieces with strongly marked rhythms, like waltzes or a march. Perhaps we do not always detect how deficient they may be in the quality of imagination.

Pieces with descriptive titles, pieces which frankly illustrate some phase of nature or some festivity, are very helpful as aids to the imagination. Schumann's music is rich in suggestive titles and subjects. We have only to turn the pages of his *Album for the Young*, *Scenes from Childhood*, *Fantaisie Stücke*, or *Forest Scenes*, to realize how he made each piece tell

the story of inner or outer experience and life. MacDowell is another composer whose music is full of suggestive, picturesque thought.

CHOOSING INTERESTING PIECES.

In addition to a careful choice of pieces, the teacher has the opportunity to awaken and guide the imagination of his pupil in several ways. Besides choosing interesting, suggestive pieces, he can explain them fully as time and space will allow; he can tell what they mean to him and encourage the pupil to find his own meaning for them. It does not require many minutes to give very briefly, a simple idea of the correlation of the arts—of how music, painting, sculpture and poetry are only different means of expressing beautiful thoughts; that each art helps the sister art and is a part of the great harmonious whole.

When your pupil is studying Schumann's *Carneval* or the *Faschingsschwank*, tell her what you know about the famous Vienna festival of the carnival, tell her where she may read up about it; she will play the pieces with more understanding. If she is working at MacDowell's *To the Sea*, and has never seen the ocean nor heard its roar, advise her to study some fine painting representing the sea, or read some poem with a description of it.

Each pupil is in a different state of mental consciousness, and therefore presents a separate problem. The teacher has endless opportunity to mold the plastic thoughts into artistic channels, by means of awakened imagination.

We must keep our own imagination alert and active to see and feel the beauty and power of all art. Then if we are filled with enthusiasm for our work and love for our pupils, we shall reap great results.

SYSTEMATIZING YOUR MUSICAL READING.

BY JOHN EARLE NEWTON.

We are, all of us, familiar with the type of musician (fortunately now rapidly disappearing), whose study is always in a frightful state of disorder, who never knows where to find anything, who is always belated, whose person is never quite immaculate. Musicians, and particularly music teachers, are waking up to the fact, however, that there is no good reason why the highest æsthetic instincts should not be found closely associated with sane business and administrative methods in the make-up of a real artist.

Have you ever found yourself embarrassed and provoked during a lesson because you could not find a piece of music or the article in a magazine or book which you wanted to use as an illustration? If you persisted in hunting, several minutes were lost (not mention the lost temper), and the thread of the subject under discussion dropped. Here is a system of indexing, not so complicated and laborious as to render one a slave to his system, which will prove to be a very simple and altogether efficient remedy.

When you read an article in a magazine or book which interests you, write the name of the essay and its author, together with the page where it is to be found, upon the fly-leaf of the book or upon the cover of the magazine. When the magazine cover is dark in color to show up the writing well, use white ink or if the surface be very glossy, paste a plain piece of white paper upon it and in abbreviated form designate the nature of the interesting articles there. Then have your musical magazines close at hand and arranged in chronological order so you can find an issue readily.

For the indexing use an ordinary note-book of about 250-300 pages with alphabetical thumb-index. Arrange the subjects in alphabetical order and write each down in the index under its initial letter. For example, under "A" such subjects as Accent, Acoustics, Analysis, Appreciation, Arpeggios; under "B" Bach, Beethoven, Berlioz, Books on Music, Brahms, Bruckner, Haupt, Busoni; under "C" Chaminade, Chopin, Choral Class Teaching, Coleridge-Taylor, Concentration, Cramer, Cui, Czerny, and so on through practically the whole alphabet.

It becomes only the work of a moment to hunt for the name of an article in the index and find there the issue of the magazine or the page in a certain book where it is to be found.

Music softens moroseness of temper; for it dispels sadness and produces affability and a sort of gentleman-like joy.—*Athenæus*.

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STARTLING EFFECTS OF FLOWERS UPON THE VOICE.

BY J. CUTHBERT HADDEN.

It may seem a fanciful notion that the odor of certain flowers should detrimentally affect the voice. It is by no means fanciful. Some of the greatest singers have proved it to be very real. Any Lind could never be in a room with long-smelling flowers, and used to say that the odor of violets was especially bad for her voice. Christine Nilsson mentions the case of a celebrated lady singer with whom she was appearing in concert some years ago. As they stood in the wings, waiting for the first number on the program to be announced, a friend handed in a huge wreath to this singer, consisting entirely of tuberoses. The lady thoughtlessly buried her nose in the flowers for a moment, and five minutes later, when she went on the stage, she found that she could not raise a note. The vocal chords had been temporarily paralyzed. A doctor was called, the flowers were removed, and the singer, after her coat had been sprayed, was able to appear later in the evening.

Calvé upholds Nilsson's opinion. The only flowers she ever admits into her apartments are roses and violets. The rose is her especial abhorrence, not only because it suggests death, but because of its insidious effect on the voice. Upon entering a room where lilies are, she always wants to throw the windows open. Personally she excepts the violet from a charge of vocal upset, but other singers have told her that it has been curious in their case.

Sir Charles Santley in his *Art of Singing and Vocal Declamation* (1908) is very emphatic about the probable ill results on the voice of having flowers in the concert room or salon; and many prominent teachers of singing warn their pupils of the same effect. The present writer was once in a hotel with Mr. Sims Reeves, a local admirer brought in a huge floral tribute and presented it to Mrs. Reeves. This was about an hour before the great tenor had to appear at a concert. "Pardon me," said Mrs. Reeves, "I hope you will not mind, but I must take your bouquet into another room. You know Mr. Reeves can't bear flowers near him when he is going to sing." So much for the vocalists themselves.

INTERESTING OBSERVATIONS OF PHYSICIANS.

Laryngologists and medical men who have made a study of the subjects are in general agreement. A French specialist, Dr. Joal, of Mont Dore, who seems to have had a large experience in the matter, says he knows operatic singers who have completely lost their voices (only temporarily, of course) through their passion for certain flowers. He relates a number of instances which have come under his own observation of thickness and huskiness caused by the penetrating odors of the garden and the hothouse. In some persons, he adds, it is only the perfume of certain flowers that produce this effect; in others the odor of incense or musk or the smells of the kitchen, tan-

yard or smithy act in the same way. Dr. Joal has found the violet particularly injurious to some; others were affected by the lilac; while victims of the harmless-looking gardenia, the mignonette, the heliotrope, the mimosa and the lily of the valley were by no means rare.

The fact thus admitted remains to be accounted for. Dr. Joal's explanation is couched in a forbidding semi-technical jargon, but it may perhaps be quoted as that of a recognized authority. He finds that the cause of the "curious idiosyncrasy" lies in "a special sensitiveness of the olfactory mucous membrane to the action, mechanical or chemical, of certain odorous particles." The mechanism, he proceeds to say, "is, roughly speaking, congestion of the mucous membrane of the turbinate bodies, which is largely erectile, followed by reflex vasomotor disturbance of the vocal apparatus. The effect manifests itself not only in congestion of the nose, nosopharynx and larynx, but in paresis of the constrictor muscles of the glottis and spasms of the bronchial tubes. The respiratory capacity as tested by the spirometer is notably reduced, and the voice not only loses brilliancy and volume, but part of its compass, and the singer is much more easily fatigued than in his natural state."

STRONG ODORS IRRITATE.

This sounds very learned and even a little alarming. But the matter is, at bottom, very simple. Strong pungent odors of any description are liable to irritate the olfactory nerve and set up a sort of reflexed hay fever or catarrh. Some people are very sensitive in this respect; others are not affected appreciably, if at all. The writer revels in the smell of hyacinths in his room, while members of his household very soon get an uncomfortable headache. With many people the mere suspicion of any aromatic perfume or scent has an immediate effect on the mucous membrane of the nose, and this rapidly spreads to every portion of the vocal apparatus. Even a bouquet of artificial flowers in a drawing-room has been known to awaken the same sensations, setting up an attack of throat catarrh. It is really from this cause that we unconsciously learn to like certain flowers and dislike others, the basis of our regard being their perfume and the effect it has upon the nervous system. Vocalists should at least avoid smelling salts and strong aromatic herbs.

The moral of the whole matter is plain. Singers who have reason to suspect susceptibility should take practical means to test its reality. If they find that the voice is a subject of this particular infirmity, they should banish not only flowers but all strong perfumes from their environment. Moreover, they must be careful not to accept bouquets from injudicious admirers—or rival artists. There is an authentic case of a jealous prima donna who once secured herself against the possible triumph of a rival by treacherously presenting her with a magnificent bouquet just before she went on the stage! That, in itself, is enough to prove the harm that floral odors may do to the voice.

A FEW MOMENTS WITH THE CRITICS.

BY F. W. WODELL.

THE professional music critic of the daily press in America, who is competent by reason of knowledge, experience and cultivated taste, properly to review and helpfully criticise grand opera artists and performances, is rare. There are a few, however, and while their criticisms are always to be read with the thought in mind that the writer is not a god, but merely a man, with nerves and oftentimes a poor digestion, and a jaded appetite for music, still much can be learned by pondering his "say so." Of late one such said:

"In her zeal for this stately eloquence, some of her tones sounded hard and wooden, and she seemed to hesitate to use the variety, the warmth and the depth of tonal coloring that she spreads over the music of *Carmen*. When she did use these timbres in her voice, and when she made play with the breadth and depth of her tones—as she did at last in the seduction of *Samson*—she achieved sufficiently Saint-Saëns' musical and dramatic design of a cold-blooded enticement, that feigns passion so shrewdly, because it is strange to the actualities of it."

Here is a reference to that art of arts, coloring the tone, or allowing it to be colored, so that the very voice itself "acts" or "belongs" to the character on the stage and to the situation. This "acting" with the voice is more and more highly valued in these days. A free production, and a sense for the emotional content of words and music, given these, the voice will "color" of itself.

She sings Verdi's music with supreme art, respecting always the melodic phrase, the musical sentence, respecting also the rhythm; she does not confound lyric passages with dramatic passages, but she uses her voice, and colors tone to gain emotional effects.

Here another critic "points with pleasure" to the supreme musicianship of the

prima donna in *Aida*. It is not enough to have a beautiful tone, nor to "color" the tone according to the situation. There must be musically intelligent phrasing if we are to approach the highest attainment of vocal artistry. How few vocalists can even read ordinary music "at sight." What do such know of "respecting" the melodic phrase, the musical sentence, the rhythm?

Her voice is of exceptionally pure tone; not of great volume, she has the good taste not to force it. The result was an unusual treat.

This is a Boston critic rejoicing in the absence of "forcing" on the part of a soprano with a voice of fine quality but lacking in volume. The paragraph next following is by a New York critic referring to a prima donna in song recital who has not conquered breath control and resonating her tones sufficiently to be able to get a *forte* tone at high pitches which is of as good quality as her middle tones. A good *forte* tone is as much a product of skilfully secured resonance, of expansion, as it is of increase of breath pressure. Both factors are needed:

"Her voice is a real soprano of light quality, but of large power. Its best tones are those of the medium, particularly those not at its top. Her upper tones are all injudiciously placed. When she sings them *forte* they are pinched and take on an acid timbre which does not naturally belong to them. When they are sung without vigorous breath pressure they are throaty and hollow and frequently unsteady."

While the study of the vocal mechanism is interesting, and should not be discouraged, nevertheless it is the artistic sense that must be satisfied; and inasmuch as in music the appeal is through the ear, we must inevitably conclude that singing is first of all an art, and that the trained ear, or artistic judgment, is the only thing that can guide the student.

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HINTS AS TO FIRST LESSONS.

BY F. W. WODELL.

A MAJORITY of those who apply for vocal lessons for the first time suffer from rigidity of the parts of the vocal instrument the moment they are asked to sing. A first step with them is to give them a consciousness of what it is during speech and the emission of a singing tone, to be "loose" at neck, jaw, tongue and lips. To feel that there is a generous space all the way back and downward from the front upper teeth to the bottom of the neck. The practice of "silent whispering" rapidly, and with much action of tongue, jaw and lips of familiar words or figures as 1, 2, 3, 4, 5, 6—so, three times in one breath, in pantomime, absolutely without sound, even that ordinarily known as whispering, is of great assistance in this connection. It must be understood that though there is no sound, the breath is to be sent forward in a slow stream, and as steadily as possible. In this sort of work the pupil is doing everything as it should be done in singing, except calling on the vocal chords, to realize for him a tonal concept in actual sound. In so far as he retains the conditions of this "silent whispering" when willing the sounding of a pitch on the sentence, he will sing correctly and with a feeling of looseness at the throat, and this practice may succeed much repetition of the purely silent work. Let the pupil whisper silently once, and sing twice, on the one breath on one easy middle pitch, as though whispering, as before, through the three repetitions. The action of the vocal chords in tone generation is automatic. We will the realization of a pitch and vowel, and if the neck, tongue, jaw and lips are left in "responsive looseness," the chords will do their work perfectly, and we shall not feel that they are in action. The fact that in this exercise the tongue, jaw, lips, larynx, palate and other parts involved in pronunciation are kept so fully and busily at work tends to prevent them from taking on any degree of rigidity. Hence the suggestion that there be "much action" in repeating the sentence, and that it be done rapidly, and as well distinctly. The question is not the amount or power of tone, but freedom of the parts and resulting freedom of tone. Easy, middle pitches, gradually working into higher and lower ranges, and light tone are therefore indicated.

The practicing of the 5-note and 8-note scale, and of arpeggi with a Lah to each note, quick L and motionless jaw, within the easy range with light voice, and smiling eye, is also a loosening exercise. Thus:

Ex. 1.



The jaw must be coaxed to hang

loosely, the eyes and mouth wear the indication of a smile, and the movement of the tongue on the L be as rapid as possible. When the tongue drops for the ah let it fall with the back portion leaning forward. This is most important. Leaning, not pushed. To get the most benefit the exercises must be done as rapidly as is consistent with clearness, and with light voice. The arpeggi done in this way are of especial value in securing looseness or freedom of the larynx, than which nothing is more important in the production of good tone. The vowels o and oo may also be used at the discretion of the teacher, in alternation with the ah. Even on these vowels there must be the freedom of the upper lip as demonstrated in the smiling position of the same, though of course the smile will not be so markedly defined on oo and o as on ah.

The word "attack" is commonly used when speaking of beginning a tone on a vowel. It carries with it an idea of force which is in a sense objectionable. The good singer does not "attack" a tone, he breathes it out, and supports it on a column of breath, upon which it seems to float. "Start" is a better term with which to describe the beginning of a tone. Broadly speaking there are three ways of starting a tone:

(1) With a rush of unvoiced breath; result "breathy," woolly tone and a great waste of breath.

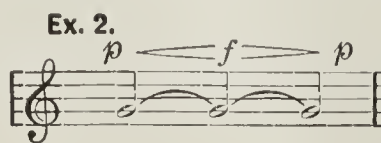
(2) By first holding the vocal chords momentarily tightly together and exploding the tone with a more or less strongly marked "click" or stroke; usual result, laryngeal strain and a hard metallic tone.

(3) By willing the sounding of the note just as the breath stream is started forward; result, a clear tone without either breathiness or hardness. The "stroke" or "click" or "explosive attack" is permissible, on occasion, for purposes of dramatic expression, and also possibly, but very carefully in certain types of "breathy" tone reproduction, as a remedial measure, to be abandoned at the earliest practicable moment.

Because pupils are apt to "labor" in ascending passages and therefore bring more or less rigidity into the vocal instrument, it is best on first study to work on easy middle pitches, and from a given pitch downward for some time before using ascending scale figures. The ascending arpeggio is an exception, and can often be used to decided advantage in early study, if kept within reasonable pitch limits.

To assist in correct "starts" it is sometimes advisable in cases where there is considerable involuntary rigidity at the throat to allow the pupil to use an infinitesimal aspirate (H), one that can scarcely be felt, much less heard, before the vowel. This is later to be reduced until to the singer there is practically no aspiration—the out-breathing and the sound seeming to come together.

It does not seem wise, in the case of beginners, who have usually so much difficulty, through lack of breath control and rigidity, in getting a tone to start correctly, to ask such to sustain tones for several beats. In early study the sustaining of tone should be brief; later the length of the tone may be extended to advantage as skill in making correct "starts" and in management of the breath increases. Certainly no teacher of experience will include the "swell"

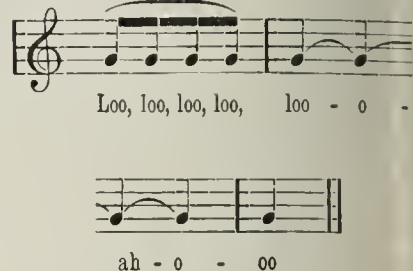


in his work with beginners, although this used at one time to be the custom with some instructors.

The use of "holding tones" must not be put off too long, for the power to sustain tone evenly and steadily is fundamental to good singing.

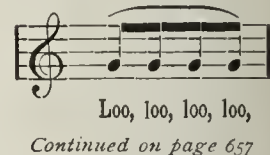
The use of the following exercise:

Ex. 3. Allegro.



on middle pitches for each class of voice has helped beginners to attain a loose and so-called "forward" production. The quickly repeated l prevents stiffening of the tongue, and the activity of the lip and jaw and other parts in making the vowel changes (the tongue leaning steadily forward on the vowels with the weight well down against the lower front teeth tends to prevent rigidity throughout the vocal instrument. The use of oo in the opening of the exercise aids in securing sensation of "tone front," if done without a hard bulging under the chin in front of the larynx. Helpful exercises along the same lines are these:

Ex. 4. Allegro.



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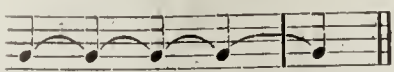
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Continued from page 656



loo - o - ah - a - e

Ex. 5.



Loo, loo, loo, loo, loo, - o -



ah - o - oo

In the following exercise the sustained tone on the middle pitch affords an opportunity to will still more looseness of the back tongue, neck and jaw, and the scale figure is then allowed to flow of itself, care being taken that there is a slight and very easy, flexible expansion outward and upward just under the end of the breastbone and up under the shoulder-blades, as the ascending figure is sung, that action being reversed on the descending scale passage. Thus the "pose" of the tone is retained, the expansion referred to assuring the breath support needed for the ascent:

Ex. 6.



Loo, loo, loo, loo, loo, ...



.....loo.....

Light tone, easy middle pitches, a slight smile, exposing at least two center upper teeth on the oo, a very quick l and absolutely loose hanging or floating jaw are indicated for the above exercise. Lah may also be used, with a bright smile, to good advantage.

THE TRILL AND—A PICTURE.

BY GEO. CHADWICK STOCK.

EVERY singer should acquire as much agility of voice as possible. This accomplishment makes it easier to execute with smoothness and fluency the intricate passages of songs. The trill is the most difficult as well as the most brilliant of vocal embellishments. All singers, however, cannot do this with equal facility, simply because their neuromuscular organism and vocal organs are not suited to this style of ornamentation. Now and then we are treated to a trill by a basso. We cannot fail to admire his dexterity, even if it does remind us of the old darkey's definition of a miracle, i. e., "An ox sittin' on eh stump wid his head thrown back, singin' jes lak a robin."

EFFICIENT TEACHERS

As long as people stay in the bondage of prejudice they will not be free enough to use their own judgment. It seems a pity that so many students fail on that account, and remain under the guidance of an inefficient teacher with a professed method until it is too late to repair.

The first months should decide if the pupil has derived any benefit of his instruction; if no advance has been made, may he be intelligent enough to know and feel it is time to stop.

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SINGING UNDER DIFFICULTIES.

AN English music hall singer tells of a predicament which would have unnerved almost any vocalist. As the story has a humorous side, as well as its serious side, and as it is emphasised in interest by the fact that an American vaudeville performer was recently killed during the progress of a fire in a theatre in Scotland by his inability to combat a trained lion that blocked a passage way, we give the following story for what it is worth:

"At the theater where the singer was engaged in Birmingham one of the attractions was a lion show, some of the beasts being really wild and untamed. Nearly the whole stage was taken up with the 'setting'—the animal show.

"Just as I was going on," said Cunliffe, in telling of the incident, "I heard a hurried rush and confused shouting and some one slammed an iron gate. I heard a voice say, 'Just in time; he was nearly out.' My music was starting, so I had no time to inquire. I went on the stage.

"In a moment I heard ominous growls and savage snarls, mixed with much whip cracking and strenuous breathing. I am never fond of a wild animal show, and I felt distinctly nervous that night. The cloth behind me sagged and swayed, and then, to my horror, suddenly in the wings I saw the huge head and front of a lion.

"I was singing a song called 'I Would,' which had a lot of short verses. As I sang them, my blood running cold, I watched the lion. It seemed to advance slowly, and its baleful eyes glittered in a truly horrible way. I could not go off that side without passing it, so I prepared to 'exit' with haste.

"Turning, I was doubly horrified to see another lion on the other side.

"I was caught like a mouse in a trap. I dared not go off the stage; I dared not show my discomfiture to the audience. There was only one thing for me to do—sing. So I sang in desperation, hoping that some one would come and take those lions away. They told me afterward that I sang ninety-eight verses. But I think that was unkind.

"I wondered how long it would take those two brutes to make up their minds to come into the full glare of the footlights, and I had just prepared to leap into the stalls, regardless of the consequences, when I heard the hoarse voice of one of the stage hands say: 'Ere, Bill, these two chaps are too far forward. Give a 'and with them, will yer?' And, coming up between the two lions, they lifted them bodily. They were papier maché!"

THE poor, broken old tenor had been sleeping in the livery stable for three months, when he suddenly got a chance to sing the rôle in which he had once been famous. La Scala at Milan was packed that night. He sang—most painfully—before that vast audience. At the end the audience hissed with unanimity.

"Ah," said the old tenor, in the wings. "Ees it not painful? Zee Italian people, zey no longer care for Verdi."—Boston Transcript.



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DOES THE MODERN ORGAN TOUCH INTERFERE WITH THE PIANO TOUCH?

BY EDWIN H. LEMARE.

[This article, which appeared originally in the *English Musical Opinion*, is from the foremost English organist of our time. The distinctions he draws between the touch on the old and the new organs will be most interesting to our organ readers, and only that part of Mr. Lemare's lengthy article is presented here.—EDITOR OF THE ETUDE.]

ALL springs when compressed tend to resume their original position. Their tension is proportionate with their degree of compression. In watches and clocks a compensating mechanism is necessary to overcome the difference in tension of the spring when fully wound and when nearly run down; and without this the watch or clock would run at different speeds, varying with the spring tension. It was this compensating action in clocks and watches which first directed my attention to a possible improvement in organ touch. There being no compensating mechanism in organ key springs, the tension of the spring, and consequently the resistance of the key, is proportionate to the depth of depression. For the first eighth of an inch, perhaps, the touch may feel light; but resistance increases with depth of depression until, at its lowest position, our "light grand piano touch" is no more. In fact there is no piano in the world that requires a quarter of such weight to keep its keys fully depressed.

A SURPRISING WEIGHT.

The writer a short time ago made some careful tests and weighed the actual key tension on several of the best makes of organs, both here and in America. The average (with no wind resistance) worked out at from two to three ounces at the top and from six to eight ounces at the bottom, according to the size and pattern of the key and spring. Just think of it! Ten fingers, ten notes held down all at once; ten times eight are eighty, eighty ounces are five pounds! At a moderate estimate, as much again as the old clumsy tracker action when the keys were once down.

The piano touch is therefore as different from the above as light is from darkness. In the piano we have a "hopper" which jumps under the hammer and helps to relieve the player of its weight. Again, the resistance in the piano is at the top of the key; and, after the player has overcome the inertia of the hammer and set it in motion, the hammer continues forward by its own natural momentum and is again aided in its flight, and somewhat relieved of its weight, by the above-mentioned hopper. It will therefore be seen that the whole conditions in regard to the organ have been reversed and the modern "light spring organ touch" is nothing but a snare and a delusion.

PIANO AND ORGAN TECHNIC.

There is a general opinion that organ practice is detrimental to a good piano-forte technique. I venture to state that it is at least half as injurious with a good tracker action as it is in the present day with the old-fashioned "clanging"

harmonium springs under the keys. Let me give one example, for which I can vouch from actual experience. One of the leading organists in New York requested me, some seven years ago, to give him some help in recital work. He was an excellent pianist and had a fine technic. At the time he had a somewhat old-fashioned organ (with a wind resistance touch) and played with a sharp and crisp blow from the fingers and with a perfectly "free arm"—the acme of a good organ touch. Two years ago he sought my assistance, when I found him in possession of a new electric organ, with the most awful "light" spring touch imaginable! My fears were instantly realized. The sharp and clean finger action had disappeared and the free arm and wrist had become rigid. Unconsciously he had by degrees been compelled to bring into play the weight of the arm for the purpose of holding down the keys; but he was aware of nothing but the fact that he experienced more fatigue than when playing on his old instrument. In these days, when so much is heard of tariff and of other kinds of reform, I ask my organist readers to interest themselves in a reform which to them must be of the greatest importance. Let me call it touch reform.

AN INTERESTING EXPERIMENT.

The following experiment will prove the statement: Play the Widor Toccata in F (or other rapid and continuous movement) through at a rapid tempo on a well-built tracker organ (without couplers), using a sharp and crisp finger movement; then try the same thing on a modern electric or tubular pneumatic organ. Note the ability to continue the finger movement throughout in the first instance and also the absence of fatigue; and then, in the second instance, note how quickly the finger staccato has to give place to a wrist staccato; and ere long the wrist is also tired and the good old-fashioned "organ arm touch" has to come to the rescue! Unless the player has abnormal strength and exceptional technique, it is impossible to play such a piece throughout from the fingers on a spring touch which is six or eight ounces at the bottom. Why should one's powers of endurance be taxed to the utmost when there is a perfectly easy way out of the whole difficulty?

Years ago, when I was organist at the Parish Church, Sheffield, experiments were made at my request by the builders of the organ and the keys were weighted at the end to help to overcome the tension of the spring of the pneumatic valve. It was found, however, that the weights had their usual tendency of momentum, with the result that a sharp blow on the key made it rebound several times, and a "chattering" effect of the pipes was the result. The touch, however, was more uniform throughout the various positions of the key and the inertia of the weight gave a delightful resistance to the first blow.

Slight springs were then introduced to overcome the chattering and to prevent the key from rebounding when in its top position, the weights helping to give a more uniform touch.

GEORGE WASHBOURN MORGAN.

BY HERVE D. WILKINS.

ONE of the pioneer concert organists of America was George Washbourn Morgan, who was born at Gloucester, England, in 1822, played in church in his native town at 8 years of age, and came to America in 1853.

Morgan was possibly the first to introduce into this country the organ works of Mendelssohn, Bach and Hesse. In New York he was for many years organist at St. Thomas' and at Grace Churches. Later he was organist at St. Ann's and at St. Stephen's (R. C.) Churches, and still later at the Tallmage Brooklyn Tabernacle.

Although he was well versed in organ music of the severe school, he was very liberal in his tastes, and took keen enjoyment in listening to orchestral and band music. He arranged several overtures for the organ. Among them *William Tell*, by Rossini, *Martha*, by Flotow, *Egmont*, by Beethoven, and *A Midsummer Night's Dream*, by Mendelssohn. These pieces were especial favorites with Morgan's audiences, and the mere announcement of his name was sufficient to ensure a full attendance at concerts and recitals.

His daughter, Maud Morgan, became eminent as a performer upon the harp, and often appeared with her father in harp and organ recitals.

His death occurred in 1889 at his Brooklyn home.

AN ORGAN RECITAL EXTRA-ORDINARY.

THE *London Orchestra* tells a story of an organ recital at Exeter Hall, London, given when the organ was new, by Johann Schneider, of Dresden. He had been brought to London by Mr. Stammers, manager of the hall. Schneider was a great contrapuntist, and was announced for an "extemporaneous performance," that is, he was to improvise at length a prelude and fugue. The theme of the prelude proved not very interesting, although Schneider could talk musically upon any subject. The prelude lasted ten, and then fifteen minutes. And the audience began to show signs of impatience. The fugue theme was short, stern and solid, such a theme as would evidently be supported by two, if not three, counter-subjects, and that would admit of all sorts of inversions, augmentations and diminutions in quarter-time, half-time, double-time and twice-double-time. Mr. Stammers, on behalf of the audience, requested Schneider to be brief. The audience lost their patience and cried out on all sides, "Enough," "Leave off," "That will do," "Cut it short," and still Schneider persisted with increasing elaborateness, announcing that he had just begun on the third subject and there would ensue the *stretto* and perhaps a *coda*. The audience waited only a few moments longer, and then Schneider was seized by the arms and legs and was lifted bodily from the organ bench. The audience after all were somewhat ashamed and applauded and cheered. John Schneider bowed with complacency. He had been engaged for eight performances for fifty pounds. The concerts were cancelled, although Schneider received his money just the same, and hurried back to his beloved Dresden and the beautiful Silbermann organ in the Marien Church, where he held a life appointment.

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COMMON SENSE AT THE ORGAN.

BY AMY U. W. BAGG.

THIS article will not interest the organist who has specialized, studied with some eminent organist and holds one of the largest organs in his town or city, at salary of \$800 or \$1,000 a year up. It is written for the all-round musician who has taken up the organ as supplementary work, who plays as well as he can, on 'let's say, a two-manual organ in the "average" church, for the sum of probably \$3 to \$5 a service. Such a congregation cannot afford to listen to Bach fugues every Sunday, and has no right to expect marvelous things for the salary it pays. Indeed, in ninety-nine cases out of a hundred, a congregation does not enjoy elaborate pedal technique, however wonderful, as it does simple, appealing things played with taste and a real musical feeling.

To an organist so placed, requisite practice is difficult to accomplish, as the church for six days in the week and even months of the year is freezing cold. Often the organ has no motor and the lower has no telephone, or if he has, his business, social and school engagements are such that his services cannot be secured at "any old time" when the organist is at liberty.

Under such conditions, no organist, however great, can advance and improve his work as he would wish. In fact, he can scarcely do himself justice at the services. How much less can the pianist hope to develop his organ playing along the lines of his best ideals. To an organist who is paid so little, the purchase price of sufficient new music to enable him—or her—to give varied selections, is a drain upon his purse that is not quite fair.

HAMPERING CONDITIONS.

Now let us see how good results can be brought about under even these adverse, hampering conditions. In the first place, do not attempt to play anything so complex that it requires more practice than you can give it. It is far better to play, "Hush, my dear, lie still and slumber," with deliberation, self-command, unhurried changes in registration and with musical effect, than to give an imperfect, monotonous version of some great work. For a church position demands not only good management of the fingers and keys, but also skilful manipulation of the manifold mechanical contrivances of the most complicated musical instrument in existence. When you have exhausted your organ repertoire, there are any number of pieces in our piano library that you can arrange effectively. Then there are a lot of things on piano that are thrown in your way. Things often too simple for you to play upon that instrument, but which appeal strongly when developed for the organ, enriched by varied registration. You can often use the pieces purchased for your pupils in the lower grades in this way. It will dignify the piece and enhance its desirability immensely to the pupil if she is told that her teacher played it in church on Sunday.

Songs and simple violin solos can be used, one hand taking the air on one manual, the other hand playing the accompaniment on the other. Always be on the lookout, seizing upon any bit of real music, however unambitious, despising not small things.

As an example of extreme simplicity, I would cite an instance when *On the Deep Sea*, by Steinheimer, in THE ETUDE of January, 1910, made an exceedingly attractive offertory. The bass notes, when picked out on the pedals against a back-

ground of sustained chords, give an effect of dignity to this brief, little composition which a novice might never imagine possible.

After all, the church people are your employers, and if you play as well as you can that which pleases them you are doing what you ought to do. Satisfy your taste for good music as far as possible, but exercise also your tact. Do not feel in honor bound to play only the severest classics when your people want to hear tunes. And there are good tunes and beautiful in infinite variety. The "classics" are full of them.

Reeds are usually better for soft accompaniments, as they carry far without being loud. Flutes should be added, however, in accompanying loud passages, as exclusive reeds are too strident in powerful tone for such use. For high, floating obligatos, flutes are ordinarily more desirable. For low pitched obligato passages, imitative of the 'cello, reeds usually come out with greater effect. Make all you can out of the accompaniments. It greatly enhances the beauty of the singing. It is painful to hear the average organist kill time in more senses than one when he plays a hymn. The object of playing the hymn is to help the congregation to sing it, not to display the organ or your own accomplishments, nor is it an opportunity to take a rest from the mental alertness demanded by the conduct of a church service.

Play the hymn with precision and in strict time. Clip not one jot of the last count from the long note at the end of the line. If the congregation lags in the singing, mark the time by separating the chords. You cannot lead them by a lazy, slipshod, sloppy legato, which for some unknown reason is the most popular style in hymn playing—and I wish, after all, that the big organists would read this paragraph.

Don't play the hymns all alike. "A Mighty Fortress Is Our God" demands different interpretations from "Knocking, Knocking, Who Is There?" And don't play all the verses of any one hymn exactly alike. Make the music subservient to the words. Your own musical sense must prevail over the printed registration. Every organ has its good points and its defects. That which would be a good registration for one instrument might be a hideous combination on another one.

But just because a few of your stops excel the others in quality of tone, do not fall into the error of playing all your melodies on these few. Something not quite so good is better than monotony. Get all you can out of your organ, always remembering that all the people do not always enjoy the same things. Every stop in your organ will have at least one admirer. Once in awhile play for the minority.

Lastly—because your toes cannot do prodigious things, do not underestimate too far your ability. Ofttimes a fine organ technician lacks the more musical qualities. Go on doing the best you can, practicing as much as you can, improving your work in every way that you can, and you may get a bigger, better organ next time. Encourage yourself with the thought that if you can get good music out of an indifferent organ, you can surely get it out of a better one.

Remember, that if an organist is a first-class pianist, a superior drill master, a faultless accompanist, an unsurpassed sight-reader; if he has a fine musical taste, a quick wit for emergencies, a sweet temper for all the time, and an unfailing courtesy, he doesn't need to be a good organist.

THE LIGHT THAT FAILED.

BY AN OLD ORGANIST.

I SUFFERED a hair-raising experience several years ago when I was organist of a church in a large town in the Midlands, the name of which—for obvious reasons—I will omit. The organ had been restored at considerable cost, the whole parish helping loyally, and we were justly proud of the result of our endeavors. We had arranged a grand re-opening service, and the Bishop was to dedicate the practically new instrument. I was worrying over one or two of the reeds in the swell-box, which, owing probably to variation in temperature, were slightly out of tune; and on the day preceding the service I went to the church to put it right. I had provided myself with about three inches of candle, as the organ chamber was rather dark. Lighting this, I climbed up to the swell-box, and stuck it on the top of a wooden pipe opposite.

When I had completed the tuning to my satisfaction, I discovered that it was past dinner time, and I was hungry; so I locked up carefully, returning the church door key to the verger, who lived near by. I was in the middle of my dinner when a sudden thought struck me, which chilled the marrow in my bones. I had left the candle burning on one of the wooden pipes of the organ. The next thing I remember was tearing up the street, hatless, with a crowd of small boys after me. I gave up everything for lost, as I rounded the corner where my church was situated, and saw a volume of black smoke rising into the air. However, it was a factory chimney, and I breathed again. I reached the church door, and remembered that the key was at the verger's house in the next street. I stood for a moment to relieve my feelings in a few well chosen phrases, then rushed off again.

Three minutes later I was in the organ chamber. The end of the tale is exceedingly tame. The candle had burned out, but the charred woodwork to this day reminds me what a terrible escape I had. I suddenly found my legs trembling, and collapsed into the nearest pew. Then I remembered my dinner, and thought I would go home and finish it before it got cold.—*Musical Herald*.

SEEK not, young artist, what meaning is expressed by genius. If you are inspired with it, you must feel it in yourself. Are you destitute of it, you will never be acquainted with it. The genius of a musician submits a whole universe to his art.—*Rousseau*.

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"GIVING OUT" THE TUNE.

BY J. CUTHBERT HADDEN.

PLAYING over the tune before the congregation rises to sing would seem to be such a simple matter as to leave nothing to say about it; but, indeed, it is not a simple matter, or, perhaps, I should rather say that its apparent simplicity leads too often to its being done in the most slipshod and inartistic way. Some organists are not at all particular about strict time in the matter; others seem to regard the playing over as a species of puzzle for the congregation to find out what the tune really is; while still another class have the notion that the softer and therefore more inaudible playing over is made the better.

This latter practice is quite a modern fancy. The late Mr. W. T. Best used to describe it as the "I-hope-I-don't-intrude" method. The swell diapasons, or even a dulciana alone, are perhaps used, with the swell shut so that the sound fails to penetrate any distance into the church. It may be as sweet as a summer zephyr to the organist and those near enough to hear it, but it does not inspire a congregation to join with "heart and voice" in the coming hymn. In fact, more than half of the congregation are often unable to make out the tune at all, and sometimes do not get as much as a clear idea of the key. In these circumstances, how can they be expected to stand up promptly and begin singing? The effect is that the choir sings the first line or two alone, and the congregation gradually drops in as the tune unfolds itself to them.

The main essential of all "playing over" is that it should be done clearly and at the speed at which the singing is to go. There should always be sufficient tone to penetrate to every corner of the building. Beyond that, the amount of tone and the general character of the "giving out" should be in keeping with the hymn about to be sung. Obviously, it will not do to give out *Onward, Christian Soldiers* and *Jesus, the Very Thought of Thee* in the same way. In the first case, one might, for example, "solo" out the melody in octaves (melody note and octave below) on the trumpet stop, or, as I once heard it done by Dr. Peace, on the pedal trombone; in the other case, the swell diapasons, with or without pedal, would be appropriate. A noisy style is never to be commended for its own sake, but a good effect may often be gained in preludeing a grand jubilant hymn by using a loud and striking combination which will arouse listless hearers and awaken some enthusiasm in the choir and congregation.

VARIETY OF TREATMENT.

So much for general principle: let us look now at some details. "Giving out," says Mr. Dudley Buck, "is susceptible of a great variety of treatment, only limited by the size of the instrument and the taste, the invention, and the skill of the player." The simplest method is, of course, to play the tune over, as written, on the manual, with or without pedal. But an organist of taste and technical resource will seldom use that method more than once at a service. If the tune is at all unfamiliar, it is generally wise to give out the melody as a solo on one manual, with a subordinate accompaniment on another manual, and a soft pedal bass.

The choice of the particular solo stop will (or should) depend on the general character of the tune. Some tunes will suit the clarinet, some the oboe, some an eight-foot flute, and some the trumpet. Of course, a combination may be used, such as an eight and four-foot flute, or an eight-foot flute coupled to oboe, or

even a soft sixteen-foot and eight-foot on the great. Further the melody can often be very effectively "soloed" in the tenor octave, that is, an octave below the written pitch. The swell oboe, or horn, if of good quality in this part of the register, is suitable in this way for plaintive tunes; while tunes with broad melodies come out well on the great open diapason. Of course, in this method there is the disadvantage of having to adapt the left-hand part from the upper and lower staves of the short score, involving often some rearrangement of the two individual parts. A knowledge of harmony will considerably help here, and a player who cannot trust himself to work from the printed score can easily make a manuscript arrangement for himself. Practice in this way will gradually lead to expertness.

Tunes with repeats should, as a rule, have the repeat portion played over in a different way from its first giving out. Haydn's *Austria* (the Emperor's Hymn) is a good example in this department. It has been "registered" for giving out by a well-known London organist, as follows: First and second lines (of words): solo clarinet, accompanied on soft swell; third and fourth lines (repetition of lines one and two): swell diapason, without pedal; fifth line: great diapason, coupled to swell reeds, with pedal open diapason; sixth line: gradually increase great and open swell; seventh line: full organ; eighth line: gradually reduce organ, and conclude with soft eight-foot on great. Of course, there are plenty of other methods, but this may be taken as sufficiently suggestive of the variety that is to be obtained in giving out a tune.

SPECIAL TUNES.

Special tunes and special classes of tunes require special treatment. As regards the latter, the German chorales and most broad, massive tunes of the *St. Ann's* and *Old Hundred* type, come out perhaps best when played over in pure four-part harmony on the great eight-foot diapasons, uncoupled, but with pedal coupled. Again, the full swell (closed) is very effective in extended chords by playing the right hand an octave higher, with pedal coupled, in such tunes as Smart's *Rajant Square* and Croft's *Hanover*. For slow minor tunes, such as *St. Mary*, the great diapasons and manual sixteen-foot, with pedal coupled, are usually suitable.

Special tunes can be treated in a variety of ways, according to their character. Several of Dyke's familiar tunes fall under this head, such as *St. Aelred* for *Fierce Raged the Tempest*, and *Vox Dilecti* for *I Heard the Voice of Jesus Say*. In *St. Aelred* the first and second lines demand totally different treatment from the third and fourth, though I have sometimes been amazed to hear the whole tune played over on the same combination. On a good organ, a striking effective treatment would be something like this: Lines one and two: great to mixture (without reeds), coupled to full swell, open, with pedal sixteen-foot coupled to great; line three: great soft eight-foot coupled to swell diapasons and oboe, without pedal; line four: swell diapasons only, a soft sixteen-foot pedal coming in only at the last chord.—*The Choir Leader*.

Since Liszt incorrectly thought Bach of Hungarian ancestry, in his fugue on B-A-C-H, he introduced a section full of Hungarian peculiarities. He remarked to a pupil of his that this "represented the whole Bach family with twenty-four children clambering around on the trees." —(F. S. L.)

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PAGANINI AS SEEN BY HIS MEDICAL ADVISER.

AN article recently appeared in the French journal *Musica* dealing with a memoir of Paganini as seen by his physician. The memoir, dated 1830, is entitled "A Physiological Study of the Celebrated Violinist, Paganini," and was read to the Royal Academy of Sciences, in Paris, by its author, Dr. Bennati.

Paganini had the rare privilege of being a legendary figure during his own lifetime. Aside from all musical considerations, he was regarded as a man apart from the general run of humanity. He was mysterious and aberrant. Moreover, he lived during an epoch which was noticeable for its worship of whatever was individual or eccentric. It was an age which produced such figures as Byron, Count d'Orsay, George Sand, Chopin, Edgar Allan Poe and Garibaldi; and Paganini was no less remarkable than any of these. Naturally legends and stories will cling to such people like barnacles to a ship, so that we come to regard these heroes of a romantic age as if they were heroes of fiction. In what way is Byron more real to most of us than the Count of Monte Cristo? As a rule the cold searchlight of truth reveals many of our cherished men of mystery to be but sorry effigies. Paganini, however, comes through the ordeal rather well, and, after Dr. Bennati has finished with him, still preserves something of his fantastic obscurity.

PAGANINI'S STRIKING PRESENCE.

"Paganini," he tells us, "is pale and thin, and of average height. While he is only forty-seven years old, his leanness and his lack of teeth, whereby his mouth is drawn inward and his chin projects, give his physiognomy an expression of advanced age. His huge head, surmounting a long, thin neck, is at first glance greatly out of proportion with his meagre body. A high forehead, wide and square; a prominent, aquiline nose; finely arched eyebrows; a mocking, satirical mouth, a little like that of Voltaire; full, protruding ears; long, black hair, falling in disorder over his shoulders in contrast with his pallid cheeks, give to Paganini an appearance which is by no means commonplace, and which represents, to a certain extent, the originality of his genius.

"His physical appearance has led many to form the impression that Paganini is morose, melancholy and world-weary. Frequent association with him left me with no such impression. I found him always gay, witty, happy in the society of his friends, devoted to his charming little son, Achille, and fond of playing games with the children."

Dr. Bennati spent ten years in intimate association with his client and tells us that "no circumstance of the virtuoso's physiological condition was unknown to him." He gives much information which has little bearing on Paganini's artistic influence, and is

therefore valuable only to pathologists. It is interesting to know, however, that while recovering from the measles during his fourth year, Paganini fell down in a cataleptic fit, and for the whole of one day was believed to be dead. His body was already enveloped in a winding-sheet when a slight movement on his part revealed the fact that he was still alive.

Despite the number of maladies from which Paganini suffered, Dr. Bennati believed that in 1828 his client was perfectly healthy. This is in complete contradiction to the popular impression, as the great violinist is generally supposed to have been consumptive at this time. The physician would have us believe that the abnormal debility of his client was as much a help as a hindrance in the practice of his art.

"On the one hand," he says, "the action of the cellular tissues in recovering the nerve-centers renders them less impressionable, and less 'sympathetic,' if I may so express myself, 'with the strings of the violin.' On the other hand, a less attenuated figure would have deprived him of the faculty of moving his arms and his body in the positions necessary for producing his magical effects."

After a detailed description of the phenomenal elasticity of certain ligaments, at the same time taking into account the natural special development due to long practice, the doctor concludes that, "in order to be a Paganini, it is not enough to possess his musical genius; one must possess his peculiar physical structure."

Dr. Bennati gives us some valuable information regarding Paganini's hearing. "It is impossible," he says, "for any one to have more delicate hearing than Paganini possesses. He hears what has been said in a low voice at a great distance, and the sensitiveness of his ear-drum is such that it proves a veritable misery to him when anybody speaks to him in a high-pitched voice close beside him. He is always obliged to turn exactly face to face with his interlocutor. This sensitiveness is much stronger in the left ear—the one closest to the violin when playing—than in the right. The opening of his ear is, in fact, admirably adapted for receiving sound-waves."

Translated from the French by A. S. G.

THE CONSUMMATE ARTIST.

To be a consummate artist it is necessary not merely to have feeling, but to be able to communicate it to others. The paradox of music lies in this, that two persons may play the same piece—say a Chopin nocturne—both reading the notes and expression marks exactly as printed, and yet one will leave you perfectly cold, while the other will kindle the warmest emotions. In other words, the first one's performance will be like the regular features of a beautiful but stupid girl, while the art of the second will remind you of the beauty of a girl whose features may possibly fall short of classic regularity, but are animated by a soul that makes you fall in love with her at first sight.—*Finck.*

CONCOURS.

It is strange that our leading American conservatories and schools of music do not adopt more extensively the idea of *concours publics*—the public competitions or contests—which are so marked a feature of the musical life in European conservatories, and which give such an intense interest to the close of the season of activity of each musical institution.

It is true that some of our conservatories in this country give medals and prizes to the best pupils at graduation, but the *concours public* on the scale in which it exists in Europe is practically unknown here.

Through the courtesy of a friend in Brussels, the programs of the *concours public* of the "Conservatoire Royal de Musique de Bruxelles" for the school year ending July, 1912, lie before me. The various contests, all open to the public, lasted every other day from June 15 to July 13, and included piano, violin, cello, harp, singing, organ, declamation and various wind instruments. This is one of the famous conservatories of Europe, and the *concours* is especially interesting to violinists from the fact that César Thomson, one of the greatest violinists and violin teachers in the world, is one of the professors.

Brussels is only a medium sized city, but the work of its conservatory violin department as shown in this year's *concours* makes an astonishing showing as to the works played. Each pupil taking part in the *concours* was obliged to prepare the first part of the Second Violin Concerto by Max Bruch, from memory, eight études, also from memory, selected from the études of Kreutzer, Rode and Fiorillo, and some concerto or other composition, chosen by himself. The following list of compositions presented, embracing, as it does, some of the greatest works in the literature of the violin, shows the remarkable proficiency obtained by the pupils of the conservatory; First Movement of the First Concerto, Paganini (presented by two candidates); First Movement of Concerto, Beethoven (presented by two candidates); First Movement of Concerto, Goldmark; I. *Palpiti*, Paganini (a work of immense difficulty, featured by Kubelik in his American tour this year); *Zigeunerweisen*, Sarasate; Introduction and Adagio of the First Concerto, Max Bruch; Chaconne by Bach; First Movement from Concerto, Tchaikowski; First Movement from Brahms' Concerto; *Legende*, by Sinding; *L'Arte dell' Arco*, Tartini-Thomson; Variations, Joachim; Aria du Concerto, Goldmark; *Preludio ed Allegro*, Pugnani; Variations sur un theme de Corelli, Tartini-Leonard; First Movement of Third Concerto, Saint-Saëns; First Movement of Concerto, Mendelssohn; Parts of Concerto, Vieuxtemps; *Sicilienne*, Leclair, Caprice Locatelli.

The "jury," as the judges are called in these *concours*, consisted of five members, and the awards were as follows: first, with the greatest distinction; first, with great distinction; first, with distinction; honorable mention. One of the awards, "with the greatest distinction," was given to a young girl twelve years of age who played the First Movement of the Tchaikowski Concerto.

In many of the European conservatories, special prizes of money, musical instruments, medals, etc., are given by private parties who are interested in music. In the violin *concours* at Brussels there is a permanent yearly prize of about 450 francs in money, donated by M. Van Hal, to the violin pupil pronounced the best by the jury. The best pupil also has the privilege of selecting any violin from the stock of a well-known firm of violin makers in Brussels, who have donated this as an annual prize.

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VIOLIN TESTS.

VIOLIN tests are becoming increasingly popular all over the world. THE ETUDE some time ago gave an account of a test held in Paris, in which a comparatively modern violin, a Bernardel, scored the greatest number of points, against many famous violins, including a genuine Stradivarius and Guarnerius. A similar test was recently held in Chicago, in which modern instruments held their own well in competition with genuine Cremonas. Another and very important test has just taken place in Paris. Concerning this the *London Daily Mail* says:

"A peculiar contest which took place on Thursday night would seem to vindicate the contention of modern violin makers that their products are every bit as good in tone as the Stradivarius and other violins of ancient make, for which thousands of pounds are gladly paid by enthusiasts.

"A number of violins which had survived preliminary tests were played in a dark room, without the hearers being informed of their identity, except by numbers. At the end of the competition a vote was taken from the large audience of musical and artistic people present, with the curious result that the finest toned violin was judged to be a Belgian instrument dated 1912.

"The second was a French 1911 violin, and only third place was taken by a 'Strad,' valued at more than \$15,000. The fourth was a Grancino (old Italian), but the fifth and sixth were also of modern manufacture."

The correspondent of an American paper writing about this test says: "It will be curious to see whether in consequence the valuation put on old violins will in any degree be lowered. It has without any doubt been proved to be due to a complexity of sentiments rather than to the musical worth of the instrument."

FALLACY OF SUCH TESTS.

This latter view is no doubt the one which will be taken by many superficial readers. My own opinion is that these tests, where a violinist plays a few bars, on twenty or thirty fiddles, one after the other, in a darkened room, the violins being identified by numbers, and the audience voting on the order of superiority, proves little or nothing. Nothing is more deceptive than judging violin tone under such circumstances. It is a good deal like judging perfumes, teas, coffees, wines or tobaccos. Any druggist will tell you that a customer, after he has smelled five or six different kinds of perfumes, finds that his sense of smell is confused, and that thereafter the other varieties smell pretty much alike to him. It is the same with tea-tasting, or wine-tasting or judging tobaccos, so much so, that to judge the quality of these articles successfully, years of experience are required. Because a crowd of miscellaneous smokers, trying to judge cigars in a dark room, get five- and ten-cent cigars mixed up with fancy brands of Havana cigars at 25 and 50 cents, does not prove that the five-cent tobacco is the equal of the fifty-cent Havana by any means.

That one or two violinists, playing a short selection on each of a number of violins, can get out of each instrument the best that is in it, is absurd. Every violinist knows that to bring out all the beauties of a violin he must study its character, and by constant playing on it learn how to get the best results, and to make it a part of himself as it were. It would be impossible for the player to be *en rapport* with each violin at one of these contests.

A DECEPTIVE TEST.

Then a slight difference in the manner of playing makes a great difference. To show how deceptive such a trial can be made I will relate an incident which came under my personal observation. The owner of a fine violin was trying to sell the instrument to a pupil of mine. The latter asked him whether he could distinguish the tone of his violin among others. "In a thousand," was his reply. The pupil proposed a test, by comparing the tone of the violin in question with that of two others, the owner to be placed in another room, where he could not see which violin was being played. For the fun of the thing the pupil thought he would lay a trap for the over-confident owner of the fine violin, so, instead of playing on each of the three violins in turn, he played all three selections on the same violin (one of his own). The first piece he played rather softly, the next medium loud, and the last in a brilliant and showy style with plenty of vibrato. The owner of the violin was completely deceived by the trick. "The first," he said, "is a cheap instrument, lacking power and carrying quality; the second you played was better, but was deficient in quality, while the third was my own violin, any one, even a deaf man, could have told that."

When told that his violin had not been used at all, and that only one violin had been used in the contest, he was exceedingly crestfallen, and could not be made to believe it until the trick was performed under his very eyes. If such a thing as this could happen in the case of the owner of a violin who had used it for years, is it any wonder that the audiences in these fiddle tests get most woefully mixed up?

While modern violins may occasionally be taken for Cremonas or score more points at contests than genuine Strads and Guarneriuses, there is no possible doubt of the supreme excellence in point of tone of the violins of the old Cremona masters. Solo violinists all over the world will not play on new violins. If they cannot pay the immense prices demanded for the best Cremonas, they buy second, third, or fourth rate old Italian, French or German instruments. These men have the most exquisite judgment as to the tone of string instruments, of any class of musicians in the world. They would certainly not be such fools as to pay a fortune for a violin when they could get one of equal tone for a couple of hundred dollars.

JOACHIM'S OPINION.

The late Dr. Joseph Joachim, who for many years bore the reputation of being the greatest living violinist, paid the finest tribute in all the literature of the violin to the Cremona masters, and gave the exact viewpoint, from which these instruments are regarded by the greatest violinists. He said:

"The violins of Stradivarius are mines of musical sound, which the player must dig into, as it were, in order to develop their treasures, and I attribute to them a peculiar responsiveness, enabling the earnest player to place himself completely *en rapport* with his instrument. While the violins of Maggini are remarkable for volume of tone, and those of Amati for liquidity, none of these celebrated makers exhibit the union of sweetness and power in so preëminent a degree as Giuseppe (del Gesu) and Antonio Stradivari. If I am to give expression to my individual feeling, I must pronounce for the latter as my chosen favorite. It is true that in brilliance and clearness, and even in liquidity, Guarnerius in his best instruments is not surpassed by him, but what appears to me peculiar to the tone of Stradivari is a more unlimited capacity

for expressing the most varied accents of feeling. The tone seems to well forth like a spring, and to be capable of infinite modification under the bow. Stradivari's violins, affording a strong resistance to the bow, when resistance is desired, and yet responding to its lightest breath, emphatically require that the player's ear shall patiently listen until it catches the secret of drawing out their tone. Their beauty of tone is not so easily reached as is the case of many other makers. Their vibrations increase in warmth, the more the player, discovering their richness and variety, seeks from the instrument a sympathetic echo of his own emotions, so much so that these violins seem to be living beings, and become as it were the player's personal familiars—as if Stradivari had breathed a soul into them, in a manner achieved by no other master. It is this which stamps them as creations of an artistic mind, as positively works of art."

Dr. Joachim's opinion, as one of the world's greatest experts, shows very clearly why a violinist playing many violins, one after the other, cannot expect to make each one appear at its best.

When Rubinstein was director of the Conservatory at St. Petersburg, there was only one thing on earth that could awe him, and that was the announcement of an "ambitious mother." "Good heavens," he would cry in desperation, "I am Rubinstein, and I am director of the Conservatory, but you cannot expect me therefore to make geniuses."

THE WAY OUT

Change of Food Brought Success and Happiness.

An ambitious but delicate girl, after failing to go through school on account of nervousness and hysteria, found in Grape-Nuts the only thing that seemed to build her up and furnish her the peace of health.

"From infancy," she says, "I have not been strong. Being ambitious to learn at any cost I finally got to the High School, but soon had to abandon my studies on account of nervous prostration and hysteria.

"My food did not agree with me, I grew thin and despondent. I could not enjoy the simplest social affair for I suffered constantly from nervousness in spite of all sorts of medicines.

"This wretched condition continued until I was twenty-five, when I became interested in the letters of those who had cases like mine and who were getting well by eating Grape-Nuts.

"I had little faith but procured a box and after eating the first dish I experienced a peculiar satisfied feeling that I had never gained from any ordinary food. I slept and rested better that night and in a few days began to grow stronger.

"I had a new feeling of peace and restfulness. In a few weeks, to my great joy, the headaches and nervousness left me and life became bright and hopeful. I resumed my studies and later taught ten months with ease—of course using Grape-Nuts every day. It is now four years since I began to use Grape-Nuts, I am the mistress of a happy home, and the old weakness has never returned." Name given by the Postum Co., Battle Creek, Mich.

"There's a reason." Read the little book, "The Road to Wellville," in pkgs.

Ever read the above letter? A new one appears from time to time. They are genuine, true, and full of human interest.

ON ACCENTS.

PROPER accenting in playing a musical instrument is of fully as much importance as proper emphasizing of words in speech. Every form of life and motion goes forward in the form of rhythm, or vibration. One of the most famous of the scientific essays of Herbert Spencer, the great philosopher, was that on the "Rhythm of Motion," in which he shows that all motion is in the form of waves. Music is no exception, for we find a pulse in music just as in everything else. For this reason the student should be constantly cautioned to observe the accents at all times. We find two kinds of accents in music, one the natural accent of the measure, and the other, special accents which are introduced for special effects.

Each variety of time in music has its natural accent; in common time we find the principal accent on the first beat in the measure and a secondary accent on the third beat; in triple time we find the principal accent on the first beat, etc., etc. In syncopation we have a displacement of the natural accent, and other special accents are often introduced to obtain certain characteristic effects. A talented student with a strong natural sense of rhythm will make the principal accents naturally, although he may often have to be told of the special accents. Pupils will sometimes be found almost totally destitute of a sense of rhythm. They will play along in a sing-song, mechanical manner without indicating in the slightest way that they feel either the natural or special accents. In such cases the teacher must try by every means at his command to try and develop the pupil's sense of rhythm.

PROPER BOWING.

Fortunately, the mechanism employed in playing the violin helps to some extent in developing rhythm, since if the bowing is properly done as regards the up and down bow being employed on the proper notes, a certain amount of accent will be obtained from the fact that the down bows usually come on the accented parts of the measure. A violin player naturally plays the down stroke stronger than the up stroke, so when the down stroke comes on the note which should receive the accent, the proper effect will be obtained. It often happens, however, that the up bow comes on an accented note, in which case the accent must be made by a stronger pressure on the up bow. All good violin methods and collections of violin études have frequent exercises designed to cultivate the power of making strong accents with the up bow, and the teacher should be careful to have his pupils perfect themselves in these. Violin playing without accent is an insipid, wind-organ affair, and on going to eminent teachers, pupils who have not been properly educated, often find that their instructors complain constantly of the lack of accent, and put them to work on exercises which will develop their sense of rhythm.

A really good musician and violinist instinctively adapts the bowing so as to have the down bows fall on the accented parts of the measure, as far as possible, both as regards the natural accent and the special accents, syncopated passages, *sfz's*, etc. In the case of certain passages this cannot be always accomplished, and a strong pressure on the up bow must then be relied upon to accomplish the proper result. Good accentuation in violin playing is the life of a composition, and gives the performance a solidity, brilliance, and virility which nothing else can accomplish.

In making a very strong *sfz* on a cer-

tain note the bow should be brought down on the string with a hammer-like blow which gives the *sfz* its explosive quality.

Great violin teachers are noted for the aptness of their illustrations. The pupil of a great European violinist speaking of this said: "My teacher would often devote almost the entire lesson to talking about the work in hand, explaining thoroughly the difficulties to be encountered and how to overcome them. During such lessons I would play but little, but I would leave the lesson room with such a clear idea of how to practice that I would know exactly how to set about it to correct my mistakes."

THE SECRET OF PROGRESS.

After all, the great secret of progress in learning music is to know how to practice. In explaining the importance of accent, let the teacher explain the difference between a passage from Shakespeare read by a schoolboy and then declaimed by a great actor. Much of the difference comes from the proper accentuation of the actor. Take the sentence: "You must come to-day." This can be read in four ways; "You must come to-day"; "You *must* come to-day"; "You must *come* to-day"; "You must come *to-day*." The variation in emphasis makes a world of difference. In a similar manner the accenting of different notes in a passage of music creates entirely different effects. Great artists understand this very well, and pay the utmost attention to accenting the music properly. It is this close attention to detail which makes them great, and makes the simplest composition in their hands sound very different from the same piece played by amateurs.

The student should pay the closest attention to the natural accent of the measure—the pulse of the music. A noted teacher of the violin said to me of one of his pupils: "I am afraid Miss B. will never accomplish much, for she has practically no sense of rhythm, although talented in other regards." There are no doubt extreme cases of this kind, but I believe the rhythm of almost any intelligent pupil can be vastly improved by systematically studying exercises designed to develop a sense of rhythm. Witness the vast improvement in emphasis achieved by pupils in elocution under the guidance of a good teacher in that art. Many a pupil who begins with a tasteless, sing-song delivery ends by becoming an eloquent, impressive speaker. It is not otherwise in music. I would say to every teacher: "Look well to the accent, refuse to pass to the next exercise, until the one being studied has been mastered as regards all its natural and special accents."

ONLY ROOM FOR THE BEST.

At the present-day audiences in the United States demand violin compositions of the highest class, and they get them, too. Foreign violinists have assured me that they have to be fully as careful, if not more careful, in arranging a program for New York or Boston, than they do for Paris or Berlin. The American public wants the newest concerto or the latest novelty.

In no branch of the violin art has more progress been made than the art of teaching it, and it is well this is so, since it is quite apparent that all the future progress of an art rests on the skill with which its teachers hand it down to the next generation. Supreme technical perfection is like a lofty mountain, one must have a guide who knows every step by which its summit is to be obtained. Fortunately we have many such guides.

Violin Questions Answered

J. P.—Christian Donat Hopf, of Klingenthal, was well known as a violin maker about 1740. The price of his violins (American prices) averages in the neighborhood of \$50. There are thousands of other violins with "Hopf" labels, or with the word "Ilopf" branded in the wood near the shoulder, some possessing a fair tone for cheaply made violins, and others with a very crude tone and inferior workmanship. These latter violins are of only nominal value. Many violin makers, and makers of factory violins in the Mittenwald in Germany and elsewhere used the word "Hopf" as a trade mark, and turned out vast quantities of these violins. 2—Backs principally of maple and tops of pine, although other woods were occasionally used.

E. N. M.—I do not know how the name "catgut" came to be applied to violin strings. Possibly it was because early English writers and humorists likened the tone produced by the fiddlers of their day to the screeching of a cat. You are correct in your supposition that violin strings are made from sheep intestines, and that cats have nothing to do with the string proposition.

E. P. P.—You will find in Dancala's Violin Method, Op. 52, full explanations of the various forms of staccato, spiccato and saltato bowings, with examples for practice of each form. Owing to the difficulty of getting a clear idea of how these bowings are produced with only printed directions as a guide, it would be a good idea for you to take a few lessons from a good violinist, even if you can take only one or two.

C. S. E.—There were four Albanis of note, makers of violin—Mathias, Sr. and Jr., Michael and Paolo Mathias Albani, Sr., made violins at Botzen in the Tyrol. Paolo Albani, according to the best authorities, worked in Palermo and Cremona, Italy. Whether he ever made any violins in Botzen as your label indicates is a question.

Paolo Albani was a maker of note, and his violins are excellent in tone and of considerable value. I, of course, can judge nothing from printed descriptions.

A. C. E., Jr.—Your idea about violinists in theatre orchestras is a mistaken one. Owing to the fact that the average theatre orchestra is small, and contains as a rule only one or two first violinists, these violinists try to produce as loud and penetrating a tone as they can in forte passages, otherwise the violin would hardly be heard amid the tones of the clarinet, flute, cornet, trombone, drums, etc. As it is, it is often very difficult to hear the violins in a theatre orchestra while the wind instruments are playing during a forte passage, no matter how loud they play. As to instruments, the theatrical violinist tries to get a violin with as large and penetrating tone as possible, so that it will be heard while the wind instruments are playing.

In such orchestras only one or two first violins are often used, where four or six would be required to make the proper volume, so that these one or two are obliged to play with great force, if they would make any effect at all in a large theatre. For this reason violin players in small orchestras frequently adopt a style of great vigor, playing much with the heel of the bow, and dividing staccato so as to produce greater volume and stronger accents. As a rule theatre orchestra violinists are not equal in technique and finish to soloists and symphony men, although in the larger cities, and some of the smaller, we occasionally find such violinists filling positions in theatres because they cannot get anything better. The popular theatre music of the day is not difficult, but in the better class of theatres the men are obliged to possess sufficient technique to play standard overtures and orchestral music of the better class.

H. C. D.—A fair salary for a violin soloist with an ordinary concert company filling lyceum bureau dates, etc., would be from \$50 to \$75 per week. The management would pay the railroad fares in addition to this salary, but the soloist would be expected to pay his own hotel bills and other expenses.

I. L.—The label in your violin, a copy of which you send, is in German. When translated it means that your violin is an imitation of a Stainer, made by Fried. August Glass. While the violin may have a fair tone, it is of doubtful value, and it would not justify you going to the expense of getting the opinion of an expert. Were there a chance of its being a genuine Stainer the matter would be different, as he was the greatest maker of Germany, and his violins are valuable.

Mrs. G. L. M.—If, as you say, the varnish has been entirely scraped off your violin, you had best have it revarnished, as the varnish is a great protection to the violin. Valuable old violins, which have the varnish simply worn in places, should not be touched, as it detracts greatly from the value of an old violin if the original varnish is gone. From the copy of the label which you enclose your violin is evidently an imitation Stradivarius. Any good violin maker can varnish your violin. Don't get a carpenter or cabinetmaker to do it, as they would not know how to do it correctly. Of course, with careful usage you might play on the violin for years without varnish, but it is much better to get it done.



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The Children's Page

Edited by JO-SHIPLEY WATSON

THE BASS CLEF SPEAKS.

(SCENE:—In Dorothea Lichtenwalter's downtown studio. BASS CLEF seated at the piano regards smilingly "The Lewis-koff Method" on the piano rack.)

Bass Clef—Method, method all the time; method when half the children who come here can't read the bass clef! I'm tired of being misread and mistaken. I'm as separate and distinct as the sun from the moon, yet my lines and spaces are confused with the treble, and more than half the time I am looked at from a treble viewpoint!

DON'T NEGLECT ME.

When the boys and girls do happen to recognize me they seldom play me right; I'm just jabbed at and missed. (Turns over the pages of the method book.) Now, Miss Lichtenwalter has studied methods at home and abroad until she is blinded to all but technic. She forgets that many of her so-called "best" pupils can't read at sight. What we need right here in this up-to-date downtown studio is a good big scrubbing-brush of Thoroughness, with a small feather duster of Method. (Shuts up the method book.) I do not exaggerate when I say that for all the attention I receive at piano lessons you might just as well leave your left hands at home. It is my earnest hope that some day the teachers will have the bass clef read first, not last, and that my part in a composition may be understood and appreciated for what it is worth. Where would the brass band be without the bass drum, and how would the orchestra sound without the double basses and the big bass tuba? Yet somehow people never really miss my presence in a piano piece unless they leave out too much.

(Looks at the lesson card.) I wish as a favor that every boy and girl on this lesson card would make me a present by learning to read accurately my lines and spaces at least. Please add to that as many of my added lines and spaces as you can. What a fine present that would make! One to remember always.

Suppose you look up my origin in a musical dictionary or in *Standard History of Music*, third lesson. Just see how I came to be and why my clef signature is F. Really my geneology is as interesting as that of a D. A. R. or a Colonial Dame.

KNOW MY FRIENDS.

If you wish to know me really well, you must first know the octave names. For convenience in speaking and writing, each octave has a special name. Most of the tones you hear lie within four octaves. These are the tones sung by the human voice. The piano has seven full octaves, with one white key left over at the top and three keys (two white and one black) at the bottom.

To make this very clear to you I will put cards between every B and C on the keyboard. (Rising and putting in the cards.) This octave just above the piano lock is called the one line octave; the next, the two lined octave; above that, the three lined octave; then the four lined octave; the last key on the keyboard at the top is called five line C.

The first octave below middle C is called small; the next below, large; then comes the Contra octave, which sounds very deep, and the last three keys lie in the Sub-contra octave. The influence of my clef extends from Sub-contra A to two line B.

I will make the signs for these octaves on this piece of paper. (He makes the signs, indicating all the octave names on the modern piano.)

LEARNING LINES AND SPACES.

To celebrate this you can learn my lines and spaces. It's a game you can play when you are tired of toys and candy. Nine large cards are needed; print the staff with bass clef upon these cards from large G to small A. Print a note on the lines and in the spaces. Gather the neighboring children together, especially those who are beginners in music. Then form a ring and circle round. One of the players must represent me, the Bass Clef, who stands outside and sings:

*I have in all nine places,
Five lines and four spaces.
Turn round and see
What letter this may be!*

(Here they turn facing Bass Clef.)

Bass Clef holds up a card with a note on second line. The one facing the card says "Large B;" should he fail, he steps inside the ring. The game is continued until all the cards are shown.

The winners go to the piano and play the lines and spaces in the Bass Clef. When they play the lines they may sing:

*My first is G,
Skip one to B,
Go next to D,
Then F you play.
The last is fifth line, letter A.*

For the spaces they may sing the following:

*My first is A,
My second C,
I skip one line to letter E;
At last I come to the top of all
And play the G in the octave small.*

You are perfectly welcome to make a better rhyme than this; the object is to say the letter as you play.

A FINE GAME.

Another fine game is this: Print the letter names on the card—G, C, E, A, etc. Seat the players facing the keyboard; the one who represents Bass Clef places upon the piano rack small F. He calls aloud:

*Look sharp and see—
Space or line, which may this be?*

The first to say "Fourth line bass" proceeds to conduct the game, which can be played until all the white keys, from Sub-contra A to one line B, are located.

I'm not sure that these games will meet the approval of Miss Lichtenwalter and her associates; indeed, I am almost certain she will call them "silly," because Lewiskoff does not endorse them.

I don't care much for methods myself unless they are backed by individual thoroughness, and the truth is that half of you can't read properly or promptly in my clef.

I fear you may call me an old meddler to come in at holiday time and try to dictate. (Looks at the clock.) Miss Lichtenwalter may come in any moment, but before I go let me tell you what I read the other day; it may help you: "When reading do not play; when playing do not read. When reading imagine the keyboard; when playing imagine the score." (The studio door opens and BASS CLEF vanishes into the music cabinet.)

WHEN THE CLUB MET.

BY J. LILIAN VANDEVERE.

"PLEASE may I give out the pencils?" "Oh, did I get up in second place this time?" "Miss Helen, shall I play that?" "Look at the scale cards, Esther's four ahead of Mabel." But the chatter is cut short by a brisk "Come, girls, three o'clock."

Miss Helen lays her note-books, the pictures for the biography lesson, and a conductor's punch on the table, then looks around the group from Matilda on her right to the thirteen other bright faces. There is a complacent twinkle in Matilda's eyes, for the girl at Miss Helen's right is "Number One," and the ranks range around to the left, showing which ones try hardest.

"Open your writing books," says Miss Helen, and in a moment books are open and dated. Then she dictates bass notes rapidly—"C quarter, E half, eighth rest," and so on, very steadily, and every pencil flies along in the wake of that voice. "Now mark it off in measures of common time," and there ensues much murmuring under the breath, tapping on the table, and frowning at refractory sixteenths that seem to belong nowhere. As they finish they hand the books to Miss Helen, and for each perfect lesson a card that is kept in the book is punched; and oh, joy, if yours has one more than a neighbor's!

MAKING INTERESTING NOTES.

"Now how well do we know our Haydn lesson?" Miss Helen begins asking questions about Haydn, showing the pictures she has, and good marks for clear, prompt answers go in the book open beside her. "Ready for the notes for next lesson." Everyone has a note-book, dates it carefully, and pencils are poised ready. Five short paragraphs, each with one main point, are dictated, to be studied carefully at home.

"Will the monitor collect the books?" Marion disposes of books and pencils, then hurries to her place, for Miss Helen has poured a pile of anagram cards (some marked with a sharp or flat) on the table, and they are going to have a chord-building game. They may take any cards, perhaps from under each other's indignant noses; it's exciting, too, for just when Margaret has E and G, intending to form C-E-G, Elsie whisks them away, adds B, and cries triumphantly, "minor chord." The game is soon over, for interest must not lag.

"I suppose the program and music are all ready, little librarian?" Ella holds up her neat list and points to the music on the rack.

"Only two pieces there, Miss Helen, three girls play without music," and the ones who have worked so hard to attain that goal smile happily.

The chairs are drawn in a cosy group around the piano, the librarian reads the program, and the ones chosen and honored play their selections. No napping allowed in the audience either, for as a piece is finished anyone is liable to have a question like this from Miss Helen: "How many parts had that piece? Was there a D. C.? What mark of expression

must have been in the second part? What was the main difficulty in the piece? What mistakes did you notice?"

They do well to listen thoughtfully, five or six numbers, so a rousing song the club relieves the tension a bit. The table is pushed aside, chairs put to wall, and the girls stand all eager for their rhythm work.

"May we have the castanet drill, Miss Helen?" And gaining assent, the girls, through pretty drill to Spanish music. This they want to get perfect for a recital, and after a good fifteen minutes' work on it, they try simpler steps and rhythmic arm motions to get exact coördination of foot, hand and music. It makes alert ears, quick minds, graceful, well-poised bodies, and gives a sense of rhythm imparted in no other way.

They do look pretty, standing in a double row, each with a badge of purple and lavender, worn jauntily like a watch fob, and at the end they form a circle and march past Miss Helen, curtsey and say good-bye.

ENTERTAINING FACTS ABOUT INSTRUMENTS.

THE VIOLIN.

An old violin stripped of all its appointments will weigh about fourteen ounces. This thin shell sustains a vertical pressure of over one hundred pounds at the bridge and a lateral tension of string said by some to be nearly one thousand pounds; yet a good specimen has never been known to collapse, so perfect is the principle of construction.

THE HARP.

The early laws of Wales mention the harp as one of the three things that distinguish a free man from a slave. The latter was forbidden to touch the instrument even from curiosity, and it was exempt from seizure from debt; for it was presumed that a man without a harp had lost his social position or been degraded to slavery. The harper's privilege of passing wherever he wished was often used in times of war.

THE ACCORDION.

The accordion was invented in Vienna by a man named Damian in 1829. It is a favorite instrument with sailors. In some parts of Italy the peasants play it, and it is used by street musicians.

To play the accordion you place the right hand over the keyboard, while you work the bellows with the left. It is an extremely limited instrument, as it can be played in one key only; but it affords great pleasure to many simple people who would probably not have any music if it were not for the accordion.

AN EVERY-DAY AEOLIAN HARP.

The æolian harp is nature's music, and we have it with us every day in the trees and through the telegraph wires. The musical sounds we hear from the telegraph wires are conveyed to us through the posts, which act as sounding boards. King David, of whom we read in the Bible, must have had an æolian harp, for we read that the harp sounded at midnight when suspended over his couch in the north wind.

William Crotch, afterward Dr. Crotch and a distinguished English organist and professor of music, was the most noted juvenile prodigy ever known. He was an organ player at the age of two, the subject of philosophical papers at three, and gave daily organ recitals at four.

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Every teacher whose season's work begins in September, or even a month later, should take time by the forelock and obtain an early supply of teaching material; it is not to wait until work begins before ordering for the necessary studies, instruction books, teaching pieces and miscellaneous helps, including a good supply of music ON SALE; many teachers have ready taken advantage of our special "Early Order Offer" and all their wants indicated have been or are about to be taken care of well in advance of the usual September rush; this means a vast saving in worry and waiting, leaves the teacher free from such cares and allows him to attend properly to the arrangement of regular teaching work.

Each season we receive numerous bettered orders that should have been in and much sooner, and, although all such orders receive prompt and careful attention, shipments being made just as quickly as possible, it is nevertheless difficult to overcome the loss of time consumed in the transmission of the orders to us and the uncertainties of express service, delays in transit and delivery using frequent annoyances. We are pleased to note that each year shows an increase in the number of early orders.

In writing orders for music supplies of any kind it is always advisable to make one's wants known just as clearly as possible, and it is unsafe to trust to another person's interpretation of a hasty or carelessly written order; it is hardly necessary to write more than the correct title, composer's name, opus number, if any, the key (if known), the voice (high, medium or low), and in ordering sheet music published by Theodore Presser Co., the catalogue number is sufficient. It is well to avoid writing such indefinite orders as:

"Czerny Book I."
"Loeschhorn's Studies."
"Another copy of the book I always use."
"Your first grade book."

These examples could be multiplied many times from our daily correspondence. Why they are troublesome is easily seen; there are many different sets of studies by Czerny, most of which are divided into books, so "Book I" may mean almost anything written by Czerny; this is also true of several other composers' works of this class. Requests for instruction books or other works "same as ordered before" and "first grade books," without giving correct title or author's name, are frequent causes of delay and unsatisfactory service.

Another source of trouble in a mail order business is the far from plain writing of a customer's signature as a consequence of which it is misread and the goods are addressed to a name not recognized by the local postal authorities; not only should each order bear a plainly written signature, but also a plainly written post office address; what is perfectly plain and obvious TO THE WRITER is not always so readily grasped by the READER.

Still another worry for all concerned is the UNSIGNED order; of course, no one ever dreams of sending an order without signature, yet we receive SEVERAL SUCH ORDERS EVERY DAY! These "no name" orders are always examined closely, and in some cases, with the aid of the local postmaster, identification is effected.

There are few stocks of music throughout the smaller cities large and varied enough in size to take care of all the needs of the average teacher. Mail order music buying has become the natural result. There are few teachers, if any, who to-day do not buy at least some of their supplies by mail. Thousands and thousands of teachers and institutions are purchasing a large proportion of their sheet music and music supplies from the Theodore Presser Co. Our stock is perhaps the best selected, if not the largest, in the country; several hundred employees thoroughly trained in this business attend to these orders the day they are received, and at the best prices obtainable anywhere, good editions, of course, considered.

The publications of Theodore Presser Co. are so well known among the profession that a few words is all that is necessary to say in regard to them. This house has published the most used educational

works of music during the last fifteen years, including Mathews' Standard Graded Course.

Our system of dealing has always been most carefully planned to help the schools and teachers; our ON SALE plan is only one of many original features which to-day have become almost an absolute necessity. Our rates of discount and our terms are the best obtainable. All of our catalogues on many subjects are free for the asking, correspondence on any subject connected with the profession or business is solicited and receives careful attention. Let us send our first catalogues, or better still, try an initial order or selection of ON SALE music for some special need. We guarantee satisfaction.

The Presser Collection.

Following the popularity of the paper bound editions of the classics published abroad, such as those of Litolff, Steingraber, Augener, Breitkopf and Hartel, etc., various and numerous American reprints have appeared. We desire to draw the attention of the profession to the reprints of these editions called the *Presser Collection*. Almost all of the well-known works, those universally used in teaching, are included in this Presser Collection; the volumes are carefully edited, clearly printed on the finest paper. We desire to speak particularly of the binding, the covers are not only attractive and more durable than any other American edition, but the binding itself is the strongest possible. From the quality of the cover and the binding we could almost guarantee that a volume of the Presser Collection used for study would last twice as long as that of any other American or foreign edition.

On another page of this issue you will find a partial list of the volumes contained in the Presser Collection; constant additions are being made, not less than a dozen are in press at the present moment. Among the "Advance of Pub-

lication" offers under this same head will be found introductory offers on several of the new volumes: Mozart Sonatas, Czerny Op. 823, Czerny Op. 553, Diabelli's Sonatas, Wieck's Piano Studies.

The Publishers' Notes of any September issue of

THE ETUDE would be incomplete without some mention of this standard and universally used work. Mathews' Course is published in ten grades, a volume to each grade; the retail price is \$1.00, subject to sheet music discounts. In these volumes everything necessary in the way of piano studies has been drawn from every source and the best selection made it is possible to make, and that selection is being constantly improved. The Mathews' Standard Graded Course of Studies is not standing still, it is being improved year after year, so that to-day, notwithstanding the fact that every large publisher has felt necessary to imitate it by having a course of piano studies in his catalogue, the Mathews' Standard Graded Course of Studies is being used to a greater extent than during any other year of its life. We will cheerfully send all the volumes to anyone for examination.

This operetta is now ready and the special offer is hereby withdrawn. This is one of the prettiest works of the kind that we have seen, and we can commend it for production to those who are in search of a novelty of this kind for the coming season. We shall be very glad to send copies for examination at any time.

This is a popular volume which we have now in

preparation to be added to the Presser Collection. Volume 1 as usually published contains 10 of the most popular Mozart Sonatas. Our new edition will contain all these together with some interesting additions. Nothing in piano-forte study will ever displace the old classics, and every pupil should be familiar with a certain number of the sonatas by the great masters, especially with the sonatas of Mozart. Our edition follows closely the text of the celebrated Cotta Edition, but the plates have all been prepared specially with additional editing and revision, after comparison with all the standard editions. We are offering copies in advance of publication during the current month at the specially low price of 40 cents, postpaid.

We will publish an edition of these celebrated studies.

Wieck was the father of Clara Schumann and also her teacher. He was one of the most original thinkers of the last century. These studies were collected after his death by his daughter Maria. They are, first of all, very pleasing, and combined with this, extremely useful. The volume has been used by a good many generations, and has held its own through all these years.

Our special price on these studies will be 20 cents, postpaid.

This volume is now ready and the special offer is hereby withdrawn. This is a really useful technical work especially for daily practice for advance players who have exhausted the possibilities of such works as those by Pischner. The exercises are all very cleverly constructed. We shall be pleased to send copies of the work for examination to all who may be interested.

THE ETUDE THIRTY YEAR JUBILEE ISSUE 1883—1913

An Issue of Prime Importance to THE ETUDE, and all its readers will celebrate the three decades of highly successful existence of the journal

JANUARY, 1913

Nothing will be left undone to make this number the finest example of progressive musical journalism ever printed. There will be numerous contributions from musicians of eminence, special music, exceptional illustrations and THE ETUDE features which have done so much to give the journal the stamp of individuality and modern musical breadth.

A Roll of Honor of Old ETUDE Friends

We propose to publish a Roll of Honor in our Jubilee issue. There are a great many readers of THE ETUDE at the present time who took the journal regularly during the first five years of its existence, 1883-1888. The formative period of a magazine is the most critical time in its life and we value these old supporters highly. Some of them are really young supporters, as they commenced to take THE ETUDE when they were children. We want to let them participate in our Jubilee, and we propose to put their names upon a Roll of Honor. If you took THE ETUDE during the period from 1883 to 1888, write us giving your full name and address, and we shall gladly place your name in this special section devoted to those who have been continuously interested in music during these important years in our national musical history. Your letter must reach us before Nov. 1st, 1912, and must correspond with our records.

"How THE ETUDE Has Benefited Me"

At the head of our Roll of Honor in the issue for January, 1913, we shall place the best letter received from any reader, regardless of the length of your subscription, giving the best treatment of the subject, "How THE ETUDE Has Benefited Me." We have received many thousand letters telling us that THE ETUDE has been an indispensable help. Now we want to know just "how" and "what" THE ETUDE has done for you and what practical results it has produced. In writing upon this subject make it an entirely separate letter and see that it reaches us prior to Nov. 1st, 1912. Only one letter can be published in this position of honor. This is open to all readers.

Mother Goose Duets. This entertaining 10 Four-hand Pieces little volume is for Teacher and now ready and Pupil, by Theodora the special offer Dutton. is hereby withdrawn. Those interested in works of this nature who have not availed themselves of the special introductory price should send for a copy for examination. We feel sure that this work will become popular.

Diabelli Sonatinas. An edition of this Op. 151 and 168. educational work will appear in the Presser Collection in the course of a few months. These sonatinas are among the easiest in the sonata form, and may be taken up before Kullak, and they are somewhat easier than Clementi, Op. 36.

Our introductory price of the volume will be but 20 cents.

Little Pianist, Czerny's Studies seem to be perennial. Nothing has yet appeared to take the place of them, especially of this particular opus, which is one of the most popular of all his works. It begins with almost the very first studies. In fact, the first part of this work would be the very first studies that a beginner would take up after dropping the instruction book. Special price for this volume 25 cents, postpaid.

Melodie This work is a Piano Studies, novelty, and has by Hermann Vetter. never yet been published in this country. The studies are somewhat along the line of Pischna, but intended for beginners. They develop technic along entirely original lines. A pupil must, to a very large extent, use his brains. An exercise is given and this exercise is varied, but only a few measures of the variation will be given. This makes it extremely interesting. It develops originality and makes the study hour a great deal more enjoyable.

The volume may be purchased for 15 cents, if subscribed for in advance.

New Beginner's This book is now Method, by ready and the Theodore Presser. special offer is hereby withdrawn. The interest in this work in advance of publication has been extraordinary and we feel sure that none of those who have taken advantage of the special offer will be disappointed. We shall be glad to send the book freely for examination.

Requisites for the Working as we do Music Teacher. to help the teacher as much as possible all the time, we are constantly on the lookout for systems and various helps, while not of great financial value, yet of considerable practical value. On page 671 of this issue will be found a column devoted entirely to just these little helps, special reward cards, lesson cards and records, blank books, etc. We would ask the attention of the teachers to this, and also to a catalogue which we have published called the "Music Teachers' Hand Book." We would be glad to send this catalogue, which treats of the same sort of things a little more fully. It is the most used catalogue we publish.

Sacred Quartets Appropriate selections for Women's Voices. arranged for women's voices in four-part harmony, for church use or any other occasion where sacred music is desired, are much in demand. As it is convenient to have these in book form, we have planned a book of this nature. The selections are original or else they are new

Final Introductory Offers on New Musical Works

Once each year we give to our subscribers a last opportunity to get one copy of our latest publications at an introductory price equal to about the cost of manufacture. The advantages of obtaining the most modern and best works of their kind in this way are mutual. Cash to accompany all orders; if patrons desire works charged to their accounts postage will be additional. This offer expires September 30, 1912. To an active teacher or ambitious student the value of this opportunity to examine and own the latest and most modern works cannot be over-estimated. Order by No. Send all orders to THEODORE PRESSER CO., 1712 Chestnut St., Philadelphia, Penna.

No. 15. Beginner's Book—School of the Pianoforte

By Theodore Presser

Introductory
Cash Price
Postpaid, 20c

A real Beginner's Book, suitable to be taken up by a child just out of the Kindergarten or by the youngest student. The first twenty-odd pages do not go beyond the five-finger positions in each hand. There are plenty of writing exercises and questions and answers to familiarize the pupil with everything that has been presented.

Musical facts are introduced one at a time, in the plainest possible manner, and the book progresses logically and surely. All the material is fresh and pleasing, presented in an attractive manner.

No. 16. Technical Exercises in a Musical Setting.

By Carl A. Preyer

Introductory
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An important technical work, just such a book as more advanced students are looking for, an amplification of the technical ideas of Pischna. A technical figure of musical significance is worked out through the various keys in each exercise, and both hands receive equal attention throughout. The central idea is to develop musicianship as well as technical proficiency at one and the same time. The author, a successful musician and teacher, has made a speciality of this work.

No. 17. Anthem Service—A Collection of Anthems for

General Use

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By C. L. Hanon

Introductory
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A monumental technical work used in many of the foremost schools and conservatories in Europe and America. The Virtuoso Pianist is an advanced system of daily technic for piano students who have passed the intermediate stages. It is recommended by many of the well-known contemporary players as a valuable work for daily practice, for gaining strength, independence and flexibility.

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No. 23. On The Playground—Ten Tunes for Beginners.

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This is a set of genuine first-grade pieces published together in one little volume. They are by a writer who has had much success in this particular line, and they cannot fail to please young students. The pieces are all in the treble clef, each hand remaining in the five-finger position. It is astonishing what pleasing results the composer has attained with such limited material. These pieces may be used as the very first to assign to the new beginner.

No. 24. Juvenile Study Book—For the Pianoforte

By F. Spindler—Op. 131

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No. 27. Melodious Second Grade Studies

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No. 29. Piano Instruction During the First Month

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No. 30. Musical Picture Book—For the Pianoforte

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An attractive recreation book for elementary pupils. The little pieces have characteristic titles accompanied by appropriate verses. The book is in oblong form, clearly printed in large notation, useful in teaching time and note-reading and to supplement any instruction book, or in kindergarten work.

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Just the volume for general use; for the home, for light recital work, for sight-reading practice, for self-amusement. The pieces are of various styles, caprices, songs without words, reveries, idyls, characteristic numbers, etc., all bright and melodious, many of them lying in the third grade, none going beyond the fourth grade.

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No. 8. Mastering the Scales and Arpeggios.

Exercises that are so certain to develop the hands in such a way that the pupil cannot fail to notice it at once are the kind of exercises that are most in demand. There is no monopoly upon technical material of any kind. Scales and Arpeggios are the open property of the musical public, but there is a vast difference in the system of presenting this indispensable material—so that it will be: 1. Easily understood, 2. Readily learned, 3. Thoroughly progressive, 4. Interesting and varied, 5. Complete and effective. While this new book, *Mastering the Scales and Arpeggios*, by James Francis Cooke, contains all the standard material found in representative works used in schools and colleges and in examinations given in this and other countries, it contains so much additional material of a supplementary character in the way of essential exercises, explanations, historical notes that it becomes a wholly new work planned upon a thoroughly systematic pedagogical basis for everyday use from the first steps in scale work to the highest grades in scale and arpeggio study. In fact, the preparatory section contains new ideas in the way of ushering the pupil into scale study—ideas and exercises that will simplify the problem immeasurably. The work may be used in connection with any system or so-called method without conflicting.

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See Additional Offers Nos. 44 to 49

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arrangements. All will be easy or of moderate difficulty and all will be effective.

For introductory purposes during the current month in advance of publication, we are offering copies of this new volume at a specially low price. The advance price per copy, postpaid, will be 20 cents.

Echoes from Childhood. This book is now ready and the special offer is hereby withdrawn. This is a work in which

singers should be interested and we shall be glad to send copies for examination at any time.

20 Piano Duets for Teacher and Pupil, Op. 996, by A. Sartorio.

They may be played as recreation or for the purpose of teaching time or sight reading or for elementary ensemble work. A. Sartorio, who is one of the most popular contemporary writers of educational piano music, has written a new set of such pieces, which we are announcing for the first time. They are carefully graded and in the beginning the pupil's part is about as simple as it is possible to make it. It is one of the best teacher

Duets for teacher and pupil, in which the pupil's part is very easy, are always of use.

and pupil books we have ever seen and we take pleasure in making an introductory offer on it this month.

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The World of Music

All the necessary news of the musical world told concisely, pointedly and justly

At Home.

LUDWIG HESS, the German tenor, is to organize a madrigal society in New York next season.

RICHARD TRUNK, of Munich, has been appointed director and conductor of the Ariou Singing Society of New York.

THERE is an interesting rumor abroad that Jean de Reszke has consented to sing for the Dippel forces next year.

A NEW opera by the composer of *The Merry Widow*, Franz Lehar, is to be tried out at Atlantic City. The work is entitled *The Count of Luxembourg*, and has had a long run in London.

NEW YORK theatrical managers have been disturbed by a strike among the orchestra men. They have gotten over the difficulty by using pianos in place of the regular orchestra.

THEY have a short way of bringing concerts to a close in Yonkers. When Miss Annie Tassig refused to stop singing at the request of her fellow-boarder, Philip Coughlin, who desired some sleep, he quenched her fiery ardor by means of a garden hose.

A PHONOGRAPHIC record has been taken of a baby twenty-six hours old. The baby is the daughter of a music dealer in Tennessee. Her parents intend to keep the record to present to her on her marriage day, so that her doting husband will be able to bear her childish prattle.

MARIO LAMBARDI, the operatic impresario whose efforts have extended over the United States and South America for the last twenty years, is going to establish permanent headquarters in San Francisco so that the Pacific Coast will have its own opera.

THE will of Alfred L. Seligman, the New York banker and music lover who was recently killed in an automobile accident, includes a bequest of \$20,000 to the Young Men's Symphony Orchestra, which was founded by Seligman. He also left \$2,500 for the support of the concerts given by the People's Symphony Orchestra.

AMONG the visiting artists for next year Clara Butt and her husband, Kennerley Rumford, are likely to receive a hearty welcome. At a recent concert at the Albert Hall, London, the great hall was filled to the extent of its seating capacity of 6,000, and in addition 2,000 people were standing. Clara Butt received a remarkable demonstration of high esteem from her fellow countrymen.

MAUDE POWELL, the eminent American violinist, has been injured in an automobile accident while out with her husband, Godfrey Turner, who was also injured. The accident took place at Phenicia, N. Y. Both were thrown out of the car and lay unconscious until rescued. The injuries were not very serious, however.

MR. CLARENCE C. ROBINSON, many of whose charming songs are well known to ETUDE readers, has been appointed Director of Music at the Pennsylvania State College. Mrs. Robinson will direct the piano department. Mr. Robinson has appeared in concert in many parts of the country.

MR. W. L. HUBBARD, one time music reviewer for the *Chicago Tribune*, has been appointed Press Agent for the Boston Opera House. A part of his plan to increase the interest in opera is a series of lectures which he will give personally, with illustrations by members of the opera company.

REPORTS as to what Hammerstein is going to do next vary every minute. According to the latest (at the time of writing) he has lost over \$225,000 in London. He is going to remain there another season, after which he will return to New York, where it is rumored that three millionaires have promised to build him a magnificent opera house and let him have it rent free if he'll consent to manage it. The millionaires are not named.

THE newcomers among the virtuoso pianists who are to appear in America during the coming season will include Gottfried Galston, Max Pauer and Leo Scharrer. Another practical newcomer is Cornelia Rider-Possart. Among those who are already well known to the American public are Leopold Godowsky, Tina Lerner, Josef Lhevinne, Naver Scharwenka, Arthur Friedheim, and Rudolph Ganz. Those pianists who are of virtuoso rank and have either been born in this country or have made a permanent home here include Fannie Bloomfield-Zeisler, Arthur Shattuck, Germaine Schnitzer, Yolande Méro, William A. Becker, Sigismund Stojowski and Ernesto Consolo.

THE New York *World* recently furnished its readers with some interesting musical statistics regarding the profession of music teaching in New York. It is estimated there are 10,000 piano and organ teachers who have 100,000 pupils giving them 150,000 weekly lessons at the average price of a dollar a lesson, the total outlay for a thirty-week season being \$4,500,000. There are 2,000 singing teachers with 30,000 pupils, giving 50,000 weekly lessons at the average price of \$2.00, involving an outlay of \$3,000,000 a season; there are also 2,000 violin and other teachers with 20,000 pupils, giving 20,000 weekly lessons at an average of one dollar a lesson, involving \$600,000. The total outlay for the season adds up to \$8,100,000.

CAMILLE THURWANGER, who for a quarter of a century has been instructor of foreign languages at the New England Conservatory, has perfected a system whereby all foreign languages may be more readily studied from the standpoint of pronunciation through a key or phonetic plan which Prof. Thurwanger has invented and had patented. This is the first patent ever allowed upon an invention of this kind, principally intended to be of use to singers who apparently do not see the jolly farce of singing words and sounds in foreign languages without having the least idea of their meaning. We are not impugning the possible excellence of Prof. Thurwanger's system, but even allowing that it does what it proposes to accomplish how can the songs sung be any more satisfying to the audience than the infinite AHHHHS and OOOOS and EEEES of Vocalises? Singing is a marriage of words and music, not the inane cooing and twittering of vowels to pretty Neopolitan tunes. If it aids singers who do not understand languages to improve their pronunciation, it will serve a good purpose.

IT is with great regret that we record the death of Dr. Gerrit Smith, organist, composer and professor of music at Union Theological Seminary. He was born at Hagerstown, Md., Dec. 11, 1859, and studied music under Sherwood, Samuel Warren, Thayer, Haupt and Rohde besides being a graduate of Hobart College, N. Y. On his return from Europe he was appointed organist at St. Peter's Church, Buffalo, but in 1885 came to New York, where he was organist at the South Reformed Church, in addition to being Professor of Theory at the Master School of Brooklyn; founder and six years president of the Manuscript Society; a former president of the New York State Music Teachers' Association, and a former honorary president of the American Guild of Organists. His compositions include the cantata *King David* and numerous songs, piano pieces, etc. One feature of Dr. Smith's work in New York was the almost incredible number of performances of great oratorios rendered by his choir. These frequently averaged one a month and often drew a large number of hearers; they were given Sunday afternoons and were free to the public.

THE bandmaster in charge of the music at the Democratic Convention in Baltimore was something of a humorist. When Bryan stepped to the front of the platform he was received with the popular song *At the Gate of the Palace of Dreams*. When Charles Murphy, a delegate from New York, reached out for a sandwich the band struck up *Gee, I Like Music With My Meals*, and Murphy bowed his acknowledgment to Charles Weber, the conductor of the band. Oscar Underwood was nominated to the tune *I've Just Come Back From Dixie*, and Champ Clark to *You're My Baby*. Judson Harmon's name brought forth *Oh! You May*, while Wilson got his send off with the march *Spirit of Independence*. Governor Marshall elicited the tune *If You Talk In Your Sleep, Don't Mention My Name*, but the hit of the evening was made by Weber when the picturesque Senator Vardaman temporarily took the chair and he started the band off with *Oh, You Beautiful Doll*.

THE grand scale on which the recent Saengerfest in Philadelphia has been carried out has recalled to many the tremendous efforts put forth at the World's Peace Jubilee in Boston, forty years ago. Patrick Gilmore, then a young man of twenty or so, was responsible for the inception of the idea and for its carrying out. He engaged many of the leading bands from Europe, and built a huge Coliseum to hold a hundred thousand people. Within seven weeks of the event the Coliseum was destroyed by a wind storm, but nothing daunted, Gilmore erected a new, though smaller building in time for the ceremony. The total expenses of this jubilee amounted, it was said, to exactly \$283,388.29, and there was a balance of \$6,000. A benefit for Mr. Gilmore realized \$32,000, and this was added to it. The orchestra numbered 1,000, with Ole Bull as concertmeister, and the chorus 10,000. In all there were 165 choral societies enrolled: 104 from Massa-

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insets, 18 from New Hampshire, 10 from Connecticut, 8 from Maine, 6 each from Vermont and New York, 2 each from Rhode Island and Illinois, 1 each from Pennsylvania, Maryland, Missouri, New Jersey, Wisconsin, Iowa, District of Columbia and even California and New Brunswick. The World's Peace Jubilee commenced on Monday, June 17, 1872, and Boston continued to be deluged with sound until July 4, when, with a final orgy of concerts this unique and colossal assemblage of music-makers came to a jubilant end amid the firing of cannon.

In 1907, Mr. and Mrs. Edward MacDowell gave their home at Peterborough, Vermont, to the Edward MacDowell Association, for the purpose of making it a place for work and companionship for students in all arts. Since the death of the composer, Mrs. MacDowell has given to the association in the most generous manner imaginable and the association now has a property of about 200 acres of farm and woodlands in one of the most ideal locations in the world. There are three houses and several studios or study rooms on the property, as well as the open air theatre with its equipment for the annual pageant given in August. Some thirteen thousand dollars were taken in last year and disbursed, as shown in a careful schedule published by the association. Mrs. MacDowell, whose means are not large, has worked indefatigably, often because of the lack of means to secure sufficient secretarial assistance, she has lectured and written and done everything to carry on this splendid work in the name of her husband. Last year she gave over four thousand dollars, including so thousand she had earned herself in lecturing. This memorial is not a silent shaft of stone but a living contributing force which may assist many young musicians, writers or artists who deserve a temporary residence at slight cost where they may go to with their dreaming and working. Mrs. MacDowell needs your help. \$15,000 is needed now. Small contributions will be as much appreciated as big ones. Send your contribution to Mr. Benjamin Prince, Treasurer, Irvington on Hudson, New York.

ONE of the features of American musical life that is doing most to foster an interest in the highest kind of music is the orchestral concerts given in the summer parks of the leading cities in America. Denver, Chicago, Boston, New York, Philadelphia, etc., each enjoy concerts by excellent wind bands and orchestras at which music of the highest type is constantly given. Among the orchestras which have done specially good work this summer may be mentioned the Denver Symphony Orchestra, the Thomas Orchestra of Chicago, the Volpe Symphony in New York and the Leps Orchestra of Philadelphia. The orchestra under Wassili Leps consisted of highly trained musicians, and during a short engagement at Philadelphia's play ground, Willow Grove, works like Dvorak's *New World Symphony*, Tchaikowski's *Pathétique*, Goldmark's *Rustic Wedding*, Rossini's *Stabat Mater* (with chorus and soloists), etc., were given with the greatest success, bringing new laurels to the able and brilliant Russian-American composer who conducts the interesting organization. When it is remembered that the average park audience consists of not necessarily musical people out for a holiday, the task of keeping up the highest musical standards and still catering to the popular taste is no easy one to undertake.

Abroad.

A TABLET has been erected on the house at Bougival, near Paris, where Bizet died, June 2, 1875.

HUMPERDINCK has so far recovered from his recent illness that he is said to be now at work on a musical setting of Maeterlinck's *The Bird*.

IN Mexico violin strings are sold principally by the ironmonger, and hardware importers sell anything from a needle to a grand lute.

THERE is a rumor that Rudolf Friml, a Bohemian pianist who once successfully toured America, has been invited to write an operetta for Hammerstein.

PADEREWSKI recently gave a private recital at Alexandra, dowager Queen of England, at which he performed the Beethoven *Moonlight Sonata*.

STRAUSS' *Elektra* is to be given in Russia at the Imperial Opera in St. Petersburg, after that it may as well be given in English.

A SALE of musical instruments recently took place in London at which a Gagliano violoncello went for about \$1,800, a Strad violin for \$2,000, and a silver-mounted Tourte violoncello bow for \$775.

A COMPLETE libretto of *King Lear* in Verdi's handwriting has been discovered among his papers, indicating that had Verdi lived another Shakespearean opera would have taken its place beside *Othello* and *Falstaff*.

FREDERIC DELIUS has completed an opera entitled *Pennimore*. It is founded on the subject of J. P. Jacobsen's novel *Niels Lyhne*. The work will be produced by Thomas Beecham.

THE London *Daily Mail* recently presented a picture of a boy who plays the flute while his pet canary perches on his fingers. The bird jumps from one finger to another as the flutist has to use them in turn.

A NEW opera by Leoncavallo, entitled *Zingari*, is announced for production in London early in the season, after which the work will be heard in Berlin and New York. Italian and Bulgarian productions are also arranged for.

ADELINA PATTI has been generous to the city of Swansea, near her home in Wales. Since 1882 she has given eight charity concerts in the borough, which have realized about \$40,000. The Mayor recently presented her with the "freedom of the city" in recognition of her philanthropy.

AN organ recital was recently given by Mr. Westlake-Morgan at St. George's Hall, Liverpool, consisting of the works of American composers, those represented on the program being H. Brooks Day, F. Flaxington Barker, J. Frank Frysinger, Homer N. Bartlett, E. Kreiser, Ralph Kinder and James H. Rogers.

THE first performance in Norway of Wagner's *Lohengrin* was recently given in Christiania. If Norway has had to wait sixty years for *Lohengrin*, however, it has had performances of *Peer Gynt* with Grieg's music complete, which is more than any other European country can boast. A complete performance of *Peer Gynt* was given by Mansfield in America some years ago, but the music used was not entirely that of Grieg.

THE Bicentennial of Jean Jacques Rousseau is receiving wide attention all over the world. His opera, *The Village Soothsayer*, has been revived at the Opera Comique in Paris. The French musician-philosopher is also receiving attention from Americans who have not forgotten that he was responsible for many of the ideas contained in the Declaration of Independence.

ACCORDING to Giordano, whose operatic version of Sardou's *Madame Sans Gêne* is to obtain its first hearing in New York next season, Verdi was responsible for the suggestion that an opera might be written around Napoleon. It is thanks then to the composer of *Trovatore* and *Aida* that we are to have the privilege of seeing the Little Corporal with his hand on his heart singing a love song.

OUR interesting contemporary, *Musical Canada*, tells us that London harbors 1,700 professional vocalists, and no fewer than 638 of these are sopranos. Of "professors" of the voice, piano, violin, etc., there are more than 6,730. Of solo violinists there are a round thousand, but strangest of all, is the fact that there are no fewer than 400 musical directors. The choral societies of London and outskirts number 73. In another column we give some similar statistics regarding New York. The comparison is interesting.

ANOTHER unknown work of Beethoven has been discovered, this time at Wurttemberg. It consists of a quartet for trombones composed in 1812 for the municipal musical director at Linz. In 1827 a text was added by von Seyfried, and the work was used as a quartet for male voices at Beethoven's funeral. A performance of it is to be given before the German Emperor by one of the military bands of Berlin.

DR. ETHEL SMYTH, one of England's leading women composers, has been getting into trouble owing to militant efforts on behalf of women's suffrage. She has been arrested for complicity in an attempt to burn the historic home of Lewis V. Harcourt, Secretary of State for the Colonies, a few weeks ago. She claims, however, that she can prove an alibi. This is the second time she has been in gaol, as she was previously imprisoned for window-smashing. There is something significant in the fact that her best known work is an opera entitled "The Wreckers."

THE momentous question as to exactly which hymn was played by the bandmen of the *Titanic* as the vessel went down is now in a fair way to be decided. Most people who have investigated the matter seem to think *Nearer, My God, to Thee* was the hymn, but they are still not in agreement as to which setting was used. The fact appears to be, however, that Wallace Hartley, the leader of the orchestra, had a decided preference for Sullivan's tune. This melody is not so well known in America though it is very popular in England, and is to be found in most of the hymn books. After all, however, the matter of which hymn or what tune was sung matters very little. The great outstanding fact remains that the "unsettling" profession of music in no way unfits a musician for doing his duty as well as the soldier or the sailor.

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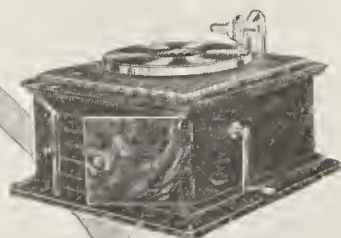
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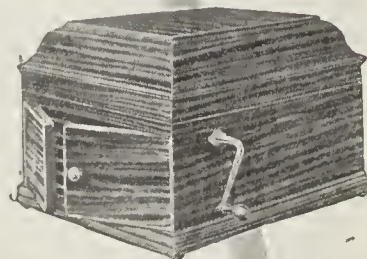
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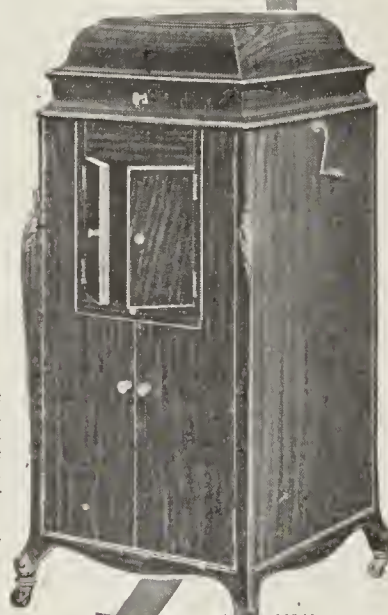
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Q. Will you kindly tell me the status of the guitar as a musical instrument, the class of music that can be played upon it, and if it is limited to music in certain keys? In fact any information you may be pleased to give regarding its capabilities as an instrument for the home.—A. R. B.

A. If you ever hear the guitar or bandurria played in Spain by wandering bands of musicians, you will find that there are great possibilities in the instrument. These possibilities are not enough known in America. The keys are not greatly limited when the capo d'astro (or capo tasto) is used. It is an excellent home instrument, especially for vocal accompaniment. It is not a good orchestral instrument save in the hands spoken of above. It was once introduced by Schumann into symphony, to accompany a Romanza, but he afterwards changed the accompaniment to violins pizzicato.

Q. When music is in the tenor clef, where is it played? I claim that it is played as it is written. Our organist says it is played as if written in the bass.—ALTUS.

A. The tenor clef shows the position of one-lined C, the "middle C" of the piano. The clef is properly placed upon the fourth line of the staff. When it is thus placed each note is written a ninth higher than it would be in the G clef notation. But there is a peculiar use of the tenor clef in many American hymnals, in which the clef-sign, appears on the third space, in this case the notes are written an octave higher than they would be in the G clef; that is you can transpose down an octave and then play as if the G clef were written. These clefs are used to avoid too many ledger-lines in notation. It is well to remember also that all vocal music for male voices, when written in the G clef, must be transposed down an octave when played on piano or organ keyboard. Look up the article on "Clefs" in "Elson's Dictionary of Music" and in Elson's "Mistakes and Disputed Points in Music."

Q. Speaking in general, have improvements in musical instruments been brought about by the efforts of manufacturers to comply with the demands of composers, or have they taken the lead in giving composers increased opportunities?—S. D.

A. The rule has worked both ways. Taking the piano as an example, Beethoven wrote some passages which were beyond the instruments of his time, but the piano was improved gradually and at present all of his most advanced passages can be performed upon it. *Per contra*, when the grand piano was evolved (in the later years of Beethoven's life) he at once reflected this in his compositions, and his great sonata in B flat, Op. 106, was entitled "Grosse Sonata für das Hammerklavier"—"Great sonata for the grand piano."

Each new invention causes the composers to use the improvements in their compositions. If you will examine the first page of Arthur Shepherd's piano sonata you will find something that seems utterly impossible, providing you have an average upright piano. There are passages at each end of the keyboard, and sustained notes in the centre. If you play it on a modern grand piano and employ the "sostenuto" pedal, the page can be played, but, as above intimated, on a less developed piano it would be impossible.

Q. I recently read the report of the first performance of a new composition in which the critic said that the theme had been "logically worked out." What is the meaning of this phrase?—J. M.

A. It means that some of its figures have been employed as seeds from which new musical thoughts and even themes have grown. This is called "Development," and is the intellectual side of music. Bach, Beethoven and Brahms (whom Bülow called the three great Bs of music) are the greatest exponents of this subtle side of composition, but D'Indy, Bruckner, Richard Strauss, etc., carry development to incredible lengths.

If you desire to study this practically, examine Bach's Fugue in D-major, "Well-tempered Clavichord" Vol. II, No. 5. Here you will find a figure of nine notes at the beginning and everything in the rest of the composition grown out of these nine notes, very much of it from the last four of these nine notes. A more usual kind of development (or "working-out") may be found in Mendelssohn's "Song Without Words," No. 20. In this the melody begins with four chromatic notes in ascending progression. You would not dream of these being anything but a fragment of the melody, yet if you trace the music carefully you will find several other measures and phrases grown out of these four notes, and you will also discover other figures that are "logically worked out." Such development is the very life

blood of classical instrumental music, and demands your immediate and careful study, which you can pursue if necessary, without the aid of a teacher.

Q. In tempo rubato, is the time spent over one portion of a phrase made up in another? For example, if tempo rubato were employed in one or two places in a musical phrase eight bars in length, would the passage occupy the same amount of time as a whole if the tempo rubato were not employed?—K. W. M.

A. Properly, yes, although some artists violate this rule. Look up "Rubato" in Elson's "Mistakes and Disputed Points in Music," and also read Paderewski's essay on the true rubato in Finck's "Success in Music and How it is Won." Liszt once compared the rubato to the elasticity of trees in a breeze. "Look at the small twigs, they are swaying freely; look at the large branches, they are moving but little; look at the trunks, they are firm; let that be your rubato!"

Liszt often thought in parables like this. He meant that the bass should be steady and the measure formation not distorted. But the rubato is not easily defined. It consists chiefly in making the melody elastic, not in allowing the left hand to stagger around.

How much it means in music may be gathered from this fact in the life of Chopin. When he was teased to play in a drawing-room, and did not feel in the mood, he would try to beg off; but, if Mme. Dudevant "Georges Saud" (whom he obeyed almost childishly) said, "Do play us something, Frederic," he would sit at the piano and play some of his works in strict time, with the utmost precision, and without a trace of rubato. The result was such a practical joke that finally the audience would burst into laughter. I have heard De Pachmann do the same trick once or twice.

Q. Are all of Schubert's songs of equal merit? If not, which are considered the best ten? M. B.

A. By no manner of means! I would advise you to read Ernest Newman's "Hugo Wolf," and note the criticism which he justly passes upon some of Schubert's Lieder. If you will examine such a song as "The Miller's Flowers" carefully, you will find the music sometimes strengthening and intensifying the poetry, and sometimes contradicting it.

Of course some of the songs of the earliest period are unequal, but the latest songs are surprisingly powerful, almost every one being a masterpiece.

To give a list of the ten best songs of Schubert would be almost impossible. It would be sure to do injustice to some of the others, and it would after all be only a record of personal taste. Suppose you ask some of your friends which are the two best kinds of pie, I doubt if you would get a unanimous answer. But here are ten Schubert songs that appeal strongly to me: "The Erlking," "The Wanderer," "The City," "The Fishermans," "The Almighty One," "The Double" ("Doppelgänger"), "Hedge-Roses," "The Young Nun," "The Serenade," "The Hurdy-gurdy Player." But this list ought also to recognize "By the Sea," "Ave Maria," "Death and the Maiden," "Who is Sylvia?" and many others.

Q. Is it necessary for the drummer in a great orchestra to know anything more about music than the principles of meter and rhythm?—NONAME.

A. Certainly he must know more than these principles. He must often give expression to his humble instrument. Meyerbeer has an entire march (in "Robert le Diable") played by four kettledrums alone. Wagner's use of the kettledrums (also quite alone) at the death of Telramund in "Lohengrin" or at the meeting of Senta and the Flying Dutchman, is pregnant with anxiety and suspense. There was a time when conductors used to put any superannuated musician at the kettledrums, but a great kettledrummer, Herr Pfund (in English the name is very fitting. Mr. Pound taught them better. The bass drum and the snare drum do not, however, require more than my correspondent suggests.

Q. In playing the ordinary hymns, is it possible to use the damper pedal of the piano? The chords change with almost every beat in some hymns but when I leave the pedal out the whole matter sounds thin.—CHOIRMASTER.

A. It is well not to use the damper pedal to any extent in playing hymns. It can be employed at certain wide harmonies and sometimes when it is impossible to get a necessary legato with the fingers.

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Mrs. Burney, her step-mother, thought to render her a real service by coaxing her to throw her manuscripts in the fire and learn housekeeping and sewing, and perhaps she did write all the better afterward, because she took more time to think.

Scholars, poets and lovely ladies came to the Burney drawing-room, for, besides being a musician, Dr. Burney was a clever, charming host, well educated and well traveled. Fanny Burney, shy and quiet as a mouse, attended the conversation of the grown people, watching and drinking in all that life mirrored in her father's quests. At odd times she jotted down what she had heard and observed until she had enough material for three volumes. *Evelina: or a Young Lady's Entrance into the World* is the name she gave her novel.

She was eighteen, and she knew something about publishers, as she had helped her father prepare his *History of Music* for the press. When she asked her father's consent to publish the book he laughingly gave it, with his good-bye kiss as he started out on his round of lessons.

In January, 1778, *Evelina* was announced in the papers. Fanny received twenty pounds, or one hundred dollars, for her work, a handsome sum, she thought. She kept secret the fact of having written the book, so that no one would know she was the authoress. The new book was discussed over the coffee cups at the Burney breakfast table. Every one was reading it, laughing over it and talking about it, but no one suspected or even guessed who had written it.

Fanny was asked her opinion of the book wherever she went. Finally she confessed to an old friend that she herself was the author; but he treated her claim as a huge joke and only laughed the louder.

Piqued by curiosity, Dr. Burney sent for a copy of *Evelina* and read it; in the dedication which was written to him he recognized his daughter's hand. Of all the praise Fanny Burney received after the great world found her out, nothing pleased her more than her father's joy.

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A THANKSGIVING MUSICAL.

BY JO-SHIPLEY WATSON.

[This article is presented two months in
advance of Thanksgiving Day so that readers
who desire to get up a recital of this kind
may have ample time to do so.—EDITOR'S
NOTE.]COMING as it does at the in-gathering
of the fruits and harvest, no more appro-
priate decoration for a Thanksgiving
musical can be suggested than the use
of these. Decorate the studio, especially
the stage—with cornstalks, red and yel-
low ears of corn, pumpkin lanterns,
sheaves of wheat and other grain.Scoop the seeds out of a large pumpkin
and stand in this a punch bowl, decorate
around the base of the pumpkin with
green or autumn leaves, and place this on
a small serving table with punch glasses.A tasty grape lemonade may easily be
made by adding a bottle of grape juice
to the ordinary lemonade.Invitations may be made from pumpkin
shaped cards, which should be touched
up with yellow and green water colors.It is best to give the musical after the
holiday. Many of the "pieces" spoken at
school will be found appropriate for the
musical. Reserve a place on the program
for "Some Famous American Songs." This
group may be made up of "Dixie,"
"The Star Spangled Banner," "Home,
Sweet Home," "Ben Bolt," "Old Folks at
Home." Let the audience join in sing-
ing these. Remember, that Thanksgiving
is the most American of all the holidays
and to make it so every teacher should
have as many distinctive American pieces
on the program as she can.The following selections will be found
useful in making a program for a
Thanksgiving musical.

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The Old Church Bell.....COLBY
In the Barn.....ZIMMERMANN
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Dixie Land (Concert Paraphrase)
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Among the Corn.....HITZ
Martha Washington (Colonial Dance)
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Indian Summer.....KELLOGG
Merry Farmer.....SCHUMANN
The Gobbler.....SPAULDING
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ChoraleCONCONEMusic is the poetical medium of ex-
pression for what is not in the province
of literature, of sculpture, of painting, of
acting, or of architecture. Whereas lit-
erature, whether in prose or in verse, de-
scribes or states emotions or perceptions
or impressions; whereas sculpture imi-
tates the outward forms of animate
beings; whereas painting vitalizes with
color the forms of sculpture; and whereas
acting adds speech to the written words
of the dramatist, music embodies the in-
ward feelings of which all these other
arts can but exhibit the effect.—Macfar-
ren.

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A Guide Through the Lessons in Harmony. By Heacox and Lehmann. Published by A. G. Comings & Son, Oberlin, Ohio. Price 75 cents.

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The Story of Music. By W. J. Henderson. Published by Longmans, Green & Company. Price \$1.00, 206 pages.

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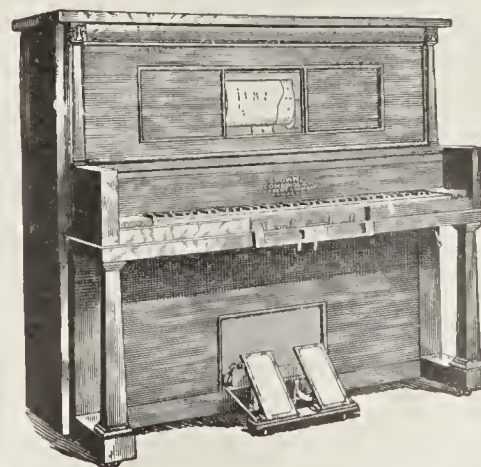
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PROFESSOR NIECKS, the able and genial Professor of Music at the Edinburgh University, said recently, when addressing an organization of music teachers:

"Ear-training was never so much as mentioned to me during all the years of my studentship. Only once one of my harmony teachers played a few chords and asked me what they were. Whether I passed the examination satisfactorily I do not know, for my master was a devotee of silence, and confined his comments to pen corrections and exemplifications; but the subject was never again alluded to.

"Harmony instruction disconnected from the ear, for instance, though it does not lose all, certainly loses the greater part of its efficacy. In short, music teaching without ear-training is a sham, it fails to do what it pretends to do—it does not teach music. Unless ear-training accompanies with equal step vocal and instrumental technical training, musical education is hampered if not frustrated. I said 'with equal step,' but should have said with a step in advance of the technical training. This, at any rate, is desirable and possible in the earlier stages.

"The difficulties of ear-training disappear if it is started early and conducted on rational principles. If these conditions obtain, few ears will be found untrainable, however great the difference of degree may be. In teaching this subject, and indeed all others, the teacher's foremost duty is to awaken, stimulate and guide the pupil's powers of observation. To induce and habituate the learner to take notice is the secret of successful teaching in all fields and departments. Taking notice leads to thinking, sub-conscious as well as conscious, and without thinking solid acquirements cannot be made. Even in the most mechanical processes the brain is a factor; and the more active the brain, the more satisfactory the result.

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"Rote teaching, on the other hand, is dead teaching, teaching that has no possibility of life, no growth in it. In examinations I have again and again come across thoroughly musical people endowed with good ears, who either did indifferently or altogether failed in the ear-tests, and simply because their attention had never been drawn to this aspect of the art, and consequently that part of their musical faculty had remained undeveloped. Now, there is no more important point to which the attention ought to be drawn than to the tonal relations and the characteristics of the scale notes. If they are once fully felt and understood, the battle is as good as won. In the learning of these relations, cleverly contrived syllables, figures and other mnemonic aids can play a very useful part. But they are means, not ends. A furtherance at first, they may become a hindrance later on. They should be regarded as crutches which are thrown away in due time.

"The musician must learn to stand on his own feet, to walk freely, to see things as they are without any kind of symbolism, formalism, or other disguise. Nay, even the sense of tonality is a thing he must be able to do without, for there is much in modern music to which that conception does not apply, or applies only in such a round-about way that for practical purposes we must have recourse to something shorter and more direct. Such cases, however, arise also in the older music. And this leads me to plead for the practice at a later stage of what might be called absolute intervals. And having used the word 'absolute,' I cannot but be reminded of absolute pitch.

"A well-developed sense of relative pitch is indispensable to a musician. The same is not the case with absolute pitch,

the value of which, however, cannot be doubted. Absolute pitch is supposed to be a gift of Nature, and, in its most perfect form, rightly so. But it is cultivable and could be cultivated without greatly encroaching on the time required for the cultivation of the more important sense of relative pitch."

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Wit, Humor and Anecdote

IN a parish in Wales where very little English was spoken a general meeting was held to consider the desirability of putting a chandelier into the schoolroom. Every one seemed in favor of the idea. "Do you think we ought to have one, Mr. Davies?" said the schoolmaster to a venerable parishioner.

"I agree to it," was the reply; "but here is one thing I wish to know. If we have a—a—"

"Chandelier," said the schoolmaster, helping him out.

"If we have a chandelier," the old man continued, "who is going to play it?"—*Pit-Bits*.

HERE is a variant of the ancient joke about that audience that "put on his coat and went out." It has to do with a certain town in New England that is not noted for its responsiveness to the art of the concert-giver. A violinist named X—once undertook an appearance here with disastrous results.

"What was the size of your audience?" some one politely asked him the next morning.

"Well, I dunno, for sure," said X—, "but I should say about five foot eleven, in his stocking feet."—*Musical America*.

A VISITOR to the opera, who, by the way, is not a regular attendant, sat through the performance of "Die Walküre" the other evening. Apparently she enjoyed the music, and she didn't show signs of lack of interest at any point. She didn't understand the language, and she didn't know the legendary tale that was sung.

When she met an intimate friend next day she asked: "Were you at the opera last night? Oh, I'm so glad! I wish to ask you something. Tell me, was it good? Was the story interesting?"

Assured that such was the fact, the inquirer said: "You see, I liked it fairly well and I just wanted to know if I was liking something that was worth it."—*Philadelphia Times*.

"You say you have a new musical comedy?" asks the manager.

"Have you a scenario of it?"

"Yes. I brought it along," answers the author, producing a collapsible evening hat, a seltzer bottle, a set of eccentric whiskers, pink silk tights, an artificial nose and a German dialect joke.—*Life*.

A YOUNG Scotchman living in London married a beautiful and talented English

woman, of whom he was justly proud. Not long after his marriage he went to Scotland on a flying trip to see an old bachelor uncle.

"Weel, Tammas, ye have gotten a wife," said the old gentleman, "now what can she do, lad?"

"Do!" echoed Tammas.

"Yes, do," echoed the old uncle, firmly. "Can she sew on your buttons an' mak your porritch an' your scones?"

"Oh, no, she doesn't know how to do those things," said Tammas. "But she has the loveliest voice that ever you heard. She's a grand singer."

"Hoot, mon!" cried his uncle, indignantly. "Could you nae get a canary bird in Lunnon?"—*Youth's Companion*.

"WHAT is there in music that it should so stir our deeps? Suppose I try to describe faithfully the prospect which a strain of music exhibits to me. The field of my life becomes a boundless plain, glorious to tread, with no death nor disappointment at the end of it. All meanness and trivialness disappear."—*Thoreau*.

THE manager of a suburban music hall was testing the abilities of several candidates for stage honors one day last week, and this is how he let down one of the would-be funny men:

"I'm sorry, my boy, but your songs won't do for me. I can't allow any profanity in my theatre," he said, not unkindly.

"But, my dear sir, I do not use profanity," replied the aspirant.

"No," assented the manager, "but the audience would."—*Metropolitan Magazine*.

THEY evidently were spending their first night at the concert, and the young man was telling the young lady all about it. They talked loudly, for the young man was trying to make an impression on all within a ten-foot radius. He always anticipated the performers, and finally held his hand to his mouth as he said in an undertone.

"Deary, did you ever try to listen to music with your eyes shut? It's heavenly."

Thereupon a man two rows behind leaned forward and said:

"Young man, try it with your mouth shut. It'll be a relief."—*Musical America*.

MISS MARSH was teaching Doris the scale syllables.

Doris would say them as far as La and there she stuck.

"Now, what comes after La, Doris?"

Doris couldn't remember.

"But, Doris, dear, what does your mother drink, now think hard!"

"Beer," said Doris.

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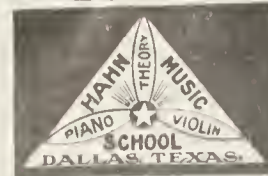
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MEMORIZING FOR AMATEURS.

BY FANNY EDGAR THOMAS.

ONE sees so many long, prosy psychological methods of memorizing that we are often inclined to ask, "How can the amateur, who has only a very little time at his disposal and little knowledge and interest in psychological theories, make a practical working plan from these and apply it to the work at hand?"

There has been, of late years, a remarkable development in the ability to memorize amongst piano students. Part of this is due to the general advance in piano study, bringing the sonata, concerto and two-piano composition into use as studies, part to the modern making of arrangements of orchestral parts and part to the development of the pupil recital and concert with large audiences, bringing demand for higher form of composition. However it has come to pass, this growth in power serves to indicate the immense resources of the mind and the wonderful things that may be done with it by skillful training. This is greatly encouraging in all directions. Time was when only great artists were expected to memorize in this way the work for their public performances. Some surprise was occasioned even by this. Now the artist who uses notes is wondered at even by students, and the power of young instrumentalists in this direction is one of the wonders of the age.

A peculiar thing in this regard is that while young children can memorize twelve and fourteen pages of piano composition, difficult, complicated and without cue or suggestion, a vocalist of mature years cannot remember the music of two verses of a song treating of a bird and an apple bough, even with words to aid the memory. Operas must be remembered, of course, but that again is a different matter. Even in the case of brother and sister it may be found that the one of greater general ability shows to less advantage in the matter of memorizing vocal music.

I came to think about memorizing when, as member of our young social sets, I saw the necessity for having music ready to play on all occasions.

We had much singing, playing and dancing in our little companies, and one who could do the most at the piano was a great aid to the entertainment of many. We were frequently troubled, however, by absence of the who played most, by music being left at home or forgotten on return, by breaking down of players and by excuses and apology, I made up my mind to "pack" my music where I could carry it most effectually, namely, in my head.

Selecting the most attractive numbers of my repertoire, I was greatly surprised and troubled to find that I could not play one measure without having a sheet of music before my eyes. Stranger yet, I discovered that it was not that I saw all the notes, but that I had contracted the habit of listening to the sounds and of living in the feeling or sentiment aroused without thinking intellectually, depending for guidance upon stray glances now and again to keep the form in mind. (This was of course, before I had learned sight-reading, harmony, etc.) The intention I had for hearing melody, chords, phrases, etc., but, above all, for the feeling aroused by these, and by the words, were, however, a veritable passion, and created for me an immense repertoire of all types of good music.

MUSICAL SIGNPOSTS.

In general study of other things I had used the "House that Jack Built" plan with great success in fixing dates, heights of mountains, lengths of rivers, etc., and had depended upon it as a safe and sure method for acquiring abstract facts. I determined to apply it to my music memorizing. Alas, accustomed as I to listen and feel, I played that I could not remember even one measure as a starting point. But I knew that a measure was made up of chords and that I could establish one chord. There I planted my flag, resistance. It was of no use beginning with an attractive piece or at the commencement, for away went my faculty immediately in the river of melody. So I chose a stiff, "homely" étude, fixed upon a page in the center of that, and measure in the center of the page. There surely would I be safe from consecutive pleasure. One chord accomplished, and knowing that there was never but one to learn at a time, I learned the one next to it and united the two.

You probably know the joy of a first independent movement on skates, the first unaided bicycle start, the first step in the dance, certain of feet and balance. Such was something of the satisfaction of my first achievement. When four of these had been united into a measure, satisfaction merged into joy. I knew that four measures made a strain, and that strains united made the complete composition. I was already master of the situation. No other attempt was so difficult as this and in this fashion I proceeded until I had indeed literally "packed away" every effective piece, vocal and instrumental, dance and classic, in my repertoire. I timed the collection once and found that I had sat for three hours playing and singing, without ever looking at a piece of music!

A revelation to me in this connection was the different conception I took of each composition, once I learned it away from the print. It was as different from the not-reading playing as recitation is from the reading of a book, or as a dream from the reality. I commenced to imagine differently, got new powers of seeing and feeling.

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d, of course, of communicating. Then, then, I supplemented this with thorough courses in sight-reading and harmony, power and pleasure knew no bounds. It was worth every struggle after on I found that even upon first reading measures and phrases fixed themselves upon memory in a most useful way. It was merely a question, you see, of training the power of retaining, which had been neglected.

This memorizing of new pieces is, however, again different from that of retaining what has been already learned and which is equally important. It is such a pity, loss of time and of music literature, too, to let compositions pile upon the piano, useless, save for whatever instruction has been gained from them during the lessons. One certainly could, and one certainly could, keep a repertoire of every composition worth remembering. In going over old pieces, however, great care must be exercised, the mind be kept at intense attention point and no carelessness be allowed.

The tendency is to feel a certain listless indifference, hard to master if encouraged, causing a slovenly dropping of stitches, as it were, here a little, there a little, till the whole becomes scarcely recognizable. It is as when one cuts a figure by a pattern, next from that, and so on till the result is a mere round or square, or at least much disfigured. The wise woman who cares for the family clothing mends every spot, and even where only "thin," fortifies that and so prevents further disaster.

One can scarcely believe the elasticity of the mind when properly trained. This speaks all the more the way of leaving such ground fallow and tilled, as is too often the case. One does not need a teacher at one's elbow all the time. Much of the valuable part of study is the pupil's own part to do, and no one can do it for him, no more than one can eat his meals to make him strong. The ceaseless, incessant, continued "drumming repetition" and "chinking "strumming" should, however, be avoided in all practice by both vocal and instrumental students. They are of no value and they kill many things, worst of all that beautiful, fresh, animating enthusiasm which makes of all things what they ought to be.

THE CONUNDRUMS ON MUSICIANS' NAMES.

BY LUCRETIA M. LAWRENCE.

MUSIC-LOVERS who like to speak in riddles will derive some amusement from the following questions relating to the names of celebrated musicians. In order to spare club-workers any unnecessary expenditure of mental energy, we give answers, besides the questions:

1. A vegetable and part of a stove? (Peet, oven—Beethoven.)
2. The plural form of a word meaning ditch, and a word used in describing music? (Moats, art—Mozart.)
3. Another word for "repair," a letter in a child? (Mend, L, son—Mendels-n.)
4. A part of the body and a letter? (Hand, L—Handel.)
5. Part of one's attire and a boy's name? (Shoe, Bert—Schubert.)

6. An exclamation for driving chickens away and an animal? (Shoo! man—Schumann.)

7. An adjective meaning elevated and a loud noise? (High, din—Haydn.)

8. Something to see and a cooking utensil? (Show, pan—Chopin.)

9. A slang name for a countryman, a preposition and a German drinking vessel? (Rube, in, stein—Rubinstein.)

10. An inventory? (List—Liszt.)

11. A first public appearance and a note on the piano? (Debut, C—Debussy.)

WOMEN IN THE ORCHESTRA.

In a recent issue of *The Delineator* Maud Powell, the eminent American violinist, stated her belief that women have an excellent chance for success in the orchestral field. She says: "The girl with the fiddle box no longer excites comment. Woman's place in the violin field is firmly established. Over a decade ago Nora Clench sat at the first violin desk in the Buffalo Symphony Orchestra. The Women's Symphony Orchestra of Los Angeles, Cal., has been in ambitious and honorable existence for sixteen years. Several women play in the Hartford Symphony Orchestra, and we have the well-known Fadette Women's Orchestra of Boston, and the Æolian Ladies' Orchestra in London. It is not uncommon to find women in orchestral work in England. In New York there are no women violinists in the symphony orchestras, but women harp players have been found in the New York Symphony, the Russian Symphony and the Metropolitan Opera House.

"In string quartet work we find the Olive Mead Quartet and the Elsa Ruegger Quartet of Detroit doing good work. The orchestral field is open to women, and I see no reason why they should not be regularly employed if they wish to be. They have all the qualities for success. American women have an especially good sense of rhythm. They are imitative, adaptable and conscientious, with endless patience for detail. They are quick to seize the trend of another's thought, and have marvelous powers of carrying out other people's ideas. It can also be urged that we are not so thirsty as the men.

"If American women want orchestra work they will get it. The Musical Union has not put up the bars against them, and public opinion will prevent it from ever doing so. During a recent tour of the Northwest I found women violinists in many of the hotel and restaurant orchestras. Several with whom I spoke told me that they had been tempted to take up the work by the good salary offered, men violinists being scarce. The majority of them were saving money to come East and prepare themselves for teaching.

"Before concluding let me call attention once more to the fact that in spite of the widespread musical culture in this country, in spite of the millions we spend annually in musical education, most of us have only the vaguest notions of musical conditions, of the essentials for success in the musical career, of the practical side of the musical profession. I have tried here to overcome this lack of knowledge with regard to the violin field."

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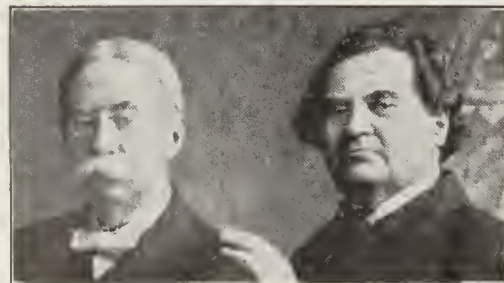
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(Some interesting arrangements of "Il Trovatore" Miserere (ETUDE, January, 1912). Miserere du Trovatore, paraphrase du concert, Gottschalk. Souvenir de Trovatore, transcribed by Hoffman. "Il Trovatore," Fantasia for violin and piano, arranged by Sudds.)

When Ismail Pasha was viceroy of Egypt he built an opera house at Cairo after the style of European opera houses. Ismail thought it would be a fine and appropriate thing to have the opera house dedicated by the performance of an opera of oriental plot, and the Pasha, who knew a musical genius when he found one, commissioned Verdi to write one, and "Aida" was the result.

Critics from London and Paris went to Cairo for the performance. No expense was spared. The best singers were secured, and, in order that the occasion might not be lacking in splendor, the viceroy emptied the treasure chests and distributed the jewels among the persons engaged for the performance. On that memorable night there were over twenty-five million dollars' worth of jewels displayed upon the stage, and not a stone of the collection was lost.

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Verdi received an ovation, and the opera leapt into the popularity it has enjoyed ever since.

(Some selections from "Aida" Triumphant March, for pipe-organ. THE ETUDE, July, 1911. Triumphant March from "Aida," arranged for four and for six hands.)

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We're looking about for an A Major scale,

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BY LOUIS ARTHUR RUSSELL.

(This article was prepared as a part of Mr. Russell's Vocal Department for the month of July.)

BEL CANTO'S REQUIREMENTS.

If beautiful singing is the result of carefulness in practice, including watchfulness over the practice methods, seeing to it that no wrong conditions intrude themselves as we practice, it is at once evident that we should be sure of our practice principles.

The old adage, "Practice makes perfect," is a bad piece of logic, for only correct practice makes perfect results. I prefer to change the phrase so that we will say "Practice induces habit."

Bad habits are developed by practice, therefore we must make sure of our practice methods lest we practice the art of bad singing. The art of Bel Canto here and elsewhere requires the best of our mental and physical powers. Partly trained, partly developed singers are everywhere, but we cannot look upon these as our exemplars in Bel Canto.

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The perfection of the art of singing is only acquired through the most serious work, nothing less than absolute consecration to the art will suffice.

To him who does not love music to be the point of unlimited sacrifice the rank of excellence is never granted; everything else must really be secondary if one may expect to become a real artist.

Music is a most jealous art, never willingly taking second place; it demands everything, and if every fibre of one's being be not bent toward the mastery of the art, "greatness" will never be realized.

RATIONAL PRACTICE PERIODS.

But, as before intimated, seriousness, zeal, devotion, even to the point of consecration, will not bring real success if the chosen path be wrong, or if the process of study be one-sided.

The mastery of American Bel Canto

calls for many and various accomplishments, including, besides vocal development, the mastery of one's self in every way—habits of life, habits of thought, diet, recreation, etc.

The body, being the real physical basis of the singing energies, should be kept in the best possible condition and absolutely under control.

The breath is the "substance" of the voice, its motive power, and its support; the laws governing its activities should be completely known by the singer. The muscular action controlling respiration and the voluntary muscular forces through which we make proper use of the breath in speech or song should be completely known and positively governed by the will of the singer.

The offices of the intrinsic organs of speech, the vocal cords, the tongue, the lips, the mouth as a unit and as a complex series of active parts, the nose, the pharynx, the soft and hard palates and other parts of the mouth and throat, all of these in detail and as a whole should be known by and under control of the singer, and to this not extreme knowledge of the physiology of the vocal organs the singer must, of course, add the accomplishment of broad musicianship, in its many phases, good taste, good judgment, artistic temperament and as broad a general culture as possible.

THREE TEST QUESTIONS.

In developing these various qualities one must establish processes of self-criticism, that the practice hour may be as beneficial as possible.

In the first place we must be alive to the fact that "singing" is a many-sided (complex) process; some theorists tell us that it is entirely psychological, others make of it a physiological process.

Some masters would have us learn to sing by attempting to imitate the best models we may hear; others would have us devote our study time entirely to the control of certain muscles; while some say "sing naturally," others make of it entirely an artificial or mechanical process; some "reason out" their theories, others would have us rely on intuition or instinct. The theories of the vocal "experts" are many and varied, and serve to worry the student most woefully.

The modern thought in vocal pedagogy, which, I am proud to say, is largely of American initiative, looks toward a rational compromise among the many contradictory theories, and we are coming to know that singing is not to be summed up in any one of the above statements of its source, and that any true statement of the phenomena of speech and song must include the physical and the physiological, must recognize nature's laws and human development through the process of rational thought.

By this process of reasoning we have learned to know that the singer who does not know that breath is the source of power in singing; does not know that correct focus (placement) gives brilliancy and carrying power to the voice; does not know that "resonance" is due to the condition of the back tongue, the back mouth, the pharynx and the upper throat, etc.; does not know the office of the nasal chambers and the difference between nasal resonance and nasality of tone; does not know the laws governing quality of tone with reference to the wide-open mouth, front or back, the tension at various parts of the tongue; does not know the physical conditions producing vowels and consonants, etc., etc. I say we now realize that the singer who has not mastered these and other similar physical problems is not to be relied upon

Continued on page 680

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as a representative of good singing, even though he may by chance sing well.

But even a complete knowledge of all of this physical side of the singer's art will not be enough for the making of a good singer; he must also know the other side of the art. He must know the sound of a pure tone; he must know the sounds of various qualities of tone; he must know the conditions producing good and bad qualities of tone; he must know not only that a tone is right or wrong, good or bad, but also why it is what it is; and if he will teach the art of singing he must be able to reproduce all classes of tone quality, because he *knows the causes of tone variety.*

This hasty cataloging of reasons and causes in singing, incomplete as it is, serves, I hope, to show the difference between hap-hazard processes of imitation and the like, and rational processes, and to prove that the singer who does not "know" the "how" and "why" falls short of his requirements and must be an imperfect artist.

To aspire, then, to the rank of artist one must practice diligently and patiently along lines which will develop the powers of reasoning, and the adult student should watch so closely his doings, his sensations and the responsiveness of the vocal apparatus to his will as to make it possible at all times to answer these three test questions as he sings:

How did I do it?

How did it "feel"?

How did it "sound"?

To answer these questions fully and rightly the student must know how it (the tone) should sound; what the sensation should be, and then, if the results be satisfactory, "how to do it again;" and, if the results be unsatisfactory, the thoughtful and watchful student will have learned "how not to do it," and therefore what of physical energy to avoid.

DIFFICULTIES IN PRACTICING.

These test questions have one great virtue, their use by the pupil makes him a student of himself and at last the process will be "the making of him;" but in the first months of practice no pupil is likely to be able to answer these questions with assurance of his being right.

He does not surely know the sound of a pure tone nor the true sound of his own tones, nor does he know how correct conditions should "feel."

Therefore he must rely for a while upon the criticisms of his vocal master and seek to master the simpler phases of the problem, looking at first more to "how he does it" and "how it feels," then to "how it sounds."

IMPRESSIONISM is too often merely a device to evade the responsibilities of style, for in simple truth the dread of being obvious is not a trait of those who really have something to say, but rather of those who want to appear to have something to say and are afraid that if they speak plainly the world will find out that they have nothing.—Parry.

Czerny advised Leschetizky to work on Chopin by himself, and said that though Chopin was a man of feeling (*Empfindung*) he could see nothing in his compositions. He gave him the same advice with Schumann's *Carnival*. Schumann, he said, was an intellectual (*geistreicher*) man—a dilettante. Leschetizky makes the same sensible remark about technique: "it is like money—one must have enough for his daily needs, but that is not to satisfy him."—(F. S. L.)



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Barcarolle from *Tales from Hoffmann*, Offenbach (ETUDE, Aug., 1910).

Sextette from *Lucia di Lammermoor*, Donizetti-Leschetizky (ETUDE, Aug., 1910).

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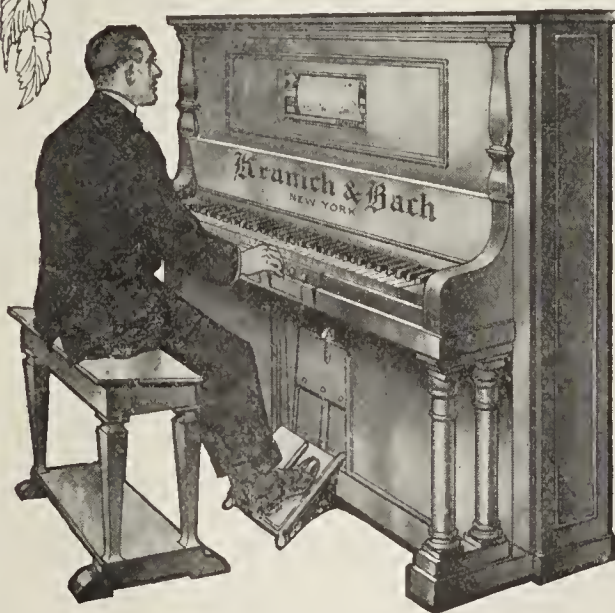
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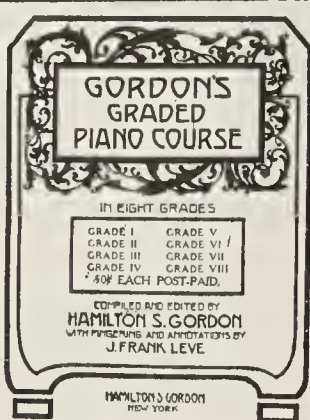
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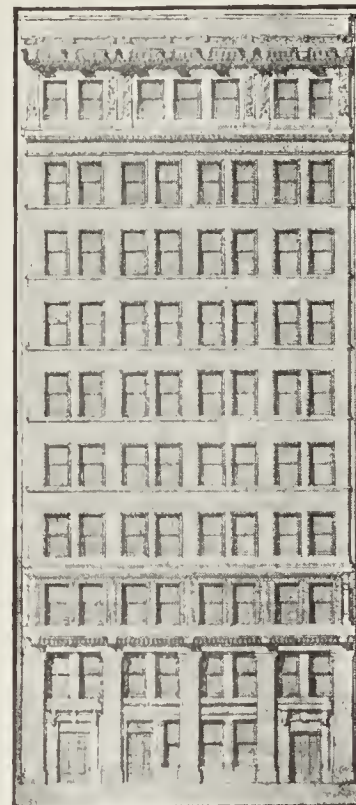
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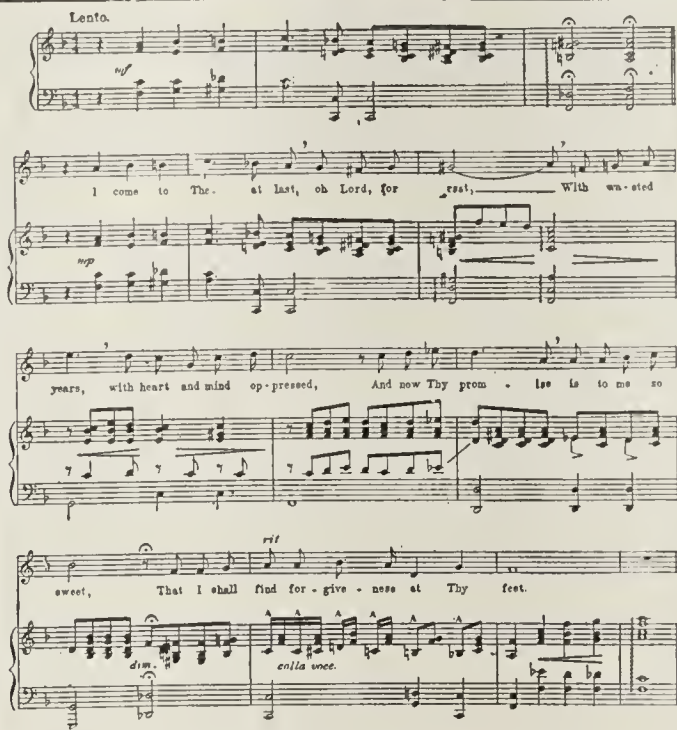
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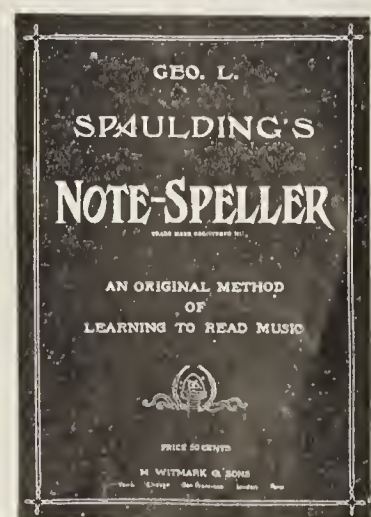
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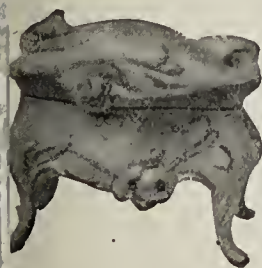
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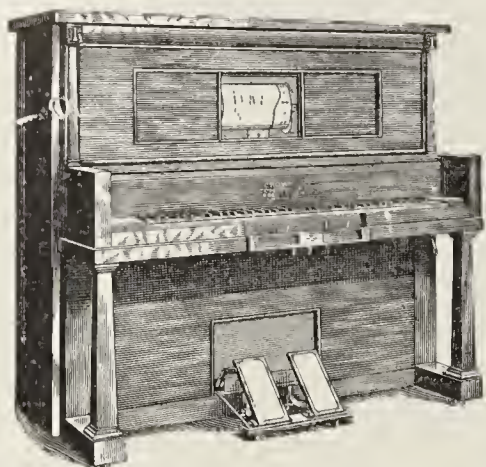
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THE ETUDE

VOL. XXX.

OCTOBER, 1912

No. 10



JEAN JACQUES ROUSSEAU, CREATOR.



MUSIC WHERE IT OUGHT TO BE.



ALAS for those who dig in the sepulchres of the past, the interminable catacombs of musical history, only to find the suffocating dust of well-forgotten nonentities and unimportant occurrences. The wonderful story of yesterday is valuable to us mostly because only the very great men and events make sufficient impression upon their times to insure their preservation in the minds of the people. Lately the world has been celebrating the two hundredth anniversary of the birth of a man who, for most of his life, led an existence that was far from admirable. Like Goldsmith, Poe, Wagner and Flaubert, Jean Jacques Rousseau was a kind of social and intellectual paradox.

Rousseau was born June 28th, 1712, at Geneva, Switzerland. Dr. Egar Istel, the renowned German critic, who has made a study of his life, tells us that Rousseau always felt himself a musician although he had little more than the training of the amateur. He wrote one of the most successful little operas of his day (*Le Devin du Village*), a play with musical accompaniment (*Pygmalion*), also the first modern musical dictionary of consequence. In addition to this he wrote upwards of one hundred detached pieces ("Consolations for the Miseries of my Life"). Surely such a meagre career could not do more than make an eddy in the great currents of time. Why, then, has the press of the world been giving so much space to this man who for many years was obliged to eke out his living as a music copyist? Mainly because Rousseau was a great and original thinker who developed his own ideas in such a way that the world was bound to recognize them. His literary works breathe freedom, showing at all times his obstinate opposition to the conventional. In fact, his clear expression of the popular conception of revolt against tyranny is thought by many to have been the germ of both the French and the American revolutions. His story of *Emile* is surprisingly rich in educational philosophy. Yet his own children were miserably neglected. The editorial lesson in his life is one in praise of originality and wide purview. Notwithstanding his bungling, his personal shortcomings in failing to live up to our ideals of human conduct, he remains one of the most determining forces of his time, not only in music but in politics and in education.



GETTING DOWN TO BUSINESS.



THE mechanical engineer can figure to a nicety how much additional energy is required to start an engine after it has stopped. You would be amazed to know how much this amounts to in horsepower in the daily run of an ordinary trolley car. Unless you have stored up enough energy during your vacation to start you "flying" now, your summer holidays were wasted.

The art of lending oneself at once to the work at hand is by no means an ordinary accomplishment. Some students are so filled with a natural inclination for independence, an independence which they misconstrue as individuality, that they have the greatest possible difficulty in working with the teacher. Many actually work against the teacher without having any idea that they are doing this. The teacher is properly a leader. The very word education implies this in its derivation from Latin. Some pupils never seem satisfied unless they are contesting some point with the teacher. This is particularly bad at the beginning of the season when both the teacher and the pupil should have but one idea—that of getting down to business. Depend upon the teacher's judgment.

CLEARLY, too much stress is laid on the importance of what might be called the spectacular side of music. Prior to the Franco-Prussian war, the people of France were led to believe that their army was a most superior fighting machine. What army could parade more magnificently? Where were there more elaborate uniforms? Surely there was the greatest possible efficiency in a body that was so fine appearing? When the test of battle came the tricolor was forced to fall before the hated Prussian eagle. Then the brilliant but mistaken French learned that modern war was not a Napoleonic spectacle, but a Bismarckian reality.

If our music is to be anything more than a spectacular accomplishment, we must perceive that its greatest usefulness is outside of the temples of art and in the homes of our people. Let us, however, support the great artists sympathetically and earnestly.

There is an economic importance to music which few seem to realize. The real strength of our country lies in the protection of the home. Anything which adds to the beauty, interest, usefulness, happiness, comfort and health of the home should be guarded as vigilantly as the government itself. Music, properly used, may become one of the most powerful agents in holding the home together in a delightful bond of common interest. The teacher who can foster a musical interest of this kind is doing something immensely more important than the virtuoso who plays a Debussy *Arabesque* before a few dozen "deadheads" at Bechstein Hall.

Many seem to regard the music that is closely allied to the city as something superior, finer, more momentous than the music of the small town or the farm. Here again we are snared into an error in judgment which might rob music of another opportunity to claim its rightful position as an educational and economic force. Urbanism, the call of the city from the land, is the question which disturbs our thinking statesmen more than any other. The great historian, Dr. Guglielmo Ferrero, has shown how the downfall of the Roman empire was due to the accumulation in cities of thousands of people who were not producers but who were largely "the artisans of pleasure and luxury," such as "masons, stucco-workers, sculptors, painters, dancers, actors, singers." All these "artisans of pleasure and luxury" have an importance to the body politic but only in their relation as educational factors in inspiring, instructing and entertaining those who produce the more elemental necessities of life, food, clothing, shelter, etc. Do not think, for one moment, that we minimize the vast importance of music, art and education. Music has been conceived as one of the most influential factors in civic progress by all the great educational philosophers, from Plato and Aristotle to Froebel and Spencer. It is the abnormal "cityfication" of the arts we would attack.

Certain branches of all expressive arts must always be allied with the city, but do not let us be led into imagining that these more spectacular phases of our activity are the most important. Can you not see how the country teacher who contributes so much to make life in the rural home more fascinating, plays an integral part in restoring the precious equilibrium between the land and the town? All honor to the little girl who sits patiently in her country studio teaching day after day, dreaming perhaps what she might have been if Fame had thrown her into the alluring but often heart-breaking artistic arenas of Berlin, Paris, London or New York. Who knows but that she is doing a more salutary work for the State than the laurel-crowned "virtuosin" she idolizes? Obviously, we are approaching a peripetia, a turning of the tables, when the "little teacher" shall come into her own.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

WAGNER'S INTERMINABLE TRIALS.

OF the literature inspired by Wagner's *Life* and his coming centenary, by far the most interesting deals with the petty obstacles and persecutions that the master met with when bringing out his works. Mark Twain (or was it Bill Nye?) announced the great principle that "Wagner's music is not as bad as it sounds," but it took Europe some time to find this out. In *Die Musik*, R. von Seydlitz gives Wagner letters, with comment, showing the composer's dealings with Vienna and the apathetic inertia he had to combat. It was a Chinese ambassador who called the *Rheingold* music for women and children; but most managers and singers thought it too difficult even for men. The stories of performers forgetting one act while learning the next were common enough once, and show that opera was then on a much lower and simpler level than at present—far below orchestral music of the time. Singers, too, were often incompetent, and sometimes even too obstinate to follow the composer's advice. This was true of the *Tristan* rehearsals at Vienna in 1862, where the tenor Ander was unwilling to throw himself into the part, and the *Isolde*, Frau Meyer-Dustmann, would not let *Tristan* get within arm's length of her. Schnorr von Carolsfeld could not come, and Materna was not yet a Wagnerian interpreter. Wagner had angered the autocratic Hanslick, so that his correspondent Esser was almost his only supporter of note, and to him came written directions for the rehearsals. It is in these letters and directions that we see Wagner's great fidelity to art, which often won homage where his tactlessness had destroyed friendship. In the later sixties *Die Meistersinger* was prepared for Vienna, with the usual story of delay on any pretext until Wagner grew completely disgusted with that capital. Here, too, was found another self-willed singer, the comedian Hölzl. This performer insisted on vulgarizing the role of *Beckmesser*. Wagner had written, "*Beckmesser* is no comedian; he is just as much in earnest as all the other masters. It is only his situations and the troubles in which he finds himself that make him appear ludicrous. His impatience, anger, and despair are what make him appear comic, when contrasted with his lyric wooing." Hölzl had played the part in Munich, where he had been the only singer whom Wagner could not influence. "At last I saw," wrote Wagner, "that he simply made this role over into his usual farce-comedy burlesque, in order to do anything with it." This had naturally injured the work, in a performance where Wagner was supposed to be in control.

Munich was the capital of King Ludwig of Bavaria, and there Wagner obtained royal aid; but even there intrigues against his works existed. Judith Gautier noted that Wagner was a favorite of the inhabitants, too, who enjoyed and applauded the Wagner selections. Yet official opposition strove hard to wreck even the command performance of the *Rheingold*. At the close, when the gods cross the rainbow bridge to Valhalla, colored lights were to be played on a cotton-covered structure. At rehearsals this was done properly, but in the performance the lights were deliberately withheld. After many decades the historians are still at a loss to explain this sort of opposition to the music dramas. One can understand the desire for cuts in the longer works, and approve of the recent suggestion to make the *Trilogy* a six-night affair. But the open hostility of many managers is still incomprehensible, unless they wished to be "written down as an ass."

THE PASSING OF MASSENET.

The sudden death of Massenet takes away a prominent man who is none too well known in America. Like many composers, he was not properly recognized at the start, for Bazin rejected him as destitute of talent. But he stuck to his conservatory work, earning his bread by playing the kettle drum in small café orchestras. Soon after winning the *Prix de Rome*, however, he married a woman of some means, and was enabled to begin his career in comfort. The two years he spent in Rome were a happy period, and did not awaken his artistic impulses. It is a pity that we have few such foreign scholarships in our own conservatories.

Massenet is known here chiefly by one opera, *Manon*. *Werther* has been well given, while *La Navarraise* and *Le Jongleur de Notre Dame* won success in widely contrasted styles, and *Thaïs* is a favorite with certain *prime donne*. But we still await his *Don Quixote*, while the earlier beauties of *Esclarmonde* should not be laid on the shelf. *Cendrillon* and *Griselidis*, too, should prove attractive. *Roma* is still very new, but parts of it aroused such admiration at Ostend that the officials sent a message of congratulation to the composer.

Massenet wrote well for orchestra also. His *Phédre* overture is dignified, and his suites form a series of pleasing tone-pictures. If they are tame in contrast with the instrumental riots of Strauss or Mahler, their clear descriptive work is still a worthy contrast to the recondite orchestral searchings of Debussy. The *Scenes Pittoresques*, with their pastoral atmosphere of rustic quiet and the peace of the Angelus, are not in the least obliterated by the rambling utterances of the post-prandial faun.

Massenet, with St. Saëns, was looked upon as lagging behind the procession of modernism; but he should not be called a conservative if that term is meant to imply academic reproach. He is rather to be reckoned as one who won success along legitimate lines, without striving for unusual effects. This is no defect, for the modern school is still in the process of formation. Strauss has given us some finished canvases on a large scale, and Debussy an individual utterance that pleases a certain faction. But nearly all the modernists are still in the stage of groping for effects, and "moving about in worlds not realized," while still lacking the balance and control that are needed for the highest results. Their impressionism seems to aim at the blurring of a Turner rather than the clearness of a Monet.

MORE NOVELTIES.

Busoni's new opera, *The Secret*, is called a "dramatic and musical mystery," but even such a great secret as that will have to come out some time. Other new operas include Lozzi's *Elixir of Life*, which should be much sought for; Florizel von Reuter's *Hypatia* and Wolf-Ferrari's partly finished *Malade Imaginaire*. Alfred Kaiser has written an opera of German revolt in Napoleonic times, with Körner as hero and a text drawn largely from that poet's works. If Kaiser produces anything as good as the third act of Franchetti's *Germania*, he will do well. Two new operas for Carlsruhe are Frederick Könnecke's *Hans Sachs in Paradise* and Henry Bienstock's *Suleima*, the latter composer being only seventeen years old. It seems that Jan Blockx's *Thyl Uylenspiegel* was incomplete, for we are told that Paul Gilson is finishing it. The story of Peter Schlemihl has given rise to two operas, one by Selim Palmgren and the other by August Brunetto-Pisani. Zandonai's *Conchita* has pleased the London critics; they find it full of dramatic power, with intensity increasing to the end and full measure of originality, but an exaggeration of the ultra-modern tendency to vagueness. A Milan paper states that Mascagni has received an American offer of 200,000 lire for a new *Opera Comique*; and the *Menestrel* now asks what a real composer would get. Meanwhile Mascagni is not in sight; but his elopement with a chorus girl and the pursuit of the pair by his irate wife suggest that he is working up the plot of a verismo opera.

Some Swedish musicians did a sensible thing in holding their music festival at Dortmund, to make German audiences more familiar with their works. Stenhammar's early opera, *Das Fest auf Solhaug*, was included. Franz Berwald's trio and piano quintet proved fresh and inspiring; Sjögren's violin sonata was bright, and Petersen-Berger's national in style; Norman's string quartet melodious and Stenhammar's, in a minor, lofty and noble if a trifle long. Among larger works, Berwald's *Symphonie Singulière* showed an attractive interweaving of themes; Aulin's violin concerto was again beautiful; Hallén's *Toteninsel* proved only fair; Alfvén's *Aus der Scharen* had good points, his third symphony was full of life, and Berg's *Traumgewalten*, an example of the troublous modern style. Among the vocal composers were Lindblad, Södermann and Liliefors.

Novelties for Queen's Hall include J. H. Foulds' *Musical Pictures*, an *Elegy* by Alfred Hale, Frank Bridge's suite, *The Sea*, music from Quilter's fairy play, *Where the Rainbow Ends*, Coleridge-Taylor's new violin concerto, Edgar Bainton's *Celtic Sketches*, three *English Dances* by Algernon Ashton, also from abroad Glazounoff's *Dance of Salome* and Enesco's second Roumanian rhapsody.

"CHERCHEZ LA FEMME."

The women have been active in many ways. Antonietta Lanzarini wrote a successful cantata to Whistler's words, while Silla Morriconi and Signora Manzanti have produced good religious choruses. A Neapolitan comedienne, not liking the bored look of her audience, took off her shoe and threw it at an auditor; so THE ETUDE readers may ask (if they can pronounce it) "Who's the shrew who threw the shoe?"

In Athens the women have become addicted to the picture hat, to such a degree that police interference became necessary; and the commissioner, one Emmanuel Zimbrakakis, has now forbidden the wearing of such headgear at public entertainments. His prohibition alone would seem rather awesome, but there are penalties attached—200 francs fine or fifteen days' imprisonment. If a responsible male escort is present, he may be penalized instead of the lady in the case.

Ethel Smyth was arrested recently for complicity in a suffragette attempt to burn Lewis Harcourt's house. No doubt she came under suspicion because her music was so fiery. But she was freed, presumably because she was able to write a cradle song, and thus earn her acquittal by proving a lullaby.

SUCCESSOR TO THE GALLERY OF MUSICAL CELEBRITIES SUPPLIES A GREAT NEED.

ON the opposite page we present our new *ETUDE* Feature Department, which will be known as "The Master Study Page," and which is introduced to our friends as a successor to our much appreciated innovation "THE ETUDE Gallery of Musical Celebrities."

The Gallery of Musical Celebrities was commenced in February, 1909, and has presented over two hundred and sixty portrait biographies of famous musicians. We believe that no similar collection, either in size or scope, has ever been published. The Gallery was conceived and planned by the Editor of THE ETUDE and the biographies written by Mr. A. S. Garbett. The success of this feature has demanded the republication of one hundred and fifty selections from the entire series, which now appear in attractive book form under the names "Musical Celebrities" and "Eminent Musicians."

We are now taking the vote of our readers with a view to supplying one or two more Gallery pages with portrait biographies of musicians. These have not yet published. A complete list is given in THE ETUDE for August, and readers who are interested in securing some special portrait-biography should secure the August issue and read the list given. We do not agree to publish any names except those demanded by a number of readers.

THE MASTER STUDY PAGE.

We believe that our readers will find in "The Master Study Page" a successor to the Gallery even more useful and practical. This page will be devoted to one of the great masters each month. It will take up each phase of the master's life and work, and present it with all its points of interest, just as you might take up a diamond and watch the shafts of light from each facet.

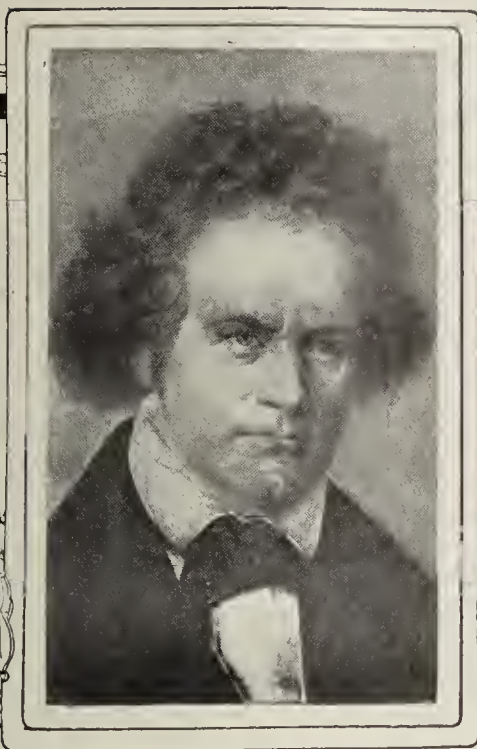
The page will be especially useful to clubs, history classes, etc., but may be read by individuals with equal profit. The human and picturesque side will be emphasized, but not at a sacrifice of the substantial educational features. For the rest, we wish the new department to speak for itself. We shall be glad to have you tell us whether you like "The Master Study Page" and wish to have it continued, as you did so unanimously in the case of The Gallery.

"Why in the name of all the saints," asked the master, "have you come back to Bologna—you, the most accomplished singer in the world?"

"Because," said the pupil—"because—because, dear master, I feel that I don't yet really know how to sing."

"My son," was the reply; "that is what none of us shall know on this earth. In the next world there may be more time, for when we are young we have the voice but not the art; and when we are old we have the art but not the voice."

ALL inmost things, we may say, are melodious and naturally utter themselves in song. The meaning of a song goes deep.—Carlyle.



The Master Study Page

The Real Beethoven

1770-1827

"Plaudite amici, Comaedia finita est"

BEETHOVEN'S PERIOD.

BEETHOVEN was born at the beginning of the most powerful social and intellectual wave in modern history, the sixteenth, seventeenth and eighteenth centuries had been marked by almost unceasing warfare of state against state. With the year 1770 we find a new kind of warfare coming into general prominence, that of the people against monarchy resulting in a marvelous revival of the spirit of liberty; mental, artistic and political. The seedlings of Rousseau, Franklin, Patrick Henry, Voltaire, Jefferson, Payne and other iconoclasts, rebuffed by the aristocrats of the times, were developing massive oaks which provided the timber for at least two great republics, France and the United States. Beethoven teemed with this new spirit of liberty. Haydn and Mozart, literally, knelt before the royal throne, avoiding innovations which might prove revolutionary. With Beethoven, however, all was different; he may be regarded as the first composer of a new epoch.

BEETHOVEN'S ANCESTRY.

Beethoven's family, originally from a village near Louvain, Belgium, moved to Antwerp about 1650. The prefix "van" is not a sign of nobility. Beethoven's grandfather was a bass singer in the court band of the Elector of Cologne, at Bonn, Germany. His father was a tenor singer of the same body. Beethoven's mother, the daughter of a chief cook at the palace of Ehrenbreitstein, was sweet-tempered and benevolent. The father was drunken and violent. In fact the boy was repeatedly obliged to recover from a hopelessly intoxicated parent from the police authorities.

BEETHOVEN'S BIRTHPLACE.

With such a home and with such parents came Ludwig Beethoven, born in Bonn, Germany, December 16th (calculated 17th), 1770, just one year after the birth of the Corsican infant that was to disturb the equilibrium of the world. The father's income was limited to about 100 florins a year. Even at that time one hundred and fifty dollars was a small amount, and the poverty of the Beethovens can easily be imagined.

BEETHOVEN'S EARLY TRAINING.

The penury-stricken father realized the boy's great talent. Remembering the fortunate childhood of Mozart, he forced the little fellow to practice with so much cruelty that we are not surprised that the child actually rebelled. His father taught him both the violin and the clavier. His general education was severely hampered and had it not been for the fortunate friendship of educated people later in life he might have suffered from this. At nine Beethoven studied music with a tenor singer named Pfeiffer. Later he received lessons from the organist of the court chapel, van der Eeden. In 1781 the English chargé d'affaires gave Beethoven 400 florins to pursue his work.

His next teacher was van der Eeden's successor, C. L. Neefe. Beethoven became so proficient that Neefe appointed him as his deputy organist and Beethoven, at the age of twelve, often substituted for his teacher. At this age he was able

to play most of Bach's *Well Tempered Clavier*. Shortly thereafter we find the boy "celebrant in the Orchester," directing the band at the court theatre. In the same year Beethoven's first pieces (*Schilderung eines Mädchens* and *Three Sonatas for Piano Solo*) were published.

At the theater the operas of Gluck, Salieri and Paisiello were given, and the youth was greatly benefited by this experience, although the theatrical company was



MAX KLINGER'S FAMOUS STATUE OF BEETHOVEN.

discontinued in 1784. Beethoven lost little, as he had given his services free. After playing for a short time at a church in Bonn, Beethoven was engaged by the Elector as an organist at a salary of 150 florins, and his father was retained at his old stipend of 300 florins a year. In 1785 Beethoven was enabled to study violin with Franz Ries.

BEETHOVEN'S LATER EDUCATION.

In 1787 Beethoven journeyed down the wonderful Rhine to Vienna. There he had a few lessons from Mozart. At their first meeting Beethoven's playing made little impression upon the older master. The latter thought that Beethoven was merely playing an exhibition piece. The youth begged Mozart to give him a theme upon which to improvise. Mozart did so and then went to an adjoining room with some friends. In a few minutes he said, "Pay attention to him. Some day he will make a noise in the world."

Returning to Bonn, Beethoven made the acquaintance of Count Waldstein, who assisted the young composer greatly. Beethoven in return dedicated a Sonata, Opus 53, to him, and the Sonata is now generally known as the Waldstein Sonata. In 1788 the Elector broadened his musical scheme and increased the scope of the work at the court opera, with Reicha as director. Beethoven played second viola in the band of thirty-one pieces and retained his position as second organist.

Haydn, then at the height of his fame, passed through Bonn in 1792. He was honored by a dinner given by the Elector's band. Beethoven's cantata, composed for

the occasion, won the admiration of Haydn and influenced the Elector to send the young man to Vienna to



MANUSCRIPT OF BEETHOVEN.

study with the great creator of the symphony. Beethoven remained with Haydn a little over a year, paying him at the rate of twenty cents an hour for his lessons. Dissatisfied with the lack of attention he was receiving from Haydn and realizing that he needed the painstaking care of a real teacher, rather than the fame of a great master, Beethoven sought other teachers, among them Schenk (composition), Schuppanzigh (violin), but most renowned of all, Albrechtsberger, the renowned specialist in counterpoint who, after months of hard work, said this about Beethoven: "Have nothing to do with him. He has learnt nothing and will never do anything in decent style."

BEETHOVEN'S LATER LIFE.

In Vienna Beethoven found innumerable friends, willing publishers and limitless opportunities for making his works public. He played in public as a pianist for the first time in 1795, performing his C major Concerto. His two greatest rivals were the now forgotten pianists, Steibelt and Wölfl. He won the homage of monarchs and despite his infinite boorishness and well-nigh unforgetable eccentricities became the foremost figure of his time in the Austrian capital.

BEETHOVEN'S PERSONALITY AND APPEARANCE.

Beethoven was short and thickset, with very broad shoulders. His hair in youth was very black. His eyes "like jet" were exceptionally brilliant and penetrating. His teeth were regular and despite his careless habits were kept clean. His head was large and his forehead made impressive by his heavy hair and thick eyebrows. From early youth his face was pock-marked, but his complexion was ruddy. Perhaps the most just appreciation of his appearance comes from his admirer, the Countess Gallenberg: "He was meanly dressed, very ugly to look upon, but full of nobility and fine feeling and highly cultivated."

Despite his irregular habits Beethoven was a most painstaking worker, saving his themes with the penurious care of a miser and developing them with the most minute attention to details. Brusque to rudeness, thought-



LYSER'S PEN DRAWING OF BEETHOVEN, WITH HIS MASTER'S AUTOGRAPH SIGNATURE.



BEETHOVEN'S BIRTHPLACE.



BEETHOVEN'S FATHER.

BEETHOVEN'S MOTHER.

less of others, irascible and selfish at times, he was nevertheless charitable and willing to provide for his less fortunate relatives. He loved a practical joke and was guilty of many. He was so independent in his manners that the nobles who patronized him regarded him as a freak and refused to be insulted. Truthful, yet ironical, he presented so many strange contrasts that he was always in the public eye. His greatest love was for nature and his daily walks in the woods and fields inspired many of his works.

BEETHOVEN AS A PERFORMER.

Carl Czerny, one of Beethoven's pupils, declared that "his playing of the slow movements is full of the greatest expression," while the pianist Tomascheck said, "His grand style of playing, especially his bold improvisation had an extraordinary effect upon me; I felt so shaken that for several days I could not bring myself to touch the piano." Sir George Grove, who received his information from those who had heard Beethoven, also speaks of "the loftiness and elevation of his style and his great power of expression in slow movements, which, when exercised upon his own music, fixed his hearers and made them insensible to any fault of polish and mere mechanism." Little wonder that Beethoven was called the "giant of players" by his contemporaries, and the "god among players" by his biographers. He approached the piano in a spirit of play, often striking it with the palm of his hand and rubbing his fingers over the keys as a master would caress an animal. Applause was met with a grimace or even rude remarks.

BEETHOVEN AS A CONDUCTOR.

Beethoven, we are told by thoughtful critics, was too impulsive to make a good conductor even of his own works. As he grew deaf it became exceedingly difficult for the players to follow him. He endeavored to suggest his wishes by the contortions of his body. In diminuendo passages he would shrink until his body almost disappeared behind the conductor's stand. In a loud passage he once became so demonstrative that he knocked the lamps off the music rack.

BEETHOVEN AS A TEACHER.

Whatever may be said of Beethoven's irregularities as a teacher, the fact that he was the teacher of Carl Czerny and Ferdinand Ries, and that they were exceedingly enthusiastic about him, remains as permanent evidence of his ability, "when he wanted to teach." By others we are told that he had an aversion to the enforced performance of regular duties, especially in giving lessons. He feared no one, and even rapped the knuckles of the Archduke Rudolph, when the latter fingered badly.



BEETHOVEN'S GRAVE IN VIENNA.

BEETHOVEN'S DEAFNESS.

Picture the greatest musician of his time at the zenith of his career, afflicted with the direst calamity that could affect a tone poet and we see the tragic spectacle of Beethoven awaiting the deafness that he knew would seal the music of the world forever from him. Despite the fact that he had a piano made with additional strings to reinforce the tone he could hear so little that it was painful to watch the great Titan of music play. In a letter to his brother (1802), which he requested

to be opened after his death, the master told of his woes. This letter came to be known as Beethoven's will. One strikingly pathetic passage is, "Joyfully I hasten to meet death. Should he come before I have the opportunity of developing the whole of my artistic capacity he will come too soon in spite of my hard fate."

BEETHOVEN'S FRIENDS.

The friends of the great musical creator were strangely chosen—one moment plebeian another aristocratic. In Bonn, members of the Breuning family assisted him in his early struggles, and gave him that indispensable environment of culture which his own home denied to him. Eleanor von Breuning not only knit comforters and made waistcoats for him but inspired him to nobler ideals of life. Beethoven admired many women from Babette Koch, the daughter of an inn keeper, to queens and empresses. In turn he was admired by them, but no scandal of any kind attached itself to his name. His letters, written in such an execrable hand that they were often refused at the post office, burned with effusive messages of emotion. Yet, Beethoven never married. Three wonderful love letters found in Beethoven's desk after his death reveal that he was engaged at one time to the Countess Theresa von Brunswick, whom he called his "eternal beloved" ("unsterbliche Geliebte").

Owing to the patronage of several noblemen, Beethoven was relieved of much of the financial anxiety which hampered many of the composers of the past. Among the most notable of these were the princes Rudolph, Lobkowitz, Kinsky, Galitzin, Lichnowsky, Rasoumowsky and others. Lobkowitz, Rudolph and Kinsky provided an annuity amounting to four thousand florins, which, though affected by the fluctuating currency of the times was of great help to Beethoven.

Among many who might be classed as friends of Beethoven were Sir Julius Benedict, Maximiliana Brentano, George von Sina, with Beethoven and later secured the degree of Mus. Bac. at Cambridge). Count von Brown, Count von Brunswick, Czerny, Grillparzer, Gyrowetz, Hummel, Hüttenbrenner, Kreutzer Kuhlau, Maelzel, Moseheles, Schubert, Rode



BEETHOVEN PLAYING FOR HIS FRIENDS.

and many others whose names may be found in the dedications of his pieces. Anton Schindler deserves special mention, since he became a veritable slave to Beethoven. Bridgetower (a negro violin virtuoso who played the Kreutzer taking his abuse with patience and forgiveness).

BEETHOVEN'S COMPOSITIONS.

The writer, von Lenz, divided Beethoven's life into three creative periods, and this classification has been widely accepted. These divisions are chronologically, 1700 to 1800, 1800 to 1815 and 1815 to 1827. Many of Beethoven's most famous works are classed in the second period although his life was being continually embittered by his great affliction. The best-known catalogue of the master's works contains 256 opus numbers and about thirty unclassified compositions. Several of these works are composed of many separate numbers as in the case of the Twenty-five Irish Songs, Op. 223. It will thus be seen that his separate compositions actually number more than twice the figure represented by their opus numbers.

Beethoven's one opera *Fidelio* was first produced in 1805, and is still played in some of our great opera houses. Two masses (C and D) his *Mount of Olives* and the cantata *The Glorious Moment* are his principal contributions to choral music, although the Symphony Number Nine contains a choral setting of Schiller's *An die Freude*.

Of the nine incomparable Beethoven symphonies the most popular are: Number Three, *The Eroica* in E flat. Originally dedicated to Napoleon. When in 1805 Napoleon abandoned his republican doctrines and became Emperor of France Beethoven destroyed the dedication: Number Five in C Minor; Number Six, *The Pastoral* in F; and Number Nine, *The Choral* in D minor. *The Battle of Vittoria* written for Maelzel, the inventor of the Metronome, might also be called a symphony despite the mercenary motives said to have inspired this piece. Of the nine overtures the *Leonora* 1, 2 and 3 and the *Fidelio*, are the most frequently heard. The music to *Egmont* and *Prometheus* is dramatic and powerful. The violin concerto, Opus 61, is one of the greatest compositions in the literature of the instrument. The most famous of the five piano concertos is the fifth in E flat *The Emperor*. There are ten sonatas for violin and pianoforte (*The Kreutzer* is Opus 47 in A), five sonatas for cello and pianoforte and thirty-eight sonatas for pianoforte solo. In addition to these he wrote 21 sets of variations for pianoforte and numerous smaller pieces. His chamber music includes 16 string quartets, five string trios, eight pianoforte trios, two quintets for strings, two octets and one sextet for wind, one septet and one sextet for strings and wind. No list less than an actual catalogue can define his complete works. The Grove Dictionary devotes eight pages of fine type to this list.

HOW BEETHOVEN DIED.

"Plaudite amici, comedia finita est," said Beethoven over and over again during the last few days. W clearer indication can we have of his intensely dramatic nature, "Applaud, my friends, the comedy is ended." Suffering greatest agony from dropsy, planning works he knew that he would never finish, fighting Fate with a broken sword, Beethoven passed away during a terrific storm of snow, hail and lightning, March 26, 1827. Out of the clouds came a thunderclap which terrified all those at his bedside. The unconscious man awoke, shook his clenched fist at the elements and then sank into his immortal sleep.

THERESA VON BRUNSWICK

What a divine climax for such a life. Schubert called during the last days, but Beethoven was too gone to do much more than recognize him.

The Requiems of Mozart and Cherubini were chanted for the repose of his soul. The actor A. Schütz, who was to read the funeral oration written by the playwright Grillparzer, was halted at cemetery gates, since no actor could at that time step upon consecrated ground. It is estimated that at least twenty thousand people attended the funeral of Beethoven.

FAMOUS BEETHOVEN SAYINGS.

"Art, who can say that he fathoms it? Who is there capable of discussing the nature of this goddess?"

"It is art and science alone that reveal to us a higher life, give us the hope of a loftier life."

"Art is a bond that unites all the world; how much closer is this bond between true artists?"

"Liberty and progress are great conditions in the empire of music as in the universe."

A BEETHOVEN PROGRAM.

(Suitable for the Average Club Meeting)
Grading 1 to 10.

1. PIANO DUET. *Allegretto* from Seventh Symphony, Grading 1 to 10.
2. VOCAL SOLO. *Know'st Thou the Land*, Grading 1 to 10.
3. PIANO SOLO. *Sonata*, Opus 10, No. 2, First Movement, Grading 1 to 10.
4. VIOLIN SOLO. *Adagio Cantabile*, from *Sonata*, Opus 30, No. 2, Grading 1 to 10.
5. PIANO SOLO. *Sonata*, Opus 27, No. 2 (*Moonlight*), First and Second Movements, Grading 1 to 10.
6. MIXED VOICES. *Come, Ye Disconsolate*. Arranged by W. Dressler, Grading 1 to 10.

1. PIANO DUET. *Menuetto* from *Septet*, Opus 20, Grading 1 to 10.
2. VOCAL SOLO. *Faithful Johnnie*, Violin and Cello Obligato, Grading 1 to 10.
3. PIANO SOLO. *Funeral March* from *Sonata*, Opus 26, Grading 1 to 10.
4. VIOLIN SOLO. *Adelaide* (vocal part played as violin solo to regular accompaniment, unless some one capable of securing this song may be secured), Grading 1 to 10.
5. PIANO SOLO. *Andante* *Célèbre* from *Sonata*, Opus 14, No. 2, Grading 1 to 10.
6. PIANO DUET. *Turkish March* from *Ruins of Athens*, Grading 1 to 10.

The experienced teacher may easily arrange a program of Beethoven's more advanced works if the material is hand to give them the proper interpretation.

BOOKS UPON BEETHOVEN.

Beethoven, by Crowest; *Beethoven*, by Fischer; *Beethoven*, by H. A. Rudall. *Beethoven, a Biographical Romance*, by Rau. *Beethoven and his Nine Symphonies*, by Sir George Grove; *Beethoven, Depicted by his Contemporaries*, by Ludwig Nohl. *Life of Beethoven*, by A. Schindler. The most famous book of all is "*Beethoven's Leben*" in three volumes (German), by the American, Alexander W. Thayer.

QUESTIONS.

1. How did the social attitude of Beethoven differ from that of Haydn and Mozart?
2. What were the nature of the home surroundings in Beethoven's childhood?
3. Who were Beethoven's first teachers?
4. What great masters became Beethoven's teachers in later life?
5. What were the main characteristics of Beethoven's piano playing?
6. Was Beethoven an able conductor?
7. Had Beethoven any pupils who became famous?
8. Describe Beethoven's appearance.
9. Tell something of Beethoven's great affliction.
10. Name five of the most important Beethoven compositions.



BEETHOVEN'S PIANO.

The Awakening

An Editorial

By JAMES FRANCIS COOKE

ONE night last July, a gambling crook of the species known as a "squealer" fell dead on one of the indescent streets in New York's vice zone. The kals who pistoled him rode away in a luxuriant automobile, undisturbed by the many police whom they are obliged to pass. The next morning *blasé* New York awoke, rubbed its eyes, and began to wonder whether it was really an American city or bureau-nden St. Petersburg, impossible Constantinople, hitechapel in the dynasty of "Jack the Ripper," West Sicily, the crimson Congo, or Monte Carlo on spree. Then the probe commenced revealing iniquity after iniquity until the whole country was piled with an exposure of conditions almost beyond belief.

Why does THE ETUDE, a paper devoted to music and education, meddle in this matter which, apparently, has nothing to do with anything except the slum politics of the metropolis? What do the readers of THE ETUDE care whether New York is becoming "the city of tragedies"—whether the newspaper report that there were thirty murders in one recent month in New York, instead of the eighteen for one year in London, is false or true? Why have we any concern about the great city which in many ways might exist as a separate entity, with its Tower of Babel population, self-sufficient, self-efficient, as independent of the country as a whole as Paris, Cairo, Yokohama or the treacherous Rome of Tarquin the Proud? Why do we call attention to this disgrace when we know from years of residence in the city that the circles of crime are limited to certain districts? The metropolis contains hundreds of thousands of splendid Americans who feel the shame of the city's pitiful weakness in combating the "system" that holds its own by murder and wholesale brigandage, alleged to be performed by the very citizens hire as guardians of their safety. Why do we give any thought to the New York gambler—when everybody knows that the city is one of the great gambling centres of the world? Wall Street makes it that. The main difference between the gambler downtown and the gambler uptown is one of machinery. One operates in stocks, margins and *a pura*, the other operates with cards, roulette wheels, champagne and other ingenious devices for extracting the golden metal from the gullable. Speculation is the society name for a kind of glorified craps. What can THE ETUDE reader have to do with these trappings of the underworld? Why do we take our attention with them?

IN THE WHIRLPOOL.

Because the arbiters of the musical and theatrical life of a large part of the American public are lodged in that very area of gilded depravity which is the killing of the gambler Rosenthal possible—continually surrounded by its depressing atmosphere—forced to witness the disheartening manner in which wrongdoers acquire their ill-gotten wealth, single justice, and laugh in the face of human decay. Only a man of great intellectual and moral strength could live in the midst of such conditions without being drowned in them. One who can keep in that whirlpool, holding fast to principles that sensible men call "manly" is far stronger than the pampered sermonizer who has never been brought to face with any more serious temptation than a bag at a church fair. The situation in New York calls for big men—supermen—men with strong heads, large hearts and healthy consciences. There are such men, their service to the best in music and the drama in America revives our mangled hopes

for more entertainment which may at least be free from the disgusting evidences of the territory in which it was born.

DEGRADING MUSIC.

Startling as it may seem, one of the leading ways in which the vice of New York communicates with the country as a whole is through the venal profanation of music and the stage. The few reprehensible New York periodicals that pander to the lower instincts have a very trifling circulation in our ninety million population. Obscene art and literature in New York are quickly scotched, but music born and bred in dives, coupled with unthinkable words, sneaks into the home through the medium of many questionable theatrical performances. The few men who make an open market of nastiness are held in bad odor by the New York managers, publishers and actors, who realize that in the long run their own business interests will be injured by them. Still these men exist. It remains for the American people to unite in a campaign to put them down.

PRUDERY AN INJURY.

Nothing could be more disastrous to American music and American drama than an era of prudery. The kill-joy earnestness of the zealots continually seeking a Cromwell, to exchange bloody rebellion for some other form of mental and bodily activity, rarely lead to permanent forms of art. Every instance of narrow Puritanism, however necessary it may have been at the time, has been suffocating to higher artistic development. Contrast the products of our own picturesque William Billings, with those of his European contemporaries, Haydn and Mozart.

The enemies of prudery do not plead for licentiousness. They seek to secure decency coupled with common sense. They do not seek to evade the broad human problems that discipline the mind and fortify the soul. They do not strive to escape the vital sociological questions which since the time of Euripides and Aristophanes have been answered in the theater with the greatest possible force. The cañon between Ibsen's *Ghosts*, Pinero's *Second Mrs. Tanqueray*, Hauptmann's *Hannele*, Henry Arthur Jones' *Mrs. Dane's Defence*, or even Brieux's unnecessarily clinical *Les Avaries*, and some of the hopelessly degrading musical shows of the last five or ten years is as wide and as deep as the Colorado.

WORTHY MUSIC FOR THE STAGE.

Good plays with good music are continually being produced by representative managers. Horatio Parker, George W. Chadwick, Edgar Stilman Kelley, Victor Herbert, Reginald de Koven, Alfred Robyn, Harry Rowe Shelley, and other American composers have been employed to give their best. Mr. George W. Chadwick's accompaniment to the Henry W. Savage production of *Everywoman* was a wonderfully clever piece of writing for the stage. Again, plays filled with warm human interest, such as *Rebecca of Sunnybrook Farm*, *The Music Master*, *Shore Acres*, *Pomander Walk*, and the exquisitely funny *When Bunty Pulls the Strings*, do more good than we can possibly estimate. They may not be great drama, but they must not be mentioned in the same breath with the pieces that focus upon the Moulin Rouge or other Continental resorts of bad odor.

It would be a monstrous injustice for us to lead our readers to believe that more than a comparative few of the managers in New York are influenced by the besotted environs of the theatrical district, as it would be to assert that the *New York Times*, one of the most

representative examples of clean American journalism, stood for the territory in the midst of which it looms up like a watch-tower in a battlefield of riotous living. We are not attacking New York as a city. We know that in the right circles and with the proper espionage a young girl may be safer in New York than in many a small town. What we do desire to condemn is that cancerous growth of the metropolis which at this moment may be infecting the morals of our youth in one hundred thousand American homes. There are a great many splendid men and women not only among the actors and singers of New York, but among the much-abused managers. These people are all equally anxious to abolish the influence of the life in Gotham's lobster palace and gambling territory. Alas, for the life which is nothing other than a fantastic death! Shall we permit its filthy influence to reach out over the footlights in countless towns right into the families of some of the best meaning and most unsuspecting citizens?

HOW THE OBJECTIONABLE SONG IS POPULARIZED.

How does the infamous song come into existence? Harry B. Smith, author of the libretto of *Robin Hood*, and dozens of other pieces, has given us a hint. The composer and the librettist hand in their completed work to the manager. The rehearsals commence and the stage door is besieged by representatives of microscopic publishers, all fighting like vandals to get a hearing for their songs. Sometimes the songs have real merit, sometimes they are absolutely worthless products of the cheapest kind of untrained intellects. Sometimes they are filled with the venomous virus of the social ulcers of New York. Never does the song have any direct bearing upon the subject of the libretto, or bear any relation to the composer's musical scheme. The manager is either moved by the personal persuasion of the publisher, the whim of one of his singers, a bribe or his own belief that the song may "carry" the piece. In the last point he has good precedent because some pieces have been "carried" by particularly taking songs. Even *Robin Hood* owed a lot to *Oh, Promise Me*.

FALSE SUCCESS.

The song gets on. The gallery is packed with whistlers, claquers, etc., etc., all of them Hessian hirelings of the song publisher. The song is greeted with a kind of up-roar from the gallery. It is demanded again and again. The people in the lower part of the house have little idea that they are being buncoed into taking part in making a worthless song a valuable property for some trifling publisher—soon lend themselves to the psychological influence of the mob and find themselves applauding sentiments they would be ashamed to think about in their own homes. The song has a run—some publishers report that the run rarely survives six months. If the song is merely illiterate, meaningless, bathos or sickly sentiment it can do but little harm, but when it is reeking with the offensive allusions found in some of the songs of the day, it is time that a musical Board of Health be appointed to disinfect the whole nauseous matter. We do not believe that the people of this country want songs of the pestilential kind. We believe that the so-called hits of this order are entirely artificial. We are confident that the offensive musical numbers do not exist because of a genuine demand, but because they are pounded into the people with theatrical sledge hammers by the panders that the respectable publishers of New York and every other city are all anxious to annihilate.

DEALERS IN SLIME.

The awakening which has come through the killing of the gambler Rosenthal and the exposure of the monstrous conditions in the New York tenderloin, gives the musicians of America an opportunity to purge the art of the fetid influence of a few brainless, soulless, conscienceless purveyors of theatrical and musical slime, born of the unmentionable sewers that surround the New York theatrical district. These men live by selecting the worst, the most revolting, the most nauseous things in life, because they recognize in them what they consider a highly attractive form of amusement. With these pieces come songs and jokes so vile that they are little better than the yawns of brothels. At a recent vaudeville performance in a theater which makes a boast of catering to women and children, we heard three songs so suggestive that the motto *Honi soit qui mal y pense* became ridiculous in the face of them. Not even the cabaret singers of Montmartre could make their meaning any more brutal. One of these songs is now being sung in the homes of numberless unthinking people who, in their efforts to be smart, have no idea that they are chanting the foul liturgy of the red light district.

A SERIOUS QUESTION.

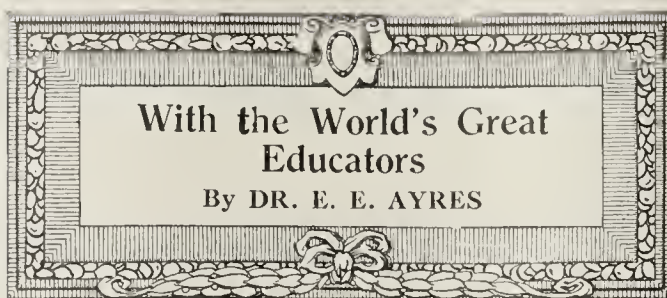
Our theaters are filled six nights and two afternoons each week. Fortunately, most of the productions are beneficial rather than detrimental. Our churches are rarely open more than three times a week. In an age of religious scepticism the theater is becoming more powerful in its hold than ever. It is your responsibility to see that this influence is safeguarded. You cannot afford to be passive. You must above all things never neglect an opportunity to instill a spirit of personal nobility in your young friends which will make them shun shows coming from the putrid theatrical dump-heaps, and patronize those which do provide real drama, worthy music and inspiring fun, but all without degrading. We have a right to demand that the arbiters of our theatrical entertainment be something more than men with barren minds, diseased bodies and souls drowned in mercenary licentiousness.

HOW YOU MAY HELP.

Reaching the eyes of many hundred thousand people THE ETUDE may become a great force in safe-guarding the spirit of decency. Its readers may take an active part in exterminating the bad influence of the questionable song. How is it to be done? Certainly it cannot be accomplished by muck-raking. Denouncing special songs advertises them. Their publishers court such notoriety. In England audiences have a custom of booing and hooting anything which does not meet popular approval. In this country we resort to the deadly silence. Theatrical performers virtually live upon applause. Let self-respecting people lose no opportunity to show their attitude toward music and plays surrounding suggestive ideas and the managers will soon have their ears to the ground.

The astute play-producers of New York are beginning to realize that the influence of Broadway as a "crown of success" has greatly lessened. They see musical plays succeed that have never been near New York. They are beginning to wonder why, when the answer in many cases is written in the mud dragged from the mire of the Tenderloin. The people in the smaller cities are refusing to swallow anything just because it has an artificial run on Broadway. They are demanding more real operetta of the type of *The Mikado*, *Pinafore*, *Robin Hood* or *The Serenade*. Let us do everything to encourage the managers who are striving to provide clean entertainment, clean songs and clean theatrical material. Let us believe that the brutal awakening of last July will not stop with a farcical prodding of the uniformed thugs who may be in the New York police department, but will strike deep into the minds and business instincts of those who have shamed the theatrical and music publishing business in New York. If this be the result, the murdered gamester, despised even by his own kind, will not have given his checkered life in vain.

As the world grows cleaner and better—and it clearly does; as men become stronger and nobler—and they inevitably will; as the moral standard becomes higher—and it surely must—the deplorable conditions found in the tenderloin will naturally disappear. But let us have the privilege of working with the forces that will remove the contemptible proofs of shame in our new world-metropolis, proofs which, alas, have given most foreign peoples an entirely mistaken idea of the full measure of uprightness and personal integrity for ever the attributes most cherished by the greater number of those who are proud to call themselves Americans.



FÉNELON.

FÉNELON.

A. D. 1651-1715.

*"The foremost gentleman of France."*FAMOUS EDUCATORS
OF THE EARLY
CHURCH.

THE great Protestant clergymen, such as Comenius, were not alone in their enthusiasm for education. The Catholic Church has always had her scholars and educators. Professor Monroe, of Columbia University, writes eloquently of the Benedictine monasteries as "homes of study, and depositories of ancient learning." "In these restless ages of rude culture, of constant warfare, of perpetual lawlessness and the rule of might, monasticism offered the one opportunity for a life of repose, of contemplation, and of that leisure and relief from the ordinary vulgar but necessary duties of life, essential to the student. Thus it happened that the monasteries were the sole schools for teaching; they offered the only universities of research; they alone served as publishing houses for the multiplication of books; they were the only libraries for the preservation of learning; they produced the only scholars; they were the only educational institutions of the period."

After the Revival of Learning the Jesuits developed a really wonderful system, and for at least a century, nearly all the great men of Christendom were trained in their schools. These institutions of learning have still an honored share in the world's work. They were from the beginning celebrated for their thoroughness, and their most famous maxim was, *Repetitio mater studiorum*. They also made much of the difference between "leading" and "driving" their pupils. One of their most frequently quoted representatives thus expresses the ideal of the Jesuit teachers: "The instruction of youth will always be best when it is pleasantest. . . . That which enters into willing ears, the mind runs to welcome, seizes with avidity, carefully stows away, and faithfully preserves." Many of the great men, who received training in these schools, became in turn independent teachers and influential writers on educational topics. They were the instructors of the kings and the statesmen of Europe. Of these independent Catholic teachers perhaps the greatest was Fénelon. Saint Simon declares that those who had the guidance of Fénelon were led by "the greatest hand that ever was."

BIOGRAPHICAL.

Born of a noble and cultured family, Fénelon received his early training at home. He went later to the Jesuit college at Plessis, and finally to the Seminary of St. Sulpice at Paris, where he was ordained to the priesthood. It became evident in his youth that he was "a born teacher," and he was put in charge of a Catholic schools for girls in Paris. Before he was thirty years of age he had written his masterly work on *The Education of Girls*, the first systematic attempt ever made to deal with that subject, and doubtless the most important of his many great books. His reputation as an educator soon caused him to be engaged as the teacher of Louis, the Duke of Burgundy, the grandson of the reigning King Louis XIV. and eventually heir to the throne. Fénelon had a difficult subject in the young duke, but his achievement in the transformation of the passionate, weak, arrogant and obstinate boy into a courteous, cultured, modest, self-controlled and almost saintly man, has always been regarded as one of the miracles of educational history. It was "a triumph of art, against brute nature, and irresponsible strength."

Fénelon was made a member of the French Academy in 1693, and became an Archbishop in 1695, and devoted the closing years of his life to his pastoral duties. All really great teachers he was wonderfully versatile. He was a preacher of highest rank, an orator with equals, a great nobleman, both in character and behavior, a wise adviser to the Crown, a classical scholar of renown, an author whose literary style was well-nigh perfect, and a faithful and sympathetic pastor, but he was preëminently an educator. Comenius well said that "nature predestined him to the work of education."

FÉNELON'S METHOD.

Some of the most interesting books in French literature were written by Fénelon as text-books for his pupil, the duke. One of these is the collection of *Fables*, from which we can learn something of his interesting method of dealing with his pupils. He would not preach to a student directly about his conduct. His method was indirect, and altogether delightful. The following will illustrate his way of teaching. The young duke, "the born terror," one day received some criticism of his teacher and rudely shouted, "no sir! I know who I am, and who you are." The next day Fénelon had him read the fable of "Bacchus and the Faun." Bacchus had been guilty of excesses that were neither elegant nor correct, and the Faun jeered at his faults of speech. Bacchus said: "dare you jeer the son of Jupiter?" The Faun replied: "Alas! How does the son of Jupiter dare to make mistakes?" It is said that all these Fables were prepared especially with reference to the needs of the duke at the time.

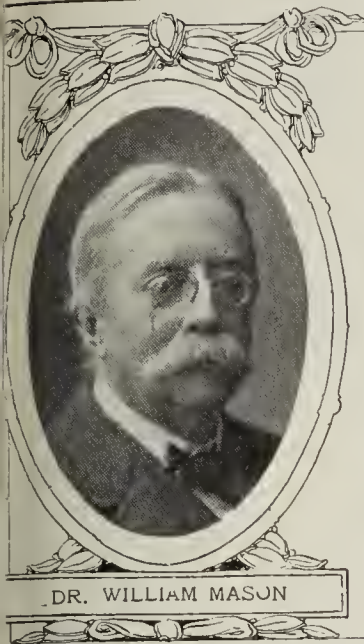
So also the *Dialogues of the Dead* are imaginary conversations of the great men of the past, prepared by Fénelon's pupil. Thus the great teacher made his lessons interesting, as he made all other subjects. *Telemachus*, also written for the duke, has been called "a manual, in which all the wisdom of antiquity is gathered by a master hand, and expressed in a perfect style."

Fénelon has been called "the foremost gentleman of France," as well as "the greatest ecclesiastical soul since Saint Bernard." It was impossible for him, so perfect was his breeding, to assume an austere or imperious attitude in the presence of a pupil. A great lawyer said of him: "Though in reality he governed others, it was always by seeming to give way." If he found one study uninteresting to the pupil, he passed promptly to another. He was constantly diversifying methods and subjects. The Golden Rule of Pedagogy was, in Fénelon's opinion: *Make the lessons interesting.*

QUOTATIONS FROM FÉNELON.

1. "Pleasure must do all."
2. "We must always place before our students a definite and agreeable aim to sustain them in their work."
3. "Indolence makes the pupil negligent, and dissipates him with whatever he does."
4. "There are natures like ungrateful soils, to which culture has but little effect."
5. "The naturally quick and sensitive are capable of terrible mistakes—passion and presumption do so to them; but they also have great resources . . . (teachers) know how to make them attentive, and awaken their curiosity. We have the means of interesting them, and of stimulating them through a sense of honor."

[This article is the fourth in the present series prepared by Dr. E. E. Ayres. The previous contributions have been on Aristotle, Montaigne and Comenius. Music teachers are prone to know a great deal about music and very little about the broad general principles which underlie the art of teaching. Of course, there are numerous exceptions, and we feel that Dr. Ayres' articles are among the most useful and helpful ever printed in THE ETUDE. His warm appreciation of the best in life, his broad justice, his scholarly attainments and his experience fit him eminently to prepare this series. Dr. Ayres is a Baptist clergyman, who at present holds the chair of Greek in one of the largest universities in the country. He taught music for a number of years and published a work on counterpoint. He had turned extensively upon pedagogical and psychological subjects. His daughter Miss Cecile Ayres is a virtuoso pianist who has appeared before large audiences and famous orchestras here and abroad. Dr. Ayres' own articles are well worthy of permanent preservation by every teacher. Any music teacher who reads and digests these little monographs, giving the very quintessence of the thoughts of the greatest educational thinkers, cannot fail to be a better teacher.—EDITOR OF THE ETUDE.]



DR. WILLIAM MASON

Reminiscences of Some Famous Musicians

Written Expressly for THE ETUDE by the well-known American Composer

DR. CHARLES CROZAT CONVERSE



L. M. GOTTSCHALK

The following interesting monograph of yesterday in American music by Dr. Converse revert to one of the most picturesque periods in our national musical history. Converse was born at Warren, Mass., in 1832. He had a wonderful opportunity to view the extraordinary musical progress in the United States. Mr. Converse is partly descended from the Royal family of ancient France. One of his ancestors crossed to England with William the Conqueror. The first American ancestor of his name came to this country in 1630. He is also a descendant of that illustrious ancestor Miles Standish. While studying law and philosophy in Leipzig, Germany, he became so much interested in music that he became the pupil of Richter, Hauptmann and Plaidy. Later he studied organ with the famous concert organist Haupt at Berlin, and gained much in the advice and friendship of Spohr and Liszt. His orchestral compositions have been played by the orchestras of Theodore Thomas, Anton Seidl and other leading organizations. He was one of the editors of the Standard Dictionary. He created a pronoun common to both genders which was of great value enough to include in that work. For a while he practiced law with great success. From a popular standpoint he is best known through the hymn, "What a Friend I Have in Jesus," which was adapted by Ira D. Sankey from a hymn found in one of Dr. Converse's Sunday-school hymns. Sankey frequently claimed that over twenty-five million copies of this hymn had been circulated and that it had been sung wherever the Christian religion has gone. Dr. Converse has also composed much successful service music, anthems, etc., and has written important essays upon literature.—EDITOR OF THE ETUDE.

WHEN one stands at the top of a hillside, overlooking a great valley, things come up to the vision that those who are working in the valleys never see. From the vantage of eighty years I look back upon the musical progress of America with the liveliest interest. Casting my eye over the fields and forests and hills—not counting the rocks—for something that would be of peculiar interest to readers of THE ETUDE, three noted figures stand out prominently. They are only names to many readers of THE ETUDE, but my friendship with these men was at the most active point in my work, and my memory of them is as bright and as fresh as though I had said good-bye to them only last night at the threshold of old Steinway Hall, instead of—yes, it is years ago. My good friends were Louis Moreau Gottschalk, William Mason and William Vincent Wallace.

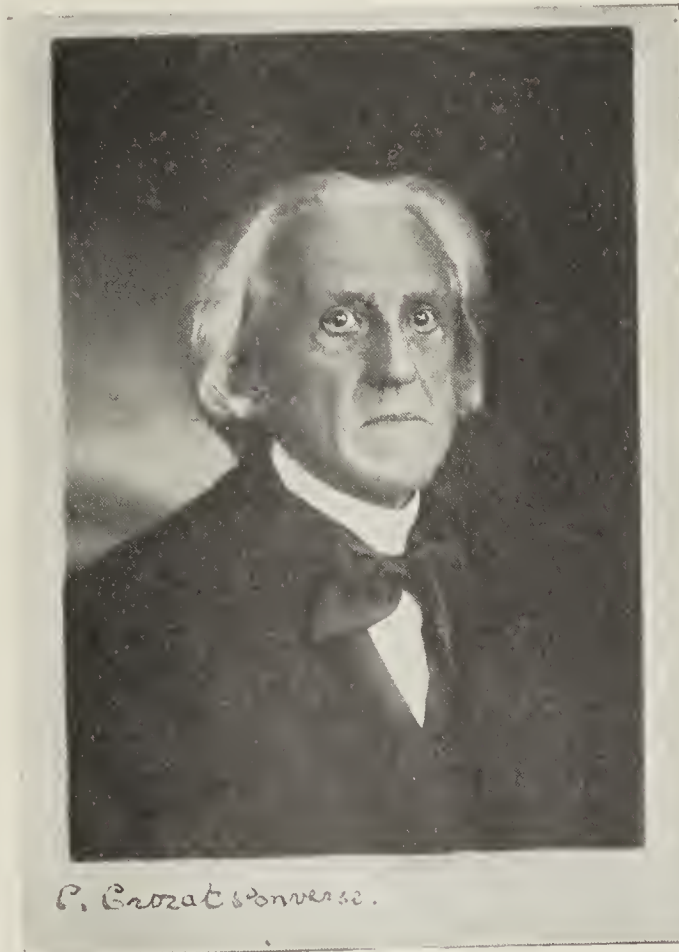
LOUIS MOREAU GOTTSCHALK.

French courtliness (his mother was the daughter of a count) and English learning (his father was a doctor of Science of Cambridge University), combined with American progressiveness and the languorous atmosphere of New Orleans, where Gottschalk was born in 1829, made him one of the most distinctive types our country has ever produced. His ease of manner and his personal magnetism were remarkable. His tours in both America and Europe were very successful. There was much that the students of today might have learned from his playing. I heard him play many times, I his only listener, and he regarded me as one who understood and honored his pianistic masterliness. This subjection of the piano to the purposes of his genius was influenced by his study of violin which he began at the age of six years, and by his intercourse with the composer Berlioz in subsequent years. The piano was his orchestra. No composer for the piano surpasses him in the command of its instrumentation, a practical example of which we have in Gottschalk's *Last Hope*. Seated at the piano as statuesquely as Liszt before the orchestra of the Opera House at Weimar, he commanded its instrumental resources as no other pianist than Liszt whom I have heard, and so personally composed as to cause the hearer to feel that the instrument was the player instead.

Let the piano student strive to attain the Gottschalkian instrumental supremacy, using the *Last Hope* as its illustration. His *Le Mort* is highly characteristic, too,

and worthy of careful study by that pianist who is ambitious to possess the splendid honors extended to Gottschalk in Europe or their American sequences.

As a composer, Gottschalk cannot be classed with the great masters, but his natural tunefulness, originality and delicacy of expression were delightful. His orchestral compositions, which he made a feature of so many of his concerts, are more obsolete to-day than the works of Palestrina or Orlando di Lasso. So much for the moving hand of time. Gottschalk was a charming friend, brilliant and engaging, but not with-



C. Crozat Converse.

A RECENT PHOTOGRAPH BY AIME DUBONT, BEARING AN AUTOGRAPH SIGNATURE OF THE OCTOGENARIAN COMPOSER.

out a proper temper when irritated. I remember once when we were engaged in conversation in Hall's music store in New York (who can remember Hall's?), a proof of his famous piece, *The Last Hope*, was brought to him. The unimaginative printer evidently could not conceive of such a lugubrious title to the piece, and he accordingly changed it to suit his fancy. It read "The Latest Hop." Gottschalk let his temper have full swing, and the famous title was saved to the world.

WILLIAM VINCENT WALLACE.

Wandering here and there about the globe, rarely stopping very long at one place. Wallace was a cosmopolitan at a time when travel was a trial and national barriers were more distinct than in this day of flying machines, steamboats and automobiles. During the time he was in America I met him several times. He was genial, warm-hearted and broad-minded. His Scotch-Irish ancestry was evident at all times. His own hardships were such that he once said to me,

pointing to his three-year-old son on his lap, "I would rather see this boy cobble shoes than see him a music master." Wallace played the piano well and the violin brilliantly. His opera, *Maritana*, was exceptionally successful.

The loss of his fortune by the failure of a piano factory in New York in the stock of which he had invested it, did not embitter him. When commenting on it he remarked that "we musicians should not invest in speculative trade." When speaking of his musical education, he ascribed the vocal quality of his piano pieces such as *Le Rêve*, and of his operatic melodies to his study of the violin under his bandmaster father, and said that he thought all music students should study this instrument.

DR. WILLIAM MASON.

Dr. William Mason represented a much more advanced epoch than either Gottschalk or Wallace. He came back from his wonderful experiences with Moscheles, Hauptmann, Richter, Dreyschock and Liszt representing the forward movement in pianistic art in America. Like his father, Dr. Lowell Mason, he was very progressive, brilliant and tactful. His insight into educational problems at the keyboard was nothing short of remarkable, and with his American gift of seizing the practical at first glance, he took the pupil to the solution of the problem without waste of time or energy. I remember his playing his *Silver Spring* for me, the technical peculiarity of which invests it with a charming effect—and a technical mastery is a *sine qua non* in playing this piece. There is no better or more useful etude than this composition for acquiring accurate delicacy of touch. When associated with Theodore Thomas in chamber-music concerts, Mason kept the piano admirably subservient to the other instruments, evidencing his thorough mental grasp of the works performed. As an interpreter of Chopin's music he was not surpassed by any contemporary virtuoso. On hearing him play from memory some of Chopin's most exacting compositions, my manifested delight at his marvelous technical fluency caused him to exclaim: "Twelve hours a day on them did it."

Pianism, as methodized and materialized in his most valuable technical works, is robbed of half its terrors by Dr. Mason, and the learner is encouraged at every step. Mason's geniality so pervades his instructional system as to render the first half of the old Latin saying, *Ars longa, vita brevis*, pleasantly quotable by the student in his progress, his enjoyment leading him to confess that if pianistic art is long, yet with Mason as guide it is inspiring, and its reward must be attainable by earnest endeavor.

Dr. Mason was a man of splendid judgment, never failing to encourage a worthy student, but at the same time never failing to point out the folly of a musical career to any student whose talents did not warrant the continuance of study. He was particularly fair in his judgment in prize contests, going into the matter with great earnestness and anxiety to see that the most worthy contestants received the prize. His method of teaching was very different from that of Plaidy, with whom I studied in Germany.

MENDELSSOHN'S "MARTINET."

I well remember my acquaintance with Plaidy. Over one hundred years have elapsed since his birth, and he has been dead almost forty years. Plaidy appeared personally more like a plumber, so that he was ever to us young fellows, "Old Man Plaidy." He was the

antipodes of Mendelssohn, who apparently chose him to be his musical martinet at the Leipzig Conservatory when establishing it. A wise choice was Mendelssohn's; one which Plaidy honored with a profound personal and artistic regard for the great composer, and an entire devotion to his tutorial duties.

Plaidy early took me into his cordial friendship and welcomed me at his bachelor home, presided over by his good mother. At his house one evening, to my inquiry: "What is the essence of your technics, Professor?" he answered, "It is treating the fingers as so many separate hammers to be trained to produce an equable tonality. I require every pupil to be seated at the piano and to extend the right hand at the keyboard. Then I raise and let fall each finger, observing its comparative strength, putting my right hand on the keys and showing the pupil, with the action of my fingers, how to use his when playing my five-finger exercises so as to develop the action of those which require developing, and to restrain that of those which require restraining, treating his left hand likewise, and making him practice my five-finger exercises until he has acquired the requisite tonal equality in his playing.

"Then I let him try an octave till he can play it perfectly, and thence on to the subduing of the entire keyboard. I warn every pupil against Schumann's attempt to develop his right third finger by tying one end of a string to it, passing the string over a pulley attached to the ceiling, attaching a weight to the other end of the string, and then working his finger till he broke it and was obliged to give up all hope of becoming a piano virtuoso."

Although only studying composition, I availed myself of Plaidy's invitation to sit in his class-room and observe his technical drilling. His catholic use of material was seen in his commending the piano studies of Czerny, Clementi's *Gradus ad Parnassum*, and others. When grasping my hand at parting from me, he exclaimed: "Don't look for any art encouragement from anybody. Even my musical father-in-law talks only of 'the great Meyerbeer,' preferring his *Robert* to anything I have composed. As *le diable* is in that opera, I don't complain."

EMANCIPATION IN MUSIC TEACHING.

BY C. W. FULLWOOD.

THE successful business man of to-day strikes out on original lines of his own. He is daring without being reckless; having studied out a plan of action, he goes ahead and gets results. The old conservative methods of his father will not do for this hustling competitive age, so there must be emancipation from the cut and dried business ways of former days.

Somewhat similar conditions apply to the music teacher. The day is past for so many finger exercises to each pupil, so much technical material to be measured out to each and every student. To-day the teacher is expected to take into account the physical, psychological and temperamental possibilities of his pupils. The child with a delicate physique is not expected to do the same amount of work as one with a robust, healthy body, and it is not profitable to expect a child of slow mental processes to get along as rapidly as one who is naturally bright.

The young teacher needs to emancipate himself from the old idea of giving instruction by rote in books or etudes. It is not desirable for him to do for a pupil what the pupil can do for himself. The teacher is a guide, not a manufacturer of brains. It should be the teacher's aim to make the pupil mentally as independent as possible. The pupil should be taught to think for himself, starting with the right principles of technic and fundamental knowledge, and yet free to develop his own individuality.

The child who has mastered a simple melody has an increase of mental capital. He enjoys doing things because he can do them well. And being mentally alert to his own possibilities, he is ready to conquer another difficulty in that he is mentally alert to his own possibilities. A short time ago, a pupil of mine, after going through a portion of the lesson material with each hand alternately, said: "I can put it together myself. I can do things better when alone." I, as teacher, had started the plough,

but she was ready and willing to run the furrow through the technical field by herself with her own team of hands.

FAMOUS MYTHOLOGICAL CHARACTERS IN MUSIC.

ARION.

AMONG the musicians at the court of Periander, who reigned over Corinth about 625-585 B. C., none stood higher in favor than Arion. Nevertheless, a time came when he wearied of his life at court, and besought the king to permit him to visit Sicily, where a great musical contest was to be held. Periander endeavored to persuade his favorite to give up the idea. "Pray stay with me," he said, "and be contented. He who strives to win may lose." And he pointed out the dangers which confront all who leave the high road of safety for the alluring but treacherous paths of adventure.

Arion answered, "A wandering life best suits the heart of a poet. The talent which a god bestowed on me I fain would make a source of pleasure to others." Accordingly he was permitted to depart.

There was none in Sicily who could surpass him, and he was soon in a position to embark for home much richer, both in wealth and reputation than when he started. The wind was fair, the sun shone, and the water rustled pleasantly against the sides of the vessel, so Arion was well pleased with his adventure, and looked forward to the time when he would be received again by his friend and patron, Periander.

About the second day out, however, he heard the seamen plotting against him, and the warning of the king came back to him with new force. Soon he found himself surrounded with sailors who sought his life, telling him that if he had a grave on shore he must be prepared to die on the spot, but if not he would be cast into the sea.

"Will nothing satisfy you but my life?" said he. "Take my gold and welcome. I willingly buy my life at that price." But the sailors refused, and Arion knew that his hour was come. One last request was granted. He was permitted to die as a musician should, in order that Apollo, the god of all musicians, should not be offended.

THE AID OF APOLLO.

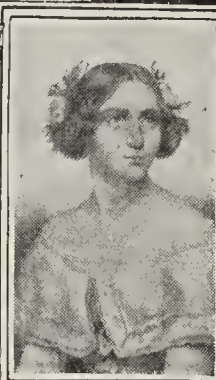
Arion clothed himself in his finest raiment, adorned himself with gold and jewels, and stood at the ship's rail, singing the death-song, his perfumed hair streaming out behind him. Sweetly he sang of the heroes of Elysium, calling upon Orpheus, who had braved the dangers of Tartarus for the sake of Euridyee, subduing all Hades with the charm of his music. Then, the song finished, Arion leapt fearlessly into the sea.

But the wonderful sweetness of his music had drawn all the inhabitants of the deep near the ship, especially the dolphins, which enjoyed the special favor of Apollo. While Arion was struggling in the water one of them came to his assistance and carried him swiftly to the shore.

As soon as Arion landed his sorrows were forgotten. Periander received him with open arms and heard of his wonderful adventure with amazement. The king determined to punish the wrongdoers and Arion remained in concealment until the ship arrived bearing the sailors. They were immediately summoned to appear before Periander, who questioned them as to the whereabouts of Arion. "We left him well and prosperous in Tarentum," they replied. But even as they spoke Arion appeared clothed in his finest raiment and adorned with gold and jewels, just as they had last seen him when he plunged into the sea. The sailors fell prostrate at his feet believing he was a god. Arion forgave them the injury they had done him, and at his request they were not slain, but were bidden to betake themselves from Corinth never to return.

A New York Methodist Episcopal church, which has recently taken a poll of its congregation to determine the ten best hymns, announces that the following received the requisite number of ballots: Nearer My God to Thee, Abide With Me, Jesus, Lover of My Soul, I Love to Tell the Story, Lead Kindly Light, Rescue the Perishing, Rock of Ages, Onward, Christian Soldier, What a Friend We Have in Jesus, Just As I Am. Three others were tied for the tenth place: Love, Divine, All Love Excelling, Faith in Our Fathers, Living Still, in the Cross of Christ I Glory.

CALENDAR OF FAMOUS MUSICIANS, OCTOBER



Jenny Lind.

Born Oct. 6, 1820, at Stockholm.
Died 1887.

Most Famous Singer of Her Century.

Her voice ranged from the D above middle C to the E above the treble staff. It was a soprano of bright, thrilling and remarkably sympathetic quality.



Giuseppe Verdi.

Born Oct. 9, 1813, at Busseto, Italy.
Died 1901.

Most Famous Italian Opera Composer.

Best known works: *Il Trovatore*, *Aida*, *Rigoletto*, *Otello*, *Falstaff*, *Traviata*, *Ernani*, also the *Manzoni Requiem*.



Emil Sauer.

Born Oct. 8, 1862, at Hamburg.
Distinguished Virtuoso Pianist.

A famous pupil of N. Rabinstein and Liszt. Sauer has toured with great success since 1882. His playing is both poetic and intellectual.



Theodore Thomas.

Born Oct. 11, 1835, at Esens.
Died 1905.

Famous Orchestra Conductor.

Founder of the Thomas Orchestra, of Chicago. Thomas exerted incalculable influence on American musical development.



Georges Bizet.

Born Oct. 25, 1838, at Paris.
Died 1875.

Best known works: The operas *Carmen* and *L'Arlesienne*. In addition to these, however, he composed about 150 piano pieces, songs, etc. He possessed rare genius.



Franz Liszt.

Born Oct. 22, 1811, at Raiding, Hungary.
Died 1886.

Most Famous of all Virtuoso Pianists.

Best known works: symphonic poems, *Dante*, *Faust*, *Tasso*, *Orpheus*, *Hamlet*, etc., concertos, rhapsodies, operatic transcriptions, etc., three oratorios, masses, psalms and songs.

Selected Technical Truths from World Famous Pianists

Gems of Pedagogical Thought Crystallized
in the Crucible of Time and Experience

Don't Imitate

Don't imitate anyone. Keep true to yourself. Cultivate your individuality in all your practicing and do not follow blindly in the paths of others.

FRANZ LISZT.

Fast Playing

Do not play too fast. You must bring out the harmonic and melodic beauties, and you can not do that if you treat the piano like a sewing machine.

HANS VON BÜLOW.

Avoid Fatigue

Physical weakness from too much practice is just as bad as mental fatigue. To permit the muscles to get over-tired and spoil the tone, at least for the time being and some time must elapse before they can regain their former elasticity and vigor.

I. J. PADEREWSKI.

Thought in Playing

Fine playing requires much deep thought away from the keyboard. The student should not feel that when the notes have been played his task is done. It is in fact only begun. He must make the piece a part of himself. Every note must awaken in him a kind of musical consciousness of his artistic mission.

S. V. RACHMANINOFF.

Phrasing and Fingering

Phrasing is closely allied to the subject of accentuation and both subjects are intimately connected with that of fingering. Without the use of the proper fingers it is often impossible to execute certain phrases correctly.

F. B. BUSONI.

Polished Playing

Each note in a composition should be polished until it is as perfect as a jewel—as perfect as an Indian diamond—these wonderful, scintillating, ever-changing orbs of light. In a really great masterpiece each note has its place just as the stars, the jewels of heaven, have their places in their constellations.

VLADIMIR DE PACHMANN.

Saving Time

The technic which saves time is the technic of the brain, which directs the fingers to the right place at the right time. This may be made the greatest source of musical economy. If you want to save time in your music study see that you comprehend your musical problems thoroughly.

XAVER SCHARWENKA.

Be Punctual

Be punctual in all your practice. Everything with me goes by clockwork. My house is like a dove-cote.

FRÉDÉRIC CHOPIN.

Intelligent Practice

Don't simply run over the keys as a parrot runs over its pet phrases. That is not real practice. Goodness knows—the parrot has practice enough but it can talk to the day of doom without increasing its mental capacity. All practice must be intelligent—progressive, self-developing.

EMIL SAUER.

Years and Tears

It is only with labor of years and tears bitter as death that the true artist is developed. Few realize this. Consequently there are few artists.

ANTON RUBINSTEIN.

An Ounce of Prevention

Remember that an ounce of prevention is worth a pound of cure. Avoid sowing the seeds of mere mechanical playing, which, devoid as they are of musical feeling, can only beget their own kind.

DR. WILLIAM MASON.

Real Practice

Continually playing a piece over and over is not what I call practice. When I want to learn a new piece I do not keep the notes in front of me on the music rack. I throw them on the top of the piano so that I have to get up every time I want to look at them. After the image of the passage to be memorized is well in mind I sit down at the instrument and try to reproduce it—notes, touch, pedaling and all. Learn a passage just once. Afterwards only repeat it.

THEODORE LESCHETIZKY.

Impossible Pieces

To those who are still in the preparatory stage of development I am glad to give one word of advice. Do not play pieces that are away beyond your grasp. Pupils who do this are committing the greatest fault in our American musical educational life.

FANNIE BLOOMFIELD ZEISLER.

True Interpretation

Really artistic piano playing is an impossibility unless the outlines of technic have been erased to make way for true interpretation in the highest sense of the word.

JOSEF HOFMANN.

Listen!

It is absolutely necessary to listen to every note you play. Music is sound, and must be studied accordingly.

WILLIAM SHERWOOD.

Ideas for Earning a Musical Education

By CAROL SHERMAN

A man's Heart deviseth his way . . .
—Proverbs xvi.

EARLY in life it was my good fortune to learn that necessary as money is, it contributes but little to real happiness—that happiness was comparative and in a large measure a mental attitude. Nevertheless, responsibilities that demanded money made me alive to the necessity for securing it in every legitimate and honest way I could devise. At the same time I strove to be square with my fellows and not stand in the way of anyone who deserved to go ahead as much as I did.

If necessity is the mother of invention, ambition is the father of finance. I was ambitious and I was surrounded by ambitious people. Everything was "get ahead." How? That was the question, and a difficult question for a boy who had been born with the silver spoon in his mouth and then had it politely removed by an irritating and fickle female named Fortune.

The cost of my first music lessons was defrayed by my grandmother, but there still remained the difficulty of securing exercise books and pieces—then as prodigiously expensive as rare editions. Finance was in my soul, and I realized that there was nothing that would expand with greater profit than a few grains of popcorn over a hot stove. Popcorn it was—exploding at the rate of 100 per cent. over our kitchen fire. I put it up into little bags and sold it to my former playmates among the well-to-do children, whose parents admired my first attempts at finance and my lectures upon the marvelous expansive propensities of popcorn. One elderly gentleman was so amused by my optimism and faith in the future of popcorn that he had me go in and repeat my fiduciary harangue to his wife. At the same time he reminded me that since our family fortune was sunk to the wreck-paved bottom of Wall Street it was not well to be too optimistic.

I don't recollect just exactly how much my popcorn enterprise netted me, but I do remember that one week I made nearly four dollars. Pretty good for a boy of twelve working out of school hours. However, the four dollars was the result of a popcorn booth at a children's fair in a large church, with which I had split the profits. Whether the church missionary society spent the four dollars for yellow ochre face powder for the hungry Mongolians I never knew—my four dollars went for a complete set of the books of the Lebert and Stark method, which with the assistance of an over-zealous and old-fashioned Stuttgart teacher served to stiffen my fingers in an almost fatal manner.

A GIRL FROM GEORGIA.

From that time to the present day I have taken a very natural interest in observing the cases of students who have taken their fate in their own hands and earned the funds to continue their studies. Later, in many years of teaching, I met dozens of such pupils. I believe that it will interest some of THE ETUDE readers to read about a few of the ingenious plans for earning money that popped up here and there. Incidentally, I could not help taking a kind of extra interest in such pupils—giving them extra time and attention. I have no doubt that other teachers do the same thing as such pupils usually have the initiative which leads to later success.

A girl from Georgia came to my New York studio, with the surprising and beautiful assurance that she expected to live in New York, go to the opera, and the concerts, study and prepare herself to take a position in a Southern musical college and do it all with an assured income of not more than seven dollars a week. This is how she went about it. She discovered that near every large city there is some suburb where living is cheap but comfortable—where board may be secured in a home rather than in a boarding house.

She advertised for board and received many answers. She called upon all until she found a family where there were a number of young girls. She called the attention of the mother to the fact that the dress she had on was made in the South by her own hands. The mother was impressed and consented to let the young lady have board at a very low rate with the assurance of a little assistance in dressmaking. The student's next step was to try to sell several short stories she had written to New York magazines. All were returned. She took them to a syndicate and received the same treatment. She realized that she had not time to waste in that direction any longer.

Armed with Southern grace, a confidence in the chivalry of men who know that they are dealing with a self-respecting lady and her fascinating optimism she visited the advertising agencies with the hope of getting work as an advertisement writer. Finally, after the usual number of rebuttals, she located a firm that made a business of printing programs for small events and taking their profit from the advertising they secured. They wanted a solicitor of advertising. The student made twenty dollars the first week, found time for study and remained in New York for nearly two years, working hard and living comfortably. She became the representative of a musical paper in a distant city and in this way secured many seats for musical events free of charge. When she went home she secured a fine position and has earned a good income ever since.

BEARING THE MILLSTONES.

The next case is somewhat pathetic—one which no one could ever forget. The student was a New Yorker of Scotch ancestry, who had had a smattering of musical training in her youth. I should say that she was about thirty when I first met her. She told me that she was married, that she had two children and that her husband had been sick for many months. She was uncertain as to the outcome of his illness and felt that it was imperative for her to prepare for a dreaded emergency. She also had her mother in her home and she too might be dependent upon her for support.

What could she do under the circumstances to earn a musical training that would fit her for teaching? Naturally, I told her that there were dozens of teachers who knowing the circumstances would not charge her anything for instruction, provided she could keep her home going during the time required for preparation. I agreed to give her two lessons a week at seven o'clock in the morning, the only periods I had open. I suggested that she try securing subscriptions for magazines. This she did in a thoroughly business-like manner, never once mentioning her own misfortunes and entering each home with a cheerfulness and enthusiasm inspired by necessity rather than the ugly spectre quartered in her home. I remember that she had a canvas-covered carrier made so that she could show the magazines she carried quickly and effectively.

She was a good talker, carried ready blanks and a fountain pen, and Jean d'Arc could have had no more firm convictions of the sacredness of her mission. Was she not the bread-winner?—the home-maker? Was she not to see the grateful eyes of her children and her helpless husband when she came home? Imagine playing Czerny and Moscheles to an audience like that! Grandma did the housework and the home was run with the very greatest economy. There is not a great fortune in securing subscriptions, but there may be a very comfortable living. Often the income was over \$25 a week—sometimes it ran under \$10. Some weeks there was next to nothing.

After two years of work the little mother managed to start with a few elementary pupils. Her income averaged from \$25 to \$35 a week throughout the year. She found that the acquaintance she made while soliciting subscriptions helped her immensely in securing pupils. She was very business-like and preserved a list of all the addresses she had taken, and her circle grew regularly over that list at least twice a year. The father is no more and one of the children is now be earning his own way in a year or so. If the mother, chained hand and foot, could make subscriptions getting pay while she was studying, how much more efficiently should the young student provide for her musical necessities in the same way.

SUGGESTIONS WHICH MAY BRING RESULTS

It would be possible to cite a number of cases of students who have made good in music and who have earned their own way. It would be safe to say that far more students who earn their own way succeed than those who have all their expenses paid through the stored-up financial energy of some industrious parent. The following ideas are partly original suggestions and partly plans that I have seen worked out. All of them are practical ways of earning a side income during the time required to secure a musical training. This is being done all the time, and the world is coming to have even more respect for the young gentleman who walks into his B. A. with a mess hall napkin over his arm than the "proud scion" who smashes it in a six-cylinder Benz.

Taking attractive kodak pictures of children in the street and mounting them tastefully and selling them to fond mothers at 40 per cent. profit. (One student made upwards of \$10 a week at this, and became so skillful in selecting his subjects that he rarely wasted a film. One mother ordered three dozen prints and two dozen was a fair average. The student was in poor health when he started, but the door work helped him immensely.)

Securing orders for a "wet wash" laundry which is a business of washing clothes thoroughly, sending them home damp to be ironed at home or alread in the yards. The idea was new and it took a good talker to introduce it. The laundry paid the young lady who secured orders a percentage upon the work received through her. Her income was frequently twenty dollars a week.

Doing mending for busy housewives. This student is a neat, quick sewer, and found little difficulty in securing her time to wealthy women at the rate of seventy cents an hour. Three hours a day brought her enough to make up the money she needed for her work. She was living on her own home and her clothing and board was provided by her parents.

Visiting secretary. There should be plenty of opportunities for a smart young person to find work of this kind. Many people cannot afford to have a secretary all week, but many a doctor, dentist, lawyer or even music teacher would be glad to depend upon a regular hour of secretarial assistance once a week.

HOME OCCUPATIONS.

Preserving fruits. We know of one young woman who has made a handsome income by studying this very unsavory occupation and producing jellies and jams so good that her customers never think of going to a grocery store for them. This lady has not only been able to indulge her own musical tastes but has secured fine tuition for her daughters who are her helpers in the preserving kitchen and who visit the early morning markets with her to the pick of the best fruit.

Making candy. Another profitable occupation for a girl who has a home in which to work. One girl, going by necessity in a town in upper New York State not far from made "pin money" through her cleverness in making and selling toothsome sweetmeats, but has made "diamond money" as well.

Binding Music. A young man in New York got the idea. He went to a book bindery and got a job where he held long enough to grasp the theory of the thing. Then he visited the big studio centres of the city, and his story, dropped a hint of his musical ambitions, and usually went home with a big bundle of music under his arm. This he did for over four years earning enough funds to go on with his work and actually selling his "route" when he got through to another student, and for all I know, may have dispensed with it in a similar manner. Of course, this could only be done in a large city.

Playing for well-to-do invalids. This idea is often carried out by teachers as well as students. One millionaire invalid who recently died in New York hired an organist to play his fine pipe organ in his residence. Salary \$350 a year.

In fact, there are so many ways in which munitions of musical war may be earned that anyone who has the will to enter the conflict may find a way. Opportunities are simply dancing all around you. Above all things do not permit yourself to think that you are a martyr. Go to your money-making work with the spirit of fun, and you are selling librettos on the corner of Forty-second street and Broadway when you know in the bottom of your heart that some day the money you are earning is going to pave the way for a few steps toward the great stage of the Metropolitan Opera House. Your customers are entering laugh at the joke of the thing and enjoy the prank you are playing upon fate. Goodness knows, Ben Abbot, Orville Harold and others were even vaudeville "artists" before they made fate "stand and deliver." If you have found a profitable side line that other teachers might employ why not send the idea to the editor.



Musical Discoveries

Written Expressly for THE ETUDE by the Well-Known
Composer and Critic

FELIX BOROWSKI

Dr. Felix Borowski was born in London, England. His father was a Pole of noble birth, who taught his son piano and violin. His general education was received in private schools in London and Tunbridge Wells. His teachers of music in London were Jacques Rosenthal (violin), Adolf Hertz (violin), Dr. Charles W. Pearce (theory). Later he went to Cologne where he studied with Jensen (composition), Heuser (piano) and Japha (violin). He taught in Aberdeen for a time, and then removed to London where he produced many successful compositions, his Russian Sonata attracting the attention of Grieg. In 1897 he became professor of composition at the Chicago Musical College. He has also been a critic for different Chicago papers. His compositions are characterized by a fine natural sense, lofty idealism and excellent craftsmanship. "Adoration" for violin is one of the most played pieces for the instrument.—EDITOR OF THE ETUDE.]

It is at once a fascinating and a difficult investigation which has for its *raison d'être* the discovery of musical discoverers. Such an investigation must be fascinating because there is a certain piquant satisfaction in tracing the origin of things to the source in which they have sprung; it is difficult because in many cases—in nearly all—the existence of numerous affairs of art has been the result of evolutionary processes rather than the offshoot of a sudden and unexpected stroke of inventive inspiration on the part of some gifted men. The difficulty is added to in certain cases by the nebulous condition of musical chronicles in earlier periods of time.

Inventions which were of material assistance to the progress of what may be called modern music could come into being until some one discovered a method of expressing musical ideas in writing—the invention of musical notation, in a word. This invention had, at first of all, to consist of a staff which would permit the pitch of sounds to be designated, and secondly of a method of indicating the duration of notes. Now primitive species of notation had been employed by the ancient Greeks and Romans, and in the eighth century a species of stenographic notation—it is known to us as the "Neume" system—was in general use. But there was no staff, and therefore no precise method of indicating the pitch of notes.

THE INVENTION OF THE STAFF.

The first great invention arrived, therefore, with the discovery of the staff. This came about with the employment of one line, the pitch of which was supposed to represent the note "F," but no one knows who was the musician to whom it first occurred to fix the exact pitch of the "Neumes" placed upon this line. Probably it was some humble but ingenious monk—after all, it was the monasteries that, in the earlier days of art, accomplished the most for music and painting and sculpture.

The staff was then, however, in a merely rudimentary state. We arrive at the invention of one such as is known to us to-day; and this brings forward the name of Guido of Arezzo. This Benedictine monk, who was born about 995 at Arezzo, in Tuscany, was undoubtedly the inventor of the four line staff; whether he was also the inventor of some other things—solmization and the clefs for instance—is less certain. The discovery of giving time and rhythm to music came later; it is not possible to say who was the first to invent notes of different value, or who invented the signs which we call "rests." Bar lines did not come into existence until about three hundred years ago.

THE FIRST PRINTED MUSIC.

The gratitude of music-lovers should go out to the man who first made printed music possible. Now the art of printing music followed very shortly the invention of printing books. The first to print music of any kind from type was Ulrich Hahn, a Roman printer, who brought out a Roman missal with notes in 1476. His work was quickly taken up by other printers. Our

modern system of printing sheet music from engraved copper plates was invented by Simone Verovio, of Rome, who published, by this method his collection of Canzonets entitled *Diletto Spirituale* in 1586. But music typography has, to be sure, undergone remarkable changes and improvements since that time.

By the time the sixteenth century had well started the rapid dissemination of printed music led to the not less rapid development of different forms in the art itself. But the century had grown old before any important inventions bearing upon modern music came into existence. It was the rise of instrumental art which was responsible for many of the inventions which, primitive enough three hundred years ago, have since grown into wonderful and complicated forms of art; but in the sixteenth century instrumental music as a separate and independent branch was in its infancy, and it was the handmaid of vocal art. Yet neither the opera nor the oratorio could here come into existence without it.

THE FIRST MAKERS OF OPERA.

Who invented opera? The answer to this question will not be difficult to discover; for the first work which contained the principles of dramatic composition was Jacopo Peri's *Dafne*, set to a poem by Ottavio Rinuccini and first brought out at the house of Jacopo Corsi, at Florence, in 1594. Yet it is worth while to remark that a scene of this opera had previously and experimentally been composed by Count Bardi, and that the whole principle of operatic construction, and particularly the exploitation of the solo song with accompaniment of some instrument or instruments—had been discussed and experimented with by the members of Count Bardi's artistic circle. Yet Peri's *Dafne* was the first opera. The history of early dramatic composition brings us to another inventor—Claudio Monteverde, to wit.

WHAT MONTEVERDE DID.

It is not as the discoverer of anything peculiarly operatic that Monteverde's name is gratefully remembered by the world of art. Rather were his inventions connected with harmony and with orchestral effect; but in these two branches of music his innovations were of the utmost importance. Born in 1567 (May 15th?) at Cremona the composer was, as to his youthful career, violinist in the service of Duke Gonzaga, at Mantua, and later was maestro at St. Mark's Cathedral, in Venice. As a harmonic innovator Monteverde startled the connoisseurs of his day with progressions in his madrigals that were, for that time, sensational indeed. Unprepared dominant sevenths are mild and conventional effects in modern harmony, but in the last years of the sixteenth century Monteverde's introduction of them brought desolation of spirit to masters and to a public which had been fed upon the harmony and upon the polyphonic severities of the older school. So anguished were many learned professors by the radicalism which the Mantua master had invented that one—Giovanni Artusi—rushed angrily into print in a protestation against Monteverde's "Modern" harmony. But the doom of the ancient order of things had been sounded; Monteverde had thrown open a gate through which many a great and brilliant genius was later to pass, and the old path was destined to remain grass-grown and untrodden forever afterward.

Momentous as were the Italian master's harmonic innovations, his orchestral inventions were not less epoch-making. Here it was the opera that gave Monteverde his opportunity. One of the outstanding features of his orchestra was the predominance of stringed instruments—and the necessity of this predominance

has never been questioned since his day. For the accompaniments of his opera *Orfeo*, produced at Mantua in 1608, Monteverde employed an orchestra of two harpsichords, two bass viols, ten tenor viols, two little French violins, one double harp, two large guitars, two organs of wood, two viole di Gamba, four trombones, one regal, two cornets, one little octave flute, one clarion and three muted trumpets. For this orchestral body or for orchestral combinations like it, the composer invented effects which have been eagerly adopted by countless composers since his day. In his work *Il Combattimento di Tancredi e Clorinda*, produced at Venice in 1624, Monteverde employed for the first time the tremolo on stringed instruments to lighten the intensity of the dramatic situation in which *Tancredi*, in a duel, mortally wounds his lover whom he has not recognized. In the same composition he invented that device of plucking the strings of bowed instruments with the finger—a device which we call "pizzicato." In *Tancredi* Monteverde employed this effect to illustrate the clashing of swords. It will readily be seen, therefore, that the master was not only the first to invent orchestral effects that are familiar to every music-lover, but that he was one of the first to discover the possibilities of orchestral color as a means of deepening the pathos or the fervidity of dramatic situations, which could not adequately be expressed by the voice of the singer alone.

THE FIRST ORATORIO.

Having considered the invention of the opera, and the discoveries that diverged from it, the oratorio follows by an easy and natural transition. The invention of the oratorio did not, however, come into existence with any startling suddenness. The discovery of opera was prepared by centuries of previous evolution—for opera can be traced back to the dramas of ancient Greece—and oratorio was the offshoot of the miracle plays, or as they have been called, too—moralities or mysteries—which abounded in the Middle Ages. However, the true inventor of the form which, in later years was to be fertilized by the genius of George Frederick Handel, was Emilio del Cavaliere, who brought out in 1600 at Rome the first oratorio, *La Rappresentazione dell' Anima e del Corpo*, the text of which had been written for him by Laura Guidiccioni.

It is significant that Cavaliere's oratorio was produced the same year as that which saw the first representation of Peri's opera *Eurydice* at Florence; for the principles—they were really vital principles—which went to the construction of the opera, also went to that of the oratorio. *La Rappresentazione dell' Anima e del Corpo* was not a work of the character of *The Messiah*. Performed in the Oratory of S. Maria the composition was nevertheless not devoid of theatrical peculiarities. There were characters who represented The Soul, the Body, Life, Pleasure, The World, Intellect, Time; and these were costumed to fit their parts, and they acted and even danced. The orchestra comprised instruments which, for the most part, have survived only in the memories of men. They were a Lira doppia, a clavicembalo, a Chitarone and two flutes. Cavaliere suggested that the soprano voices could be supported by the unison of a violin. The orchestra, after the manner of the Bayreuth orchestra, was heard but not seen.

THE ADVENT OF THE PIANO.

Putting vocal forms to one side, there should be considered the discoveries that have been made in the field of instrumental art. First, however, it will be interesting to survey the inventive accomplishments of men who were the first to give to the world certain instruments that are the foundation of modern music. The most widely played are undoubtedly the piano and the violin. The piano is, so to speak, a mushroom among instruments, for its growth does not extend beyond a period of about two hundred years. There were, it is true, keyboard instruments resembling it whose history stretched back into the centuries, but as a vehicle of sound, the tone of which is produced by strings being struck by hammers, and not plucked with plectra as in the earlier instruments, the piano did not find existence before the first decade of the eighteenth century.

There can be little doubt as to the identity of the inventor of the piano. He was Bartolommeo di Francesco Cristofori, a harpsichord maker, who, born in 1655 at Padua, was, in 1687, induced by Prince Ferdinand dei Medici to transfer his labors from Padua to Florence. It was in 1711 that the first account of Cristofori's invention of the piano appeared

and this account was written by one Scipione Maffei, who published it in his quarterly, "Giornale del Letterati d'Italia," and who had personally inspected the new piano at Florence. Cristofori called the instrument Piano e Forte, for the reason that the ability of the performer to play loudly or softly was controlled by touch; but other manufacturers soon rushed into the field, and it was not long before Cristofori's claim to the inventorship of the piano was disputed. His right to it is, however, now generally conceded.

ORCHESTRAL INSTRUMENTS.

The violin, like the piano, possesses a long and illustrious line of ancestors; but the relationship of the violin to its forbears is much closer and more intimate than that of the piano to its predecessors—so close, indeed, that it is not very easy to say when, or by whose agency, the violin, as we term it to-day, first came into existence. The invention of the modern instrument is often credited to Gaspar Duiffoprugcar, of Bologna, a maker who lived early in the sixteenth century, but there is much uncertainty as to the correctness of the claim. It is more than probable that the inventor of the violin, whoever he may have been, did not live earlier than the middle of the sixteenth century. Many orchestral instruments are of great antiquity, the names of their inventors having been long lost in the graves of time. But all these instruments have been subjected to great improvements in construction. In connection with these improvements—particularly in the case of the flute—the name of Theobald Boehm (born in 1794 at Munich) has been given immortality. But although Boehm was, by his practical experiments, and by his endless patience, the constructor of the flute which is familiar in every orchestra to-day, he was not really the inventor of the principles which revolutionized nearly every wood-wind instrument since his time. This inventor was Captain W. Gordon, a Swiss of British descent, who obtained a commission in the Swiss Guard, in Paris, and who, an amateur flutist, devoted himself to the improvement of the instrument in 1826. Ten years later Gordon's mind gave way and Boehm carried to a successful issue the modifications which Captain Gordon had left unfinished.

The modern orchestral composer would be sadly handicapped if he was deprived of the clarinet, yet this instrument is of comparatively recent invention; for it was brought into existence by Johann Christopher Denner, a manufacturer of wood-wind instruments at Nuremberg, who invented the clarinet about 1700. The instrument did not, however, come into general use until the end of the century. Neither Bach nor Handel employed it, but Mozart discovered its value as early as his third symphony written in 1778. A word should be devoted—not to the inventor of the horn, or the trumpet, for these instruments are of uncertain origin—but to the invention of valves or pistons which, by giving the instruments a complete scale, and a more certain intonation, opened up to composers a field of orchestral effect that had been closed to Mozart and Beethoven and other masters of their day. The invention of the valves was claimed by Heinrich Stölzl, but it is now clear that he merely bought the invention from the oboist Bluhmel, who had discovered the principle of the valves in 1813.

THE EVOLUTION OF THE SYMPHONY.

As to the invention of forms peculiar to orchestral composition, it may be said that the largest and most complex of them—the symphony—is really an outgrowth of the old overture and the old suite. The name "sinfonia" was in use for instrumental combinations as early as the fifteenth century, and it was quite commonly applied to the instrumental introductions to operas in the eighteenth century—and many of these pieces contained three movements. But the symphony, as it is known to us now is another matter altogether.

There can be but little doubt that the practical founder of the modern symphony was Johann Stamitz, who was born in 1717 at Deutsch-Brod, in Bohemia. There were orchestral works entitled "Symphonies," written by composers who preceded Stamitz in their activities, but the latter musician was the first to use the sonata form, the slow movement, the minuet and trio and the finale, which were so remarkably developed by the time Beethoven had reached the years of his maturity. The writer has not seldom been asked who invented the concerto. Now, an answer to that question must depend upon an exact definition of the word. The name "concerto" was given in the sixteenth century to sacred vocal pieces with instrumental accompaniment, and probably the oldest use of the

word occurred in the Concerti Ecclesiastici of the Gabriellis, uncle and nephew. At a later period the word was applied to a combination of voices or instruments—and this is, indeed, its true significance. In that sense Bach, in certain of his church cantatas—in "Es Wartet Alles auf Dich," for instance—entitled the opening chorus "Concerto," and the word was also applied in the eighteenth century to orchestral compositions, without any special prominence or brilliance having been given to a particular instrument. The first instrumental concertos whose feature consisted of a solo part with instrumental accompaniment has been generally held to be the Concerti da Camera of Giuseppe Torelli, who brought out the first in 1686. But Bononcini—he who was at one time the rival of Handel—had published a work for violin solo and two violini concerti in 1677; yet Torelli may be regarded as the inventor of the violin concerto, in something like its present form. The first piano concerto would seem to have been written by Johann Sebastian Bach.

This article has investigated the beginnings of comparatively few musical things. Many more could be considered—the invention of not a few musical forms—the overture, the symphonic poem, the song without words, the various dance forms, etc.

Much interesting material could be set down concerning miscellaneous matters connected with music—the invention of the metronome, of analytical programs, of recitals, of mechanical instruments, such as the orchestrion and the pianola, the tuning fork, conservatories, etc. But these must, perforce, wait for future consideration.

SOLVING THE MISSED LESSON PROBLEM.

BY LOUIS G. HEINZE.

MISSED lessons have doubtless caused more annoyance and financial loss to the teacher than any other factor in his work. The teacher has enough to worry him without this cause which is avoidable and, therefore, has no right to exist. If this matter were to be brought before the parents and pupils with tact, it could easily be adjusted because in the majority of cases it is only thoughtlessness. No pupil would knowingly be guilty of unfairness, for that is just what it would be to a teacher if the pupil expected the teacher to bear the loss of missed lessons.

ARRANGEMENTS FOR LESSONS.

The proper time to have the "missed lessons" subject clearly understood is when arrangements for lessons are made. It should be understood that every missed lesson is to be the pupil's loss, excepting in a case of protracted illness. The annoyance to the teacher for this reason is bad enough, for this time is frequently a loss to him, even if there is a waiting list, it may not be convenient to the waiting pupil to take a special hour, and it is not good policy to change a number of lessons to make the time suitable for the new pupil. In no case should the teacher suffer loss for temporary illness, inclemency of the weather or social engagement.

Every teacher is only too willing to make up missed lessons at his earliest opportunity, but he should never be expected to make them up by extending the term or even give the missed lessons after the close of the season. Extending the term would mean a loss to the teacher. Making up the lessons during vacation time would mean robbing the teacher of the time he has set apart for his own studies, improvement and well-earned rest.

The pupil should really not expect the teacher to make up any lessons because the matter can be evened up in this way. As a rule when a pupil of mine misses a lesson I divide the time or at least the greater part of it between the preceding pupil and the pupil following. For that reason I try to have pupils get into the habit of coming to the lesson 15 minutes ahead of time. In this way things are about evened up during the season.

Another good plan. When sending in an excuse for missing a lesson is to ask for instructions (providing it is done in time), concerning material for the next lesson. The teacher can then use the lesson period of the missed lesson to write the pupil some valuable advice and map out the work for the following lesson.

"I DIDN'T HAVE TIME TO PRACTICE."

To my mind the poorest excuse ever devised for missing a lesson is the one in which the pupil writes, "Please excuse me for my lesson as I have been un-

able to practice," and then the following close, "hoping this may not inconvenience you I am, etc.," the closing phrase needs no comment.

Not having practiced nor being properly prepared for the lesson is no excuse for missing a lesson. The pupil must miss a lesson the least loss to the pupil is when he is prepared, but when not prepared he needs the lesson, most of all to get an incentive and new inspiration to work. Without that the pupil must "take it easy" and come with no better prepared lesson the next time. When the pupil comes with an unprepared lesson the teacher can do work for which he would not have the time to do when the lesson had been properly prepared. It often happens that on such occasions the lesson has been of special value.

For example, the teacher can take the time for some special technical work which the pupil may need which may have neglected; he may also give his attention to the practice of difficult section of a study or piece which the pupil can never get too many illustrations in "How to Practice." This can be done so much more satisfactorily whenever the teacher has a little more time at his disposal. He can also give some additional attention to interpretation, reviewing some old piece or do some sight-reading.

These are only a few examples of the many ways in which the time can be spent with profit. Without doubt the pupil will find that the lesson has been as much value if not more so than when the lesson had been prepared. The pupil needs lessons regularly when unprepared, most of all. To every fair-minded person it must be evident that missed lessons should never be a loss to the teacher. With a little extra effort on the pupil's part the missed lessons may be very seldom and the missed time may not be entirely lost.

THE WRIST IN PIANO PLAYING.

BY J. H. GITTINGS.

[EDITOR'S NOTE.—The following is from a little pamphlet entitled "A New Musical Truth," which has elicited the enthusiastic attention of Moritz Rosenthal and other pianists. The following published by permission of the author.]

THE wrist, I consider a great and most valuable factor. It is the bridge by which all energy is conveyed to the finger pad. I think the wrist is more valuable than any of the other parts singly with but one exception, that of the brain. The brain controls all and nothing can be done unless commanded to do so by the brain. Nerves, muscles and nervous energy cannot be applied to do anything by themselves. Control must be a conscious control, that is, the moment the pad of the finger touches the keys of the piano and becomes connected with it, the moment the brain is conscious of the knowledge that all parts are connected together from the knuckle joint, including all parts between it and the upper part of the body. The brain will enable you to become absolutely conscious, at once, of both the quality and volume of tone produced after striking a single note or chord. When all these parts are connected in the manner in which I desire them to be, you will realize it by the knowledge being conveyed to you by the brain that there is the existing or present the greatest amount of elasticity obtainable; and at the same time it is possible, required, to apply the greatest strength you possess. In doing this, there must not be any exertion that is unnecessary. Every muscle in finger, hand, wrist, arm and body must be absolutely in a normal condition, no exertion being present anywhere.

In order to have this condition existing, the wrist must be slightly elevated above the knuckle joint. It needs but a very slight elevation, scarcely perceptible, but sufficient to be conscious that it is resting at the knuckle point, being supported by the finger from the tip or pad. From the wrist to the elbow, the forepart of the arm must be lowered until the elbow, at the lowest point (if a straight line were made from the elbow from the point of the keyboard) would be, when reaching the keys, about a half of an inch lower than the top of the keys; when down, you would then realize that the elbow was held by the wrist. The arm from the shoulder to the elbow is held by being connected with the body, the lower part of the arm from the shoulder moves forward and connects with the elbow; the body is connected with the shoulder naturally and its weight and force are added also.

The Last Flight of the Polyphonia Limited

A Personally Conducted Tour to the Homes of Bach, Schubert and a Little Excursion into A. D. 3000

By LOUIS C. ELSON

In the issue for August which was devoted to "The Merry Side of Music," Mr. Elson commenced the present series of imaginary articles which concludes in this number. The first Mr. Elson flew with his wonderful airship which has the ability to go in any direction through the turles with the swiftness of the fairy wish) and landed the Vienna of Beethoven and Mozart. After interviewing exclusively for THE ETUDE, he next determined to broach old Father Bach and Franz Schubert as the following entertaining installment reveals. Mr. Elson has attempted to adhere to the traditional and historical statements of the Masters as closely as possible.—EDITOR'S RE.]

AFTER my brief experience with paleolithic man and three-noted composition I determined to go boldly to the fountain-head of music. Therefore, I steered my monoplane towards Leipsic and set the time motor going forward. When the latter had reached A. D. 35, I checked it and made my descent. It was easy enough to find the Herr Cantor Bach, for he was in the Thomaskirche almost every day, rehearsing his choir or playing the organ. I found a serene and entirely gentleman, with a charming lady seated beside him. The lady was his second wife, a good musician and a fine soprano singer. Poor lady! She afterwards died in the Leipsic almshouse.

The great composer welcomed me heartily and was once interested when I asked him my opinion of his orchestral works. I gave him my "North and South" time-poem to look over first—and also last, as it turned out. While he prepared to examine it Frau Bach said to me, "He is always courteous and good-humored, except when some one tampers with the purity of music. Then he gets very angry or sarcastic."

BACH'S IRONY.

Bach suddenly looked up from the score. At first there was a thunder cloud upon his brow, but it suddenly changed to an odd, quizzical expression. "I cannot teach you myself," said he, "but if you will go to my house and look up my son David, he will be just the kind of teacher you need. He gave me the dress and I departed, somewhat puzzled by the word look upon the pleasant face of Frau Bach. Arrived at the humble domicile I plied the knocker politely. "I wish to see young Bach," I said to the girl who opened the door. "Which one?" she asked. "There are fifteen of them." (There were later on five more, a regiment of twenty children.) "It is David that I am looking for," I replied to the maid. She looked rather astonished, but led me to an upper chamber where a misshapen youth was sprawling on a couch. He gibbered at me and began mumbling sentences which had no meaning. One glance was enough; David was an imbecile, an idiot.

A little reflection convinced me that Bach had thus made a rather severe reflection upon my time-poem. I felt that it would be useless to interview him again. Therefore, I sought my aerial machine and on left Leipsic and A. D. 1735 far behind me. I landed for Vienna and the nineteenth century again. When the time-record indicated 1825 I shut off the motors and came gently to earth. This time the city looked familiar, not essentially different from what it was when I visited Beethoven. I found my way easily through the streets and seeing a music shop with the name "Diabelli" over the door, I entered and inquired for Herr Schubert. The music clerk grinned a little and pointed to the street corner a little distance off. "You'll probably find him there," said he, "in the corner."

"KANNER WAS?"

I did find him there, surrounded by a Bohemian circle, each member of which was a celebrity in music, painting, literature or law. Von Schober, Randhartinger, Jenger, Schwind, and several others were there. I ventured to seat myself near the table where they were gathered, when Randhartinger came up to me and asked what I desired. I told him that I desired of all

things to make the acquaintance of Schubert. "That will be easy enough," he replied, "if you are active in any branch of Art. The first question Schubert puts to any newcomer in this *Kneipe* is 'Kanner was' (does he know anything?) so that we have nicknamed him 'Kanevas.'"

I explained that I was an American and a composer, and was soon introduced to Schubert, who was short and thick-set, a trifle apoplectic-looking, with a very pleasant smile and a kindly glance that shone through



"SCHUBERT PLAYED THE 'EARL KING' ON A COMB."

his large round spectacles. "An American!" he shouted, "that's good. Do you know that I love to read your American author, James Fenimore Cooper. If the American music were as good as the 'Leatherstocking Tales' no one could ever find any fault with it."

I could not broach the business of music study in that circle. In fact, I was told that Schubert firmly declined to let any business whatever enter into that charming society. Therefore I was humbly glad to order a succession of bottles of wine, which I paid for with some old English guineas which I had taken with me on this extraordinary voyage. Schubert was by no means a drunkard, but he could absorb more wine than anyone else in that thirsty company. I found that they had given him another nickname—"Schwammerl"—"the sponge"—because of his wonderful powers of absorption.

SCHUBERT'S SOLO.

He grew constantly more genial and playful. When the waiter came to take his order he held his hand under the table and stretched out some of his fingers. "So many bottles," he cried, "guess the number." Finally, he took a comb from his pocket, wrapped a thin paper around it, and played the "Erl-king" with a burlesque pathos that set us all into convulsions of laughter.

He was very different the next day, when I called at

his room for a more formal visit. He had just received a note from a publisher offering him forty kreutzers (twenty cents) each, for his last batch of songs and adding a strong hint that he composed far too much to expect publication of all his works. I expressed curiosity as to his piano works and he sat down at the instrument to play me one of them. Although he played with beautiful expression there was much lacking in his technique and he broke down twice, at last exclaiming—"The devil himself couldn't play that stuff!" and threw the music upon the floor—his own music.

He was gentle enough in his treatment of my music when he came to examine it. He said that it did not appeal to him at all. He was a firm believer in melody, and he held that music without melody was like playing "Hamlet" without Hamlet. "Generally, people deny the power of Melody when they are unable to invent it. But believe me, even if there are some epochs when composers attempt to discard melody, the world will always return to it. The art of tune is the art of Music." He declined to take me as a pupil, saying that we were altogether too different in our tastes and aims to agree, and besides teaching made him very irritable. and he wanted to keep a pleasant memory of my entrance into his *Kneipe*.

A TRIP TO THE FUTURE.

And now a new thought entered my mind. Strange that I had not come upon the idea before. Instead of going to the past for my musical instruction, I would pry into the future. I mounted the seat of my flyer and set the time-motor forward. Back to America I went, but not the land that we know at present, for I did not check my time-motor until it had reached A. D. 3000. Then I descended in New York. Oddly enough it was smaller as a city than it is at present. I soon found out the reason of this. Every man, woman and child had his individual flying-machine, propelled by a power derived from a substance like Radium, but much more plentiful. It was an easy matter to fly four or five hundred miles in a couple of hours. As a consequence the population was spread much more evenly over the earth, and what we call rural districts had ceased to exist. A man might readily work in New York and live in Maryland.

Many other wonderful changes might be chronicled, but I must confine myself to the musical ones only. I soon found an eminent composer of the thirty-first century who agreed to help me to comprehend what changes had taken place in music in the centuries before his time, for he was a historian as well as a composer. I inquired especially regarding his opinion of the music of the twentieth century. "Not much of it has survived," said he, "but it must have been an interesting epoch. Beethoven existed about that time, or perhaps a trifle later, and was the best of them all. A peculiar habit of the time was to picture this or that character in opera by a phrase or a figure. This was done by a man named Wogner or Pogner. Nowadays we picture each character by having it accompanied on a special instrument. It is strange what different kinds of work the old composers did. There was a man named Strauss, for example, who at one time would compose very intricate operas and at another would write the most tuneful waltzes."

"We have recently discovered a strange Japanese score called the 'Mikado.' Oddly enough it was not composed by a Japanese but by an Arab or Turk named Soleivan. It shows that the Japanese were fond of tune. After the twentieth century for a short time there was a peculiar change in Music. The compositions grew longer and longer and had less and less melody. Meanwhile music grew louder and uglier. Every concert became so complicated that sometimes auditors would study a program for a month before going to hear it. To an auditor listening to the music without such preparation the concert became absolutely meaningless.

"Finally the great Von Schneckenburger began to write music which could be comprehended without previous preparation and founded the modern school. For all that we have now instruction in Musical Appreciation, all over the world. In our schools we do not make the pupils decide whether they are able to or not, but we train each child to understand the charm of music, the form and the meaning of the more difficult phases, and give them the opportunity to hear the simpler styles without any explanations whatever."

A WONDERFUL CONCERT.

"Can we go together to a concert?" said I to my instructor.

"Certainly," responded he. "When?"

"Now, at once"

"Let us see, it is now 8 P. M. in Yokohama. Let us hear what music they are having there."

He took a wireless receiver from his pocket and adjusted it, placing it at my ear and fastening it on. In a little while I heard a voice announce "Von Schneckeburger's 'Praise of Universal Peace,'" and then I heard most tender themes supported with a richness of orchestration that I had not deemed possible. One instrument in the score puzzled me since it was like the pianoforte, but with touches of shading that are impossible with us.

"Oh, that is the piano with the electrical pedal," said my guide, in response to a question. "It allows the pianist to shade exactly as the violinist or vocalist does. It has made the piano our chief instrument, certainly the most expressive of them all, for one can swell a tone, or cause it to tremble, and in short give it every possible expression."

"But do we not pay for this concert?" I asked when the program was finished. "The state does that," was the answer, "these concerts are for the whole world, and anybody with a receiver can pick them up. Each city gives concerts at 8 P. M. for the benefit of everybody."

"Would you like to hear some of the voices of the singers of long ago?" asked my teacher. I assented gladly, and we entered a building in which there was a large organ-like instrument with pipes of every conceivable size and shape. My teacher drew a list from his pocket.

"Fundamental 80, First overtone 5, second 4, third $2\frac{1}{2}$, fourth $1\frac{1}{2}$, fifth, sixth and seventh, 1 each, the rest $\frac{1}{2}$ each," said he. The organist mixed this combination as calmly as a drug clerk would mix a prescription, and then played a melody which sounded as if executed by a fine tenor voice.

"You are astonished at this," said my guide, "but it is nothing so very remarkable. We have long since discovered the elements of every tone, its proportion of fundamental and overtones, so that we can write down the quality of any voice or instrument and can reproduce it from the record at any time. It is only carrying the theory of Helmholtz to its logical conclusion."

BACK TO HOME AND MUSIC.

My brain was beginning to whirl with the novelties of the thirty-first century. I felt that I had investigated enough. I was getting homesick for a good, old-fashioned symphony concert and an evening at the opera. I determined that I would try and worry along in the future with what the twentieth century could provide me. Therefore, I rushed to my time-machine (even the thirty-first century had not yet invented that) and set the dial at 1912. Whirr went the wheels and in a little while I found myself back in my own classroom ready to teach the young idea how to shoot at musical ideas of the present. But I remembered that in all my flight, both in the past and future, there was a lack of appreciation of my tone-poems with their impressionism, their unresolved dissonances, their long developments, their massive and intricate scoring. Therefore I went to the grate with "North and South" and all its companion pieces; placed them carefully upon the bars; lit a match and realized for the first time how much of fire there was in them.

THINGS FOR THE PUPIL TO FORGET.

FORGET to watch the clock while practicing.

Forget that your piece goes quickly until after it goes well slowly.

Forget to be nervous when playing for friends.

Forget the latest popular song, or the latest "rag" It will be forgotten by everybody sooner or later. Why not take the lead in forgetting?

Forget to stiffen the wrist.

Forget your failures.

Forget the latest "holiday fiction" novel for the sake of a good book on musical history, musical theory, or some other musical subject that is going to help you in your life work.

Forget the most frequently studied Piano Method of all—the Slipshod Method.

Forget the call of the Big City or the lure of Foreign Study. The greatest music center at which you can study is neither in New York, Paris, London or Berlin, nor even in Vienna. It is in your own heart.

Forget the small vanities and petty jealousies, remembering only that music is the most universal of the arts, and makes its appeal to all of us, whatever our nationality or degree.

WHAT EVERY TEACHER SHOULD KNOW ABOUT TEACHING.

HOME-STUDY HINTS ON THE GREATEST OF ARTS.

BY DR. E. E. AYRES.

"No sane man can doubt," says Professor Titchener, of Cornell University, "that there is a relation between the science of mind and the art of teaching." To know something of this science of mind called Psychology, and to discover its relation to the art of teaching, is the duty of the progressive teacher. Much is known about Psychology, but how to apply the principles of this difficult and complex science is a real problem. Every teacher tries in his own way to solve it, and, if he really grows in intelligence, becomes more modest about it every year. It is a startling fact that those who know most about Psychology are precisely the most reluctant to speak of Pedagogy as an exact science. Professor Royce, of Harvard, is quite in harmony with the foremost students of the human mind when he warns us that "there is no universally valid science of Pedagogy that is capable of any complete formulation and of direct application to individual pupils and teachers." He therefore concludes that teaching is an *art* not a science.

But all agree that the art of teaching must rest upon psychological foundations. Many a teacher has achieved success without having read any formal treatise on Psychology, but every such teacher has by observation learned much about the human mind. No reading can take the place of such first hand study. The observer may be greatly helped, however, by reading such books as the following:

William James, "Talks to Teachers;" Horne, "Psychological Principles of Education;" Search, "The Ideal School."

SOME PRINCIPLES UPON WHICH ALL ARE AGREED.

1. The teacher must recognize the fact that each pupil is in many ways unlike every other. No two should be taught in exactly the same way. No inflexible "method," or "course of studies," is rational or possible. Every successful teacher will choose the studies and compositions to be used, with a view to the taste, and the already awakened interest of the individual pupil in hand. It is not sufficient that the learner shall have the necessary technique for the new task proposed. The teacher must have reason to believe that a genuine interest in the given lesson can be awakened; otherwise the lesson will prove valueless.

2. It is necessary therefore to begin always with the already existing interests. Not only do pupils differ in their possible interests, but also it is to be remembered that the interests of one period of growth differ from those of another in the same individual. The teacher must therefore study the peculiar preferences of his pupil at the given moment, in such matters as rhythm, major and minor keys, lyric, dramatic, contrapuntal, or other styles, etc. What the pupil really likes, even if it be commonplace, must be the starting-point from which he can gradually be led, if desirable, to something else. Thus his work can be made interesting. And without a lively interest there can be no real attention, and without attention no understanding. George A. Coe, for many years Professor of Psychology at the Northwestern University, and now a specialist in Pedagogy, has published the following as his confession of faith: "The core of good teaching consists not in dissipating present interests, experiences and ideas, but in expanding them in the right direction." He would also endorse the assertion that the core of bad teaching consists in ignoring or ridiculing the already existing interests of the pupil. What the pupil already cares for is a part of his capital. It must not be squandered, but invested and carefully conserved. The teacher can give him nothing to take its place. He can only teach him how to use it.

3. We must seek to develop the individuality of the pupil, not to make him a poor copy of his teacher, nor to force upon him the standards of any school, but to help him to find himself. Here the music teacher has a great advantage over those of us who are compelled to lecture to large classes. For individual instruction affords the ideal opportunity for the development of what the wise old Tacitus called "the demonic sense of individuality." How pitiful is the failure of the teacher who finds nothing to reverence in that mysterious thing we call "personality." It is the pupil's chief asset. Fortunate is that teacher who knows how to make the most of it. Each soul has its own flavor. "It is only as one has learned precisely what he is as distinguished from others that one be-

comes valuable." A carpenter one day said to Professor James, "There is very little difference between one man and another, but what little there is, is *very important*." "This," says the great psychologist, "goes to the root of the matter. The zone of individual differences is the zone of formative processes, is the real stage of the living drama of life."

4. We must encourage the pupil to listen for himself, and to give expression to his own honest feelings of admiration or of dislike, to say whether he finds the composition under discussion expressive of sadness or of joy, of agitation or of repose. He should have his own views as to the composer's intention as to rhythm, or tempo, or accent, or phrasing. Such judgments may be crude, even absurd, and should be qualified at times (not always) by the maturer judgment of the teacher. But by all means the student must be encouraged to make his own personal reaction to every concrete case. Merely to have mastered the technical difficulties, and to have memorized the work is not to make such a reaction. The music must become a part of the pupil's world of felt reality. Let us keep putting to him the question, "What does this music suggest to you?" Thus will the imagination be developed. It is not at all necessary that any given composition should suggest to one person what it suggests to another. But it should suggest *something* of *actual life* that causes the same kind of emotional reaction. Thus, the law of association should be invoked. All that we learn must be connected in some way with real life, if it shall become vital.

5. The whole science of Pedagogy resolves itself into this one principle: "Make the work interesting," which is only another way of saying, "Secure the pupil's undivided attention." Pedagogy may make numberless suggestions as to how this is to be accomplished, but *to get the attention is our problem*. The great genius is simply the man who has found his work absorbingly interesting. Here again Professor James might be quoted at length, for he teaches in his Psychology the difference between the "old fogey" and the "genius" is that the one finds few points of interest in the thing under observation, while the other finds something new and entrancingly interesting every time he looks at it. The ability to find points of interest makes a good and promising pupil; the ability to lead the pupil to these points of interest makes a good teacher.

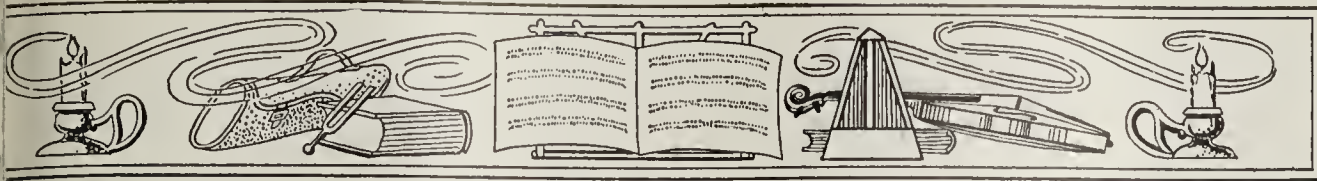
6. There are two kinds of attention necessary to the success of the student of music, voluntary and involuntary. The latter is always present when a thing is immediately interesting. But sometimes the interest is "not a felt good, but a conceived good." For example, difficult exercises may become interesting if a recognized means to an interesting end. To be able to find such a conceived good more interesting than that which is immediately felt is a mark of superior talent. To be able to make the pupil aware of the distant good, and enthusiastic about it, is a mark of great teaching ability.

FIND A JOY IN YOUR WORK.

BY MRS. LILLIAN M. WHITE.

ONE of the first requisites for success in teaching, as Elbert Hubbard tries to impress upon his hearers and readers, *joy* in the work. Emerson says, "The high prize of life, the crowning fortune of man is to be born to some pursuit which finds him in employment and happiness, whether it be to make baskets, broadswords, or canals or statues or songs;" and this brings to mind the words of a music-loving literary light who heard Patti sing during the time of her greatest triumphs. "I went to hear Patti sing, resolved to hear her secret and I found it an open one. Patti never does a thing unless she loves to do it. As we feed the body on burnt air as the spirit on forced emotion. Never do anything unless you love it. Never talk without thoughts that must be uttered; never sing without music that overflows; never live without love that must go out in love. Remember, the heart has more to do with singing than the lungs."

The application is evident. There must be on the teacher's side so great a desire of imparting, of diffusing the knowledge gained, that nothing but a sense of happiness and satisfaction is felt during the lesson hour. Nothing is so true as that enthusiasm is contagious. But with boundless enthusiasm on the part of the teacher, there must be an intimate understanding of the differences in musical taste and perception, in different natures, and at whatever cost the interest of the pupil must be aroused. This is the great problem which confronts all teachers.



Selecting Standard Classics for the Study Season

Useful Pianoforte Pieces for Special Development

By CLARENCE G. HAMILTON

In the following article Mr. Hamilton does not attempt to give a complete list of all the pieces which might be used to develop special phases of pianoforte technique. All that may be done in an article of this size is to employ representative pieces. The value of this article to the teacher is that the student must be read between the lines; for by re-reading the best mode of procedure it is not difficult for the reader to adapt to these aims pieces with which he is already acquainted.—EDITOR OF THE ETUDE.]

ACTING from the old endless system of strict technical development, the modern piano teacher is beginning to feed the musical sense of his pupils by giving technical principles as early as possible to the study of reputable pianoforte works. Up to perhaps the third grade such a course is not practicable, since if any classics are available, and the pupil would be prepared for their complexities if they were. From this grade on, an increasing number of compositions by the great masters can be found which are well adapted for emphasizing the pupil's phases of opinion; and at the same time well fitted to train musical taste and judgment.

The present paper aims to present a list of such compositions, extending through those within the third to the sixth grades, inclusive. It is suggested that the beginning of each selection be preceded by some technical work upon the points emphasized. Before beginning upon a scale piece, for instance, special scale exercises should be practiced, either of a general character, or, what is better, in figures derived directly from the piece itself. The student should also note the chief distinction between "study pieces" and ordinary études lies in the fact that the former have a greater variety of technical work than the latter. Hence care should be taken to prepare the fingers not only for the special technical work which is the main object of study, but incidentally for all the technical difficulties which may surround it. For instance, in studying a scale piece, one must perhaps begin with attendant chords or embellishments. Beginning now with simple technical work, that is, consisting of a single succession of notes, we may distinguish three groups. The first of these we classify as *finger-work proper*, involving the use of the fingers in every variety of succession, primarily in their normal or five-finger position. The second group deals with *scale successions*, and the third with *arpeggio* figures.

FINGER-WORK IN ATTRACTIVE PIECES.

For the early grades of finger-work Schumann's charming children's pieces give excellent material. Of Opus 68, the *Melodie* No. 1, the *Trällerliedchen* No. 5, and the more elaborate *Knecht Ruprecht* No. 12, combine graceful figures with tuneful melodies, in about grade III. Turning to the older masters we note as somewhat harder the *Gavottes* I and II from J. S. Bach's *English Suite* No. 3, in G major. Also of about the fourth grade are Bach's *Minuet* No. 1, from the *Second English Suite*, and the *Minuet* from his *First Partita*, in B flat. These selections involve scale and arpeggio figures, as does the bright *Fantasia in C major* by Handel and Beethoven's delicate *Albumblatt Für Elise*.

In the nineteenth century composers are represented in the fourth grade by Bendel's suggestion of Wagner's "Dutchman," called *In Senta's Spinnstube*; by Chopin's *Elfin Dance* Op. 33, No. 5; and by Bargiel's *Polka* Op. 32, No. 1.

Between the fourth and the fifth grades comes the valuable first movement from Haydn's *Sonata in F major* (No. 20 in Peter's edition), as well as his slightly more difficult *Gipsy Rondo* and his *Rondo in A major*.

Bach is again represented in grade V by the second, and seventeenth *Preludes* from the *Well-Tempered Clavier*, Vol. 1, and the *Courante* from

Partita V. The sparkling finger-work of Mozart is here available, especially in the two movements of his *Sonata in F*, No. 5, most of the variations from his *Sonata in A*, No. 12, and the first movement from the *Sonata in G*, No. 14 (Peter's edition).

Mendelssohn's *Two Clavierpieces* in B flat major and G minor fall within this grade, as does the Chopin *Waltz in B minor* Op. 69, No. 2. A *Saltarelle-Caprice* in B flat by Théodore Lack is more pretentious, as is also Chaminade's *Les Sylphides*, of which the middle section furnishes fine finger drill.

For the sixth grade, consult Bach's *Third Prelude* from the *Well-Tempered Clavier*, Vol. 1, the *Gigue* from his *Fifth French Suite* and the *Fantasia* from his *Third Partita*. Mendelssohn has a *Perpetuum Mobile* Op. 119, and Chopin a *Prelude* Op. 28, No. 3, in G major, which furnish material respectively for the right and the left hands.

MAKING SCALES FASCINATING.

Turning now to scale figures, we find a pleasing piece of third grade material in Pacher's *Austrian Song* Op. 69. Beethoven's *Six Easy Variations* in G and his *Variations on Nel Cor*, as well as his *Bagatelle in E flat* Op. 33, No. 1, are rich in scales, and fall in grade 3½.

For grade IV we turn again to Bach's *French Suites*, of which the *Airs* from the second and fourth are especially good. The two *Passepieds* from his *Fifth English Suite* are of especial interest. Scales combined with arpeggios adorn Mozart's *Sonata in C* No. 15, first movement; and Beethoven's *Rondo*, Op. 51, No. 1, enlivens its scales with various embellishments. Of modern character is Benjamin Godard's brilliant *Second Waltz*, with its recurring bass figure.

Bach's *Courante* from the *Fifth* and *Gigue* from the *Sixth French Suites* introduce us to the fifth grade. At this point the *Scherzo*, which forms the last movement of Beethoven's *Sonata* Op. 14, No. 2, is invaluable as a study of short, quick scale runs. The Chopin *Waltz in D flat*, Op. 64, No. 1, combines scales with varied turns. Again, short scale figures predominate in Massenet's *Aragonaise from the Ballet "Cid"*; and in Grieg's *Pavillon*, Op. 43, No. 1, the chromatic scale is interwoven in continual passage work.

A more difficult and thorough study of this scale occurs in B. Godard's *Valse Chromatique*. Mendelssohn's *Spinning Song*, No. 34 of his *Songs Without Words*, and Rheinberger's *Ballade in G minor* approach the sixth grade, as does also the first part of Schubert's *Impromptu in E flat*, Op. 90, No. 2, and the last of his variations in B flat which make up the *Impromptu* Op. 142, No. 3. Another concluding variation of value is that which ends Handel's so-called *Harmonious Blacksmith*.

PRACTICAL ARPEGGIO STUDY.

Many of the pieces already cited include prominent arpeggio figures. Of others, in which they become the predominant feature, we suggest, of grade III, Bach's *First Prelude* in the *Well-Tempered Clavier*; several of his *Twelve Little Preludes*, especially numbers 1, 3, 5, 8; and numbers 3 and 6 of his *Six Little Preludes*. Bach gives us fourth grade material in his *Courante* of the *Second French Suite* and the *Gigue* of the *Fourth English Suite*, both of which contain useful embellishments. The *Scherzo* of Beethoven's Op. 2, No. 2, is made of a graceful arpeggio figure.

Passing toward the fifth grade, we mention Bach's *Fifth*, *Fifteenth* and *Twenty-first Preludes* in the first volume of the *Well-Tempered Clavier*. The *Gigue* from his *First French Suite* and the *Allemande* and *Gigue* from the *First Partita* are all of fifth grade. In the *Minore* part of Beethoven's *Sonata* Op. 7, third

movement, an arpeggio figure is rampant in both hands, as also in the concluding *Rondo* from his Op. 14, No. 1. The Schubert *Impromptu* Op. 142, No. 2, and the Mendelssohn *Albumblatt* Op. 117 contain equally good material.

In grade sixth we place the last movement of Beethoven's Op. 26, inimitable for the equal work in both hands; the chief division of Schubert's *Impromptu* Op. 90, No. 4; the Mendelssohn *Prelude* Op. 35, with its *cantabile* basis; Schumann's *Dés .Abends* from the Opus 12, and *Vogel als Prophet* from Opus 82; the Chopin *Waltz in E minor* (posthumous); the last part of his *Nocturne* Op. 55, No. 1; his *Andante Spianato* from Op. 22, splendid for left hand work; and, finally, Godard's *At the Spinning Wheel*, Op. 85.

There are not many available pieces, outside of formal études, which are formed of long arpeggios. Ehrlich's *Barcarolle in G*, of fourth grade, is among these. In the next grade are the trio from the *Scherzo* movement in Beethoven's Op. 2, No. 3; Grieg's *To Spring* Op. 43, No. 1, and Sinding's *Serenade in D flat*. The latter composer's *Frühlingsrauschen* is of the sixth grade, as is Raff's brilliant *Villanella* Op. 89.

INTERESTING EMBELLISHMENTS.

Under finger-work we have cited compositions which either involve embellishments directly or else contribute toward their practice. For special work in this line we naturally search the early classics, since ornamentation reached the level of a fine art in the day in which they were written. Bach's *Twelve Little Preludes*, Numbers 1, 2, 5 and 11, as also Numbers 1 and 6 of his *Six Little Preludes*, are third grade examples of this embellished style; while in the fourth grade Daquin's *Le Coucou* and F. Couperin's *The Little Windmills* and *La Fleurie ou La Tendre Nanette* are excellent. Note also in this grade the *Adagio* from Haydn's *Sonata in E minor* (No. 2 in Peter's edition), and the first movement and Minuet from his *Sonata in G*, No. 11.

The highly-adorned right hand part in the *Andante* from Bach's *Italian Concerto* claims first place in grade V. Turning again to sonata movements, we especially commend the *Adagio* from Haydn's *Sonata in F*, No. 13, the first and second movements of Mozart's *Sonata in G*, No. 14, and the *Molto Adagio* from Beethoven's Op. 10, No. 1. The antique flavor of the *Pastorale in E minor* by Scarlatti is paralleled in modern dress by Godard's dainty *Bergers et Bergères*.

Chopin's delicious embellishments find their natural expression in the *Nocturnes*. The familiar Op. 9, No. 2, in E flat is our chief fifth grade specimen, while to the sixth grade belong the *Nocturnes* Op. 32, No. 1, in B major and Op. 37, No. 1, in G minor. The same composer's *Mazurkas* demand much tasteful emotional playing. Of these the Op. 6, No. 1, in F sharp minor, the Op. 7, No. 1, in B flat and the Op. 33, No. 4, in B minor fall in the sixth grade. Another specimen from Bach, the *Prelude in B flat* from the *First Partita*, fitly closes this list.

DEVELOPING THE TRILL THROUGH PIECES.

A form of embellishment especially important for study is the trill. Contributing to this are the fourth grade *Minuets* from Bach's *English Suite*, Number six; the second movement from Haydn's *Sonata in F*, No. 20, and variations 1, 2, 5 and 6 from Mozart's *Sonata in A*, No. 12, first movement.

(In the next issue Mr. Hamilton will contribute a second article in this series dealing with pieces which are useful in the study of chords, cantabile playing and the staccato touch.—EDITOR'S NOTE.)

THE FAULT OF OVER-EMPHASIS

BY C. A. EHRENFECHESTER.

A COMMON fault in accentuation is a lack of power in strongly accented full chords, causing a certain tameness and inanimation. On the other hand, too much force is often used in the accentuation of single notes, causing a hardness of tone which is offensive to hear. The fault in the first instance is most frequently due to insufficient technical qualification; while the second is generally caused by misapplied force in the endeavor of "playing with expression," chiefly noticeable in the efforts of the indifferently trained amateur.—*Delivery in Pianoforte Playing.*

THE quality which Chopin most valued in the player was a sympathetic touch.—Charles Williby.

Jules Massenet, Eminent French Master, Passes Away

THAT the horrible scourge of cancer should have removed anyone who has brought so much beauty into the world as Jules Emile Frederic Massenet seems one of the ironical tragedies of Fate. The great French composer died in Paris, August thirteenth, after a long period of intense suffering. His whole life was one of industry, and although he profited enormously from his work he was deeply infatuated with the work itself rather than the thought of possible gain.



MASSENET AND HIS LIFE-LONG FRIEND, SAINT-SAËNS. FROM A PHOTOGRAPH TAKEN FOR THE "PARIS MUSICA."

Massenet was born at Monaud, near St. Etienne, France, in 1842. His father was an "Iron King," and the son was brought up with the cyclopan tympani of the foundries ringing in his ears. His mother was an excellent pianist, and Massenet received his first lessons from her. The father's ill-health led to the loss of his business and the mother was compelled to support the little family by music teaching. When eleven years old Massenet played Beethoven's Sonata, Opus 19, so well that he was admitted to the Paris Conservatoire. Ten years later, in 1863, he won the much coveted "Grand Prix de Rome." In the meantime, it is needless to say that he had worked very hard, not only with his studies but in that important occupation of keeping the wolf from the studio door. Indeed, it is known that Massenet played the tympani in a Parisian theatre, receiving fifty cents a performance for his services. He also played in a *café* and, in fact, kept up this menial but instructive work until the day he won the Prix de Rome, which gave him a sum of eight hundred dollars a year for three years.

WHEN MASSENET WAS A DRUMMER.

While Massenet was acting as a drummer in the Théâtre de la Saint-Martin in Paris, it is said that during the performance of a play in which Napoleon was the central figure, the actor who played the part failed to hear his cue and did not appear at the first entrance in response to the frantic cries of the populace, "Vive l'Empereur." Massenet, however, banged away at his drums in such a terrific manner that the audience thought that the actual entrance of the little Corsican was not really intended.

At Rome he reached out for higher and greater things. It was there, where according to his own words, "I began to live; there it was during my happy

walks with my comrades, painters or sculptors, and in our talks under the oaks of the Villa Borghese, or under the pines of the Villa Pamphili, I felt my stirrings of admiration for nature and for art. Now I had ceased to be merely a musician; now I was much more than a musician."

While in Rome, Massenet met Liszt who induced him to accept a position as teacher in the home of Mme. Saint-Marie where Liszt had been invited to teach. Massenet did so and succeeded in falling in love with his talented pupil and marrying her in later years.

MASSENET'S OPERAS.

Massenet's first opera was *La Grande Tante*, which did not bring the composer more than the transient notice of the fickle Parisian public. The same may be said of his next opera produced in 1872 and called *Don Cesar de Bazan*. The first to attract attention was his *Marie Magdelaine* with its sacred background. The operas which have brought him the most renown are: *L'Adorable Bel-Bou*, 1874; *Bérengrêt Anatole*, 1876; *Le Roi de Lahore*, 1877; *Hérodiade*, 1881; *Manon*, 1884; *Le Cid*, 1885; *Esclarmonde*, 1889; *Le Mage*, 1891; *Werther*, 1892; *Le Carillon*, 1892; *Thaïs*, 1894; *Le Portrait de Manon*, 1894; *La Navarraise*, 1894; *Sapho*, 1897; *Cendrillon*, 1899; *Grisélidis*, 1901; *Le Jongleur de Notre Dame*, 1902; *Cigale*, 1904; *Cherubin*, 1905; *Ariane*, 1906; *Thérèse*, 1907; *Bacchus*, 1909, and *Don Quichotte*, 1910.

The leading rôles in most of Massenet's operas are feminine. This is attributed to the composer's great fondness for the fair sex. Many of his best known pieces were composed with some particular prima donna in mind. He was very much devoted to the artistic work of Calvé and the American singer Sanderson. Massenet's best known interpreters in America have been Mary Garden, Charles Dalmores and Maurice Renaud. He owed a distinct debt to the business genius of Oscar Hammerstein in making his operas popular in America. Few of Massenet's works, apart from those written for the theatre, have attained any popularity. The melody known as *Longing*, Op. 10, the *Aragonaise* from the ballet of *Le Cid* and the *Meditation from Thaïs* have become current successes, speaking from the popular standpoint.

MASSENET'S POSITION IN MUSICAL HISTORY.

It has long been a fashion for critics who have not commenced to gain the efficiency that Massenet possessed to belittle his works as "weak and sugary," "inexpressably monotonous," "superficially versatile" (see the Grove Dictionary). Despite all this critical opposition the works of Massenet are more popular now in our large opera houses than they have ever been. Some acute critics have observed that Massenet's music is peculiarly suited for the opera since it does not obtrude upon the dramatic picture, but rather makes an effective frame.

Massenet was an officer of the Legion of Honor and a member of the French Institute. He was so wrapped up in his work and so constantly engaged in it that he had little time for his friends. In fact he even refused to attend performances of his own works after he had given the necessary attention to rehearsals, etc. He was an inveterate smoker, and was always seen with a cigar in his mouth. When he commenced to compose, the outline of the work was so clearly fixed in his mind that he wrote with great rapidity and rarely corrected a single page.

In writing to Herzogenberg, who had sent him his variations for four hands on a theme by Johannes Brahms, Brahms expresses himself as follows on the variation as a form:

"I could wish that one might be able to distinguish between the title variations and what might be called fantasia variations—or something of the kind, to which almost all modern variations really belong. I have a particular liking for the form of the variation and think that with our talent and strength we ought to be able to bend it to our purpose. Beethoven shows especial power in managing it, and he can rightly translate the term as variations. What has been composed after him, whether by Schumann, Herzogenberg, Nottbohm, is something different. Against this form I have naturally as little as against music itself. But I wish that one might distinguish it through the name as well as through the style." As a matter of fact Beethoven did so; he uses the term "alterations (*Veränderungen*)," e.g., the 33 variations in C minor.

THE DEATH OF SAMUEL COLERIDGE-TAYLOR.

THE untimely death of Samuel Coleridge-Taylor be deeply regretted by the English musical public by his many admirers in this country. He was son of a native doctor of medicine of Sierra Leone (South Africa), and an English mother, but was in London, August 15, 1875. His early life was spent in Croydon, near London, and he gained his first musical experience, like so many English composers, singing in a church choir. He became a violin student at the Royal College of Music in 1890, and also studied composition under Sir Charles Villiers Stanford. He attracted wide attention while still a student by his singing for chorus and orchestra of *Hiawatha's Wedding Feast*, which was produced in 1898 at the Royal College. He subsequently added two other sections to his work, *The Death of Minnehaha* and *Hiawatha's Parture*, thus completing the work which, in spite of his much activity, still must be regarded as his finest composition.



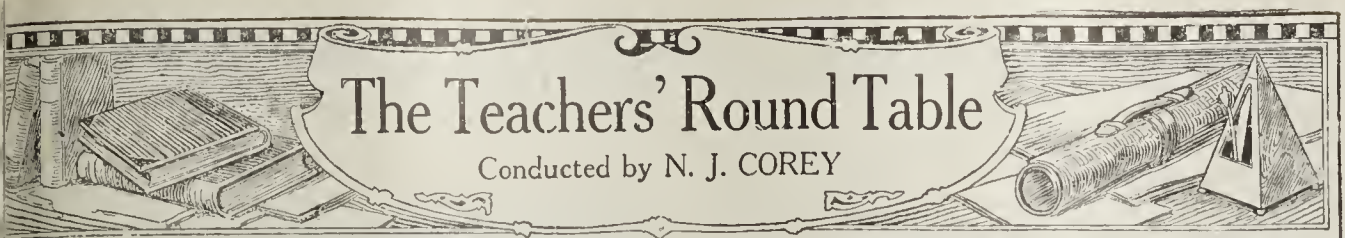
SAMUEL COLERIDGE-TAYLOR.

Coleridge-Taylor has been active in all branches of composition, his works including many choral compositions in the larger form, besides anthems and sonatas, orchestral suites, a symphony, chamber music, incidental music to important dramatic productions. His most recent composition was a concerto for violin and orchestra specially written for Miss Maud Powell, famous American violinist.

As a composer of songs Coleridge-Taylor has been very successful. Two well-known examples of his work in this connection are *My Algonquin* and *The Art*. These works well represent the chief characteristics of his style of composition—rich, warm melody, striking and unusual harmonies, and very attractive rhythms. Coleridge-Taylor has done for the negro music what Paul Laurence Dunbar has done in literature. He is not destined, perhaps, to find a place among the immortals on the summit of Parnassus, but he was a sincere, truthful artist, who always had something interesting to say, and could at times rise to the passionate heights. The general character of his music had points of resemblance to that of Dvorak, Tchaikowski and Grieg.

No man was more deeply concerned for the honor of his art than was Coleridge-Taylor. He could not bear that music should be slighted in any way. The writer was once present at a concert given by a ladies' string orchestra in Croydon, at which Taylor was conducting. The audience was a somewhat fashionable one, and did not see why it should stop talking for the sake of the music. No sooner had the music started than a loud murmur buzzed down from the gallery. Suddenly Coleridge-Taylor rapped the desk, stopped the orchestra, turned glaring on the audience and shouted "Silence! The concert cannot go on while this noise continues." It discontinued with a jar like the breaking-off of a talking-machine record.

He married an English wife, the daughter of one who befriended him in his struggling days, and had two children, a boy and a girl named, respectively, *Hiawatha* and *Minnehaha*, after the two principal characters in his most famous work. He was a man of great refinement, and never failed to do everything in his power to encourage and assist those less fortunate than himself in the difficult profession of music.



The Teachers' Round Table

Conducted by N. J. COREY

The Aim of the Teachers' Round Table.

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and on technical problems pertaining to musical theory, history, etc., all of which properly belongs to the Questions and Answers department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

GRADING.

"I have no clear idea of the shades of technical difficulty represented by the numbers of the Standard Grade. Some writers use the numbers one to seven, while the Mathews' Graded Course uses from one to ten. Can you suggest how I can determine with accuracy the grade a given pupil may be able to play? Could you give a list of compositions which would fairly represent the different degrees of difficulty associated with the various grades?"—H. F. B. BERMUDA.

The ability to grade music properly can be only gained by experience. There is no rule that can be laid down which will make it possible for one to determine which grade a given piece may belong in. It is difficult to give a "clear idea" of this because the various grades do shade into one another so imperceptibly. Furthermore, the grading of certain pupils is uncertain. For example, one pupil may be well advanced in the fifth grade, in so far as scales, arpeggios and general technique is concerned, but be very deficient in octaves and hence unable to play many pieces for which they are well fitted otherwise. Again, many advanced players make but sorry work of the simple contrapuntal music of Bach. There are many things, therefore, that need to be taken into consideration in grading both pupils and their music. For the first sentence in your question I would refer you to the October and November issues of THE ETUDE of 1911, in which you will find a list of pieces and études that will answer your query in a comprehensive way. In the November issue the two articles conclude with a composite list which you will find valuable. As to figures one to seven, or one to ten, their use is really a matter of individual preference.

WORKING AT A DISADVANTAGE.

"1. I am handicapped by the fact that I have to take my three hours' practice in the evening after working all day. I am also discouraged when I find that after I have left the piano for an hour I cannot play a given piece that I played with fluency an hour before. Can you tell me the cause?"
 "2. How long is it necessary to study theory in order to compose away from the piano?"
 "3. If I should take up music as a profession at my advanced age do you think I would be able to achieve success? In spite of physical and pecuniary disadvantages I am willing to work hard."—B. L.

1. Three hours' practice in the evening after working all day is almost more than any human frame can stand, at least for long. Your difficulty may be caused by a condition of permanent fatigue, which can only be rectified by a return to a normal condition of living. Your devotion to the cause of music is certainly praiseworthy, but unless you have unlimited strength and vitality I should fear a nervous breakdown. The condition you mention points towards it.*
 2. Composing away from the piano should begin from the first lesson in theory. Your facility in this will depend, therefore, on the amount of study you can give and whether or not you are naturally gifted. Your first writing should be done away from the instrument, so that the question is not how long before you can compose, but how long will it take to acquire proficiency. This cannot be answered at long range.
 3. This third question is one that cannot be answered except after familiarity with your work, and the amount of time it takes you to accomplish a given task. There are a few questions which are vital to those who ask them, but which can only be answered by experimentation conducted by home teachers who are familiar with your talent and ability to learn. As to achieving success, this is something that can never be absolutely predicated of anyone, so many modifying conditions are there that enter into the equation.

*NOTE.—Modern psychological investigators have shown convincingly that bodily fatigue also tires the brain, and from this we may infer that practice with a tired body is largely wasted practice.—EDITOR OF THE ETUDE.]

EAR PLAYERS.

"I play a good deal by ear, and memorize quickly, but find it hard to read music. Do you think I would ever be able to read music easily? I play pieces fairly well, but can hardly play scales."—M. J.

The answer to this question, which will also answer many other similar ones that we receive, is simple. Place yourself in the hands of a competent teacher with the determination of accomplishing your aim. Abide by the directions that he or she gives you, and practice faithfully and conscientiously. Begin at the beginning and work up. If you cannot play your scales and technical exercises, you still have all the preparatory work to accomplish. But you must proceed step by step along the road that every other good player has had to travel. There is no royal jump that can be made. The ability to read will grow gradually and simultaneously with this study if it be prosecuted seriously. If you can play by ear and memorize, you doubtless have musical ability. But no matter how great the musical talent, it needs ever and always the most careful sort of training, and the most conscientious and perseverant application to the task that has been set for it. Whether or not you may be able to learn to read readily will depend upon the earnestness with which you devote yourself to your work.

SMALL PUPILS.

"1. What shall I do with a first grade pupil who reads the notes fairly well, yet invariably strikes the wrong key?"
 "2. Is it not advisable to teach all the major scales first, and then the minor?"
 "3. I have a delicate child of nine years, whose fingers are so slight that it is extremely difficult for her to employ the right kind of finger action. Would you advise me to wait until they have more strength, or will she meanwhile develop wrong habits hard to overcome?"—J. S.

1. Evidently she needs to be confined to the simplest of the most elementary work. If she "invariably" strikes the wrong key, she evidently does everything wrong. There is little use in correcting a wrong note after it has been struck. It neither makes the music right, nor establishes the right finger motion for the passage. The entire phrase should be immediately repeated slowly, and an endeavor made to play it correctly. Your pupil's studies and pieces should be marked off in short phrases, and these played over and over, first with each hand singly, and then together, until the given passage can be played as it is written. Unceasingly impress the three following most important points upon her: (1) Slow; (2) Slow; (3) Slow. It is rare to find even fairly good players who have any conception of the real meaning of the word slow in piano practice. Far too many teachers allow their pupils to practice with the stumbling habit, which means slow progress. They forget that every time a pupil stumbles at a given point he is only practicing and perfecting that stumble. He stumbles a little better every time he reaches the crucial point. The only correct manner of practice is to play short phrases slowly enough so that stumbling is practically impossible. When it can be easily played at this speed, then gradually increase the tempo.

2. On the educational principle of one thing at a time, it is better to teach the major scales first. After these are thoroughly fixed in the pupil's mind, then introduce the companion minors.

3. It is not a question of advisability, but one in which you will be compelled to wait, for only the vegetable kingdom of nature can be forced. Confine your pupil to comparatively simple pieces, gradually adding those that are aesthetically of a higher character, thereby educating her musical taste. Much can be done along the line of musicianship, even though she be not able to advance technically at a rapid rate. It would be a very fortunate thing if such pupils could be provided with pianos whose actions were so light that almost a breath would depress the keys. The action of the modern piano is much too hard for small chil-

dren with weak fingers. There are two principal motions in playing the piano, finger motion, and hand action. Generally finger action is established before hand motion is taken up. In the case you mention, hand motion may have to receive the greater share of attention for a time, until the hand grows larger and stronger. It would be interesting to hear from any teacher who has been obliged to follow this course with pupils similar to the one you mention, and know the result of his or her experiments. Was, or was it not difficult to teach the pupil to use correct finger action after having first learned and practiced hand action for some considerable time?

ACCOMPANYING.

"Is there a field for one trained especially as an accompanist? I play Bach Inventions, Beethoven Sonatas, and music of that grade well. I have played accompaniments, traveling in several States, and my work has occasioned a great deal of comment for its excellence. Should an accompanist possess a virtuoso technique? My 'sympathetic touch' is constantly and especially remarked upon. Would a period of study with a leading teacher in a large city help me to find a position?"—P. L.

Granting the truth of all you say, you would without doubt be highly appreciated as an accompanist. A virtuoso technique is not an absolute necessity, but of course the greater your command over the intricacies of modern music the better your chances with singers who introduce selections from the later Wagnerian dramas with their complicated instrumental scores. You might be called upon to accompany the "Magic Fire Scene," from the *Walküre*, for example, in which you would find an experienced technique a *sine qua non*. For advanced accompanying of this sort a high grade of musicianship is necessary. For the average work done by singers, however, you would find your present technique ample.

Anything that increases your acquaintance and puts you in touch with those in the large cities who have to do with musical enterprises, especially traveling concert companies, would be of assistance to you. Study with an expert and influential teacher would certainly be of benefit to you in two ways. It would increase your musicianship, and therefore your commercial value. Also a letter from him to managers would help you to command their attention. In order to secure positions you would need to be in one of these large centers, as you would need to demonstrate your ability to any manager looking for an accompanist. Very frequently in traveling concert companies the pianist is required to furnish one or two numbers. You would, therefore, need to work up some of your most brilliant pieces to their highest perfection, and keep them permanently in your repertoire. Do not make the mistake of preparing too many. A few which have been perfected will answer the purpose.

UNNECESSARY ANXIETY.

I have a very long letter from ETUDE Reader, who describes her progress through the past few years until she has become a player of considerable advancement. She is very much worried, however, because in a concert, when playing from memory she became confused and mixed some of the measures, and wonders if it indicates any serious fault in her training or ability. To show a desire to overcome any fault is praiseworthy and indicates a certainty of future progress. But to show so much anxiety over a comparatively small matter is needless. It need give serious worry only when it is discovered that it is likely to happen at every public appearance. Many great players have forgotten their music when before the public, but have only looked upon it as a matter for chagrin and not for serious anxiety. ETUDE Reader is getting along very nicely, and need have no doubt but that she may become a successful player, especially as her lapse of memory only occurred in her encore, which she had not properly prepared, not expecting that the enthusiasm of the audience would demand it. On the contrary she should feel encouraged that her principal number was so highly appreciated that another was demanded.

The performance of a fugue may be aptly compared to the delivery of an oration. The orator gives out his theme and expatiates upon it in various aspects, treating it from different points of view. He presents his subject from all sides. Passages will occur in his speech which he finds it requisite to utter in a subdued voice. Interpolated phrases in the manner of periphrases, enunciated in a manner perhaps in striking contrast with that of the general oration, will sometimes derive their force and effect from that very contrast.

Study Notes on Etude Music

By PRESTON WARE OREM

HUNGARIAN DANCE—BRAHMS-PHILIPP.

The celebrated Hungarian Danes by J. Brahms (1833-1897) were composed in 1868, in their original four-hand form, and were first played by the composer and Frau Clara Schumann (widow of Robert Schumann). Subsequently they were arranged as solos and were played in concert by the composer and others with great success. The themes are from genuine Hungarian folk dances, idealized into permanent art-works by Brahms. No. 6, in D flat, has proven one of the most popular. Our new edition has been carefully revised and re-edited for modern recital use by the well-known French pianist and teacher, I. Philipp. In this form it will be found eminently satisfactory. Pieces of this type are played in very free style, with the strongest possible contrasts and exaggerated rhythmic effects. A good idea of the general effect desired may be obtained by listening to some of the numerous Hungarian orchestras. Note carefully all the interpretative markings as supplied by the composer and editor.

BY THE BROOK—R. DE BOISDEFFRE.

This is an exceedingly graceful and characteristic number by a modern French writer, whose special instrument is the violoncello. The construction of this piece suggests a melody played by a stringed or other solo instrument, accompanied by zephyr-like *arpeggios*. The idea is very poetic. To aid in the interpretation the notes are printed in two sizes. The notes of larger size indicate the principal melody, the smaller notes constitute the accompanying parts. Deliver the melody with a singing tone and play the accompaniment with the utmost delicacy.

VALE CELESTE—H. TOURJEE.

Mr. Homer Tourjee is the talented son of the late Dr. Eben Tourjee, founder of the New England Conservatory. *Valse Celeste* is his latest piano composition. It is in the modern idealized style as popularized by Schütt, Poldini and others. It should be played in rather slow time, with gentle rhythmic swing and good expression.

SECOND TARANTELLA—WM. DRESSLER.

In this clever composition two famous themes from Rossini are introduced. Both these themes are in *tarantella* rhythm, a rapid and jerky 6/8 movement. Around these Mr. Dressler, who is a veteran writer and teacher, has woven some very interesting and characteristic original material; so that the whole piece may be regarded as the very apotheosis of the Neapolitan folk dance. It will require nimble fingers and a strong rhythmic sense. The pace should be animated, even furious in places.

SWEDISH EQUESTRIAN MARCH—H. BROSTRÖM.

This is a highly characteristic number by a popular Scandinavian writer. The composer has given a few words of description with each section of the piece. The galloping rhythm, consisting of a figure of two sixteenths and an eighth, is particularly effective. Played at a brisk pace and with firm accentuation this piece will prove very taking. A light forearm will be required throughout. The sixteenths should be taken with a "down-up" motion and the chords in eighth notes with an "up-arm" touch.

HOMAGE TO THE MASTERS—H. D. HEWITT.

In these three interesting numbers of easy grade, written in classic vein, the composer endeavors to suggest the styles of three of the great masters. The first piece is the theme of a slow movement in the style of Beethoven, such as will be found in some of the earlier sonatas. The second piece in the set is a minuet in the style of Mozart. The third piece is a solemn march such as will be found among the operas of G. Pieces of this type tend to develop musical taste and serve as a preparation for the serious study of the classics. The sooner the pupil is introduced to the higher classics the better.

ASHES OF ROSES—W. ROLFE.

This is an expressive drawing-room piece by a popular American writer. Pieces of this particular type depend absolutely for their success upon their melodic appeal. In playing them the pianist should endeavor to cultivate beauty of tone and the singing style, also bringing out the emotional side. In the delivery of sustained melodies on the pianoforte the *super-legato* or "clinging" touch should be employed. In this touch the tones overlap slightly, just sufficiently to ensure continuity of sound.

WHISPERS OF THE WAVES—C. W. KERN.

This is an effective drawing-room piece of about the third grade. Pieces of this type should be played with taste and expression, and, as they do not make exacting technical demands upon the player, an opportunity is afforded to cultivate the habit of accuracy and attention to detail.

ELLE ET LUI—HENRY PARKER.

This is a light and tuneful waltz, lying well under the hands and easy to play, the most recent composition of the well-known English writer, Henry Parker. Mr. Parker has a fresh and never-failing vein of melody, which is displayed in his instrumental pieces as well as in his songs. This little waltz will answer equally well for dancing, for teaching purposes, or for recreation.

THE ROYAL HUNT—JULIUS HOLZER.

This is a graceful and vivacious "hunting piece" by a successful modern writer whose specialty is teaching pieces of intermediate grade. The two principal themes, which are of similar melodic structure, alternate in an interesting manner between D minor and D major. This is an excellent study piece and one that would go well in recitals.

THE FOUR-HAND NUMBERS.

There are two excellent duet numbers this month. I. V. Flagler's *With Song and Jest* is a *polka caprice*, very lively and entertaining, but not difficult to play. The general effect of this piece is very full and brilliant. It is popular already in the solo form.

R. Volkmann (1815-1883) was a Saxon composer who was greatly encouraged in his musical studies by Robert Schumann. He lived chiefly in Hungary and wrote a great quantity of music in all styles. His four-hand pieces are very clever and have been much admired. *Under the Linden Tree* is a typical specimen. It is in the style of a rollicking folk dance. It is symphonic in character, suggesting the orchestra, and reminds one in certain passages of both Haydn and Brahms.

RITOURNELLE (VIOLIN AND PIANO)—F. BOROWSKI.

This is one of the popular original violin pieces by Mr. Felix Borowski, whose *Adoration* is so justly celebrated. *Ritournelle* is in the style of an old-fashioned *gavotte* or *bourée* with *musette* (bagpipe) movement attached. It should be played in broad style, with zest and good humor.

MELODIE (PIPE ORGAN)—G. N. ROCKWELL.

This is a very useful organ number. Good slow movements are in demand, especially those which are somewhat ornate in character and afford opportunity for tasteful registration. This piece fills all the requirements. On its first appearance the principal theme will be taken on a good solo stop with soft accompaniment. In the final section it will be assigned to the Vox Humana or some appropriate soft combination, while the flute takes the ornamental accompanying figure.

THE VOCAL NUMBERS.

Three new and original songs are given this month. Mr. Galbraith's *My Sweetheart for Aye* is a lively and melodious number with a catchy refrain. A portrait and sketch of Mr. Galbraith will be found on this page. Mr. Gordon B. Nevin's *Old-time Garden* is a tender and touching home song, which will be liked. Mr. Jules Jordan's *My Dearie* is an expressive love song, simple in construction but very effective and emotional, the work of an experienced singer and writer.

Well Known Composers of To-day



J. LAMONT GALBRAITH

MR. GALBRAITH is a native of Glasgow, Scotland. At an early age he gave evidence of exceptional musical ability, and possessing a fine soprano voice, was elected solo boy in the Choir of Pollokshields Parish Church, where he became conversant with the best church music and received his first organ lessons. When his voice changed he continued his studies in piano, organ, theory and composition under some of the foremost professors of his native city.

While still in his "teens" he received his first appointment as organist and choir-leader, and he has held several important positions in that capacity, including Partick Parish Church, Glasgow, and New St. James' Church, London, Ontario. He has also acted as conductor of the Glasgow Kyrle Choir and the London Male-voice Choir, and was Professor of Singing at Virginia Intermont College. While residing in London, Ont., he composed and produced with marked success a comedy opera, *Strephon's Bride*, in which the principal parts were taken by his pupils.

Mr. Galbraith has made the voice his special subject in teaching, and he is a pupil of Mr. William Shakespeare, of London, and of Signor Giulio Moretti, late of Milan. He holds the diploma of Licentiate of the Royal Academy of Music, London, England, as a teacher of singing. During the past few years Mr. Galbraith has spent much time in composition, and his work has met with the encouraging approval of the American publishers. Mr. Galbraith is now located in Richmond, Va., where he officiates as organist of the First Presbyterian Church and Holy Trinity Episcopal Church. Mr. Galbraith was awarded the Second Prize in Class A (Concert Songs) in THE ETUDE VOCAL PRIZE CONTEST, recently concluded, for his composition entitled *A May Madrigal*.

WAGNER ON HOW MENDELSSOHN CONDUCTED BEETHOVEN.

"MENDELSSOHN'S performance of Beethoven's works was always based only upon their purely musical side, and never upon their poetical contents, which he could not grasp at all; otherwise he would himself have brought other far other wares to market. For my own part, Mendelssohn's conducting, despite its great technical delicacy, always left me unsatisfied as to the root of the matter; it was always as though he could not trust to letting that be said which Beethoven meant, because he was not at one with himself as to whether anything was meant, and if so, what? Thus he always held on to the letter with the finest of musical cleverness, and thus was like our philologists, who, in their expositions of Greek poets, must always point out the literal characters, the particles, the various readings, etc., but never the real contents."—(From a letter of Richard Wagner's to Theodor Uhlig.)

To Miss Esther Otto

WHISPERS OF THE WAVES

REVERIE

CARL WILHELM KERN, Op. 268

Andante M. M. ♩ = 69

p *calmato* *a tempo* *cresc.* *dim.*

rit. *ten. ten.* *mf a tempo* *cresc.*

last time to Coda *Piu mosso* *f* *calmato*

Meno mosso *rit.* *p* *mf*

calmato *a tempo* *calmato* *cadenza ad lib.* *rit.* *D. C.*

Meno mosso *p* *rit.* *calmato* *a tempo*

mf *p* *pp* *morendo* *dim.*

ODA

BY THE BROOK

AU BORD D'UN RUISSEAU

SÉRÉNADE CHAMPÊTRE

R. de BOISDEFFRE, Op.

Allegretto grazioso M.M. ♩ = 72

pp

p *grazioso*

poco rit.

a tempo

mollo espressivo

rit. dim. pp

a tempo

Un poco piu lento

p espressivo

rit.

rit.

atempo

cresc.

Tempo I.

dim.

f

rit.

p

meno

atempo

p grazioso

dim.

pp

p cantando

p sempre

rit.

THE ETUDE

WITH SONG AND JEST

POLKA ELEGANTE

Secondo

I.V. FLAGLER

Four hand Arr. by R. Ferb

Tempo di Polka M.M. ♩ = 108

The musical score is written for four hands (two treble and two bass staves). It begins with a tempo marking of 108 M.M. and a key signature of two flats. The first system includes dynamics *f*, *sfz*, and *mf* *grazioso*. The second system features *cresc.* and *f* *Fine*. The third system has *mf*, *f*, and *mf*. The fourth system includes *ff* and *mf*. The fifth system has *f*. The sixth system has *ff*. The seventh system has *sf sf*. The piece concludes with a double bar line.

WITH SONG AND JEST

POLKA ELEGANTE

Primo

I.V. FLAGLER

Four hand Arr. by R. Ferber

Tempo di Polka M.M. ♩ = 108

The musical score is written for four hands on two staves. It begins with a treble clef and a key signature of one flat (B-flat major). The tempo is marked 'Tempo di Polka M.M. ♩ = 108'. The piece is in 2/4 time. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics include *f*, *sf*, *mf*, *ff*, and *cresc.*. The piece concludes with a double bar line and the marking 'D.C.'.

UNDER THE LINDEN TREE

SECONDO

ROBERT VOLKMAN

Allegro molto M.M. ♩ = 126

The musical score is written for piano and consists of 126 measures. It is in 2/4 time and the key signature has two flats (B-flat major). The tempo is marked 'Allegro molto' with a metronome marking of 126 beats per minute. The score is divided into systems, each with a grand staff (treble and bass clef). The piece begins with a forte (f) dynamic and features a variety of textures, including chords, arpeggios, and melodic lines. The score includes dynamic markings such as f, sf, p, ff, and cresc. The piece concludes with a 'Fine' marking and a 'D' (Da Capo) instruction.

UNDER THE LINDEN TREE

PRIMO

ROBERT VOLKMANN

Allegro molto M.M. ♩ = 126

The musical score is written for piano and consists of 12 systems of two staves each. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro molto' with a metronome marking of 126 beats per minute. The score includes various dynamic markings: *p* (piano), *f* (forte), *ff* (fortissimo), and *cresc.* (crescendo). The piece features complex technical passages, including triplets, sixteenth-note runs, and slurs. The score concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

THE ETUDE ASHES OF LOVE

Andante con tenerezza M.M. $\text{♩} = 72$

MELODY

WALTER ROLFE

2nd TARANTELLA

SOUVENIR DE VENICE ET DE ROSSINI

WM. DRESSLER

Vivace M.M. $\text{♩} = 152$

THE ETUDE

715

8

Rossini (16 Measures)

ff *mf*

p *mf*

f *ff* *f* *fz*

poco rall. *a tempo scherzando* *poco rall. cresc.*

a tempo *poco rit.* *ad lib.* *accel. cresc.* *fz p a tempo*

THE ETUDE

Rossini (48 Measures)

This musical score is for a piano etude by Rossini, consisting of 48 measures. It is written for piano in G major (one sharp) and 2/4 time. The score is divided into eight systems, each with a treble and bass staff. The tempo is marked 'marcato' and the dynamics range from *f* (forte) to *mf* (mezzo-forte). The piece features a variety of musical techniques, including triplets, sixteenth-note runs, and slurs. The first system begins with a forte *f* dynamic and a 'marcato' tempo. The second system includes a 'Ped.' (pedal) marking. The third system features a 'Ped.' marking and a 'mf' dynamic. The fourth system includes a 'tutta la forza' (all the force) marking. The fifth system includes a 'Ped.' marking. The sixth system includes a 'Ped.' marking. The seventh system includes a 'Ped.' marking. The eighth system includes a 'Ped.' marking. The score is a continuous piece with no repeat signs.

f marcato *Ped.* *fz* *Ped.* *f* *mf* *Ped.* *tutta la forza* *Ped.* *fz* *Ped.* *fz* *Ped.*

BRAHMS-PHILIPP

poco sostenuto

No.6

No. 6

Vivace *poco sostenuto*

f *p* *vivo a tempo* *f* *p* *piu rit.*

f *p* *leggiero* *molto sostenuto* *ossia*

Last time only *sf* *p* *f vivo* *Fine* *ad lib.* *sost.* *legg. ma marcato* *p* *D.C.*

b) In the same manner as a)

THE ETUDE

ELLE ET LUI

HE AND SHE

VALE LENTE

Allegro vivace

HENRY PARK

Andante sostenuto M. M. ♩ = 108

The musical score is written for piano and bass. It begins with a tempo marking of 'Andante sostenuto M. M. ♩ = 108'. The first system includes dynamics of *mf*, *p*, *ff*, *staccato*, and *dim.*. The second system is marked 'Tempo primo' and 'Valse lente M. M. ♩ = 54', with dynamics *p*, *rall.*, *sost.*, *p cantabile*, and *mf*. The third system continues with *p*, *mf*, and *p*. The fourth system includes *mf*, *cresc.*, *f*, and *dim.*. The fifth system features a first ending marked '1', a second ending marked '2', and dynamics *Fine*, *p*, *con grazia*, *cresc.*, *f*, and *p*. The sixth system includes *cresc.*, *f*, *ff*, *p*, *dolce*, and *cresc.*. The seventh system includes *f*, *ff*, *dim.*, *cresc.*, *ff*, and *p*. The score concludes with a 'D. S.' marking.

marcato il basso

From here go back to § and play to Fine; then play Trio.

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Trio

p sempre sostenuto

cresc.

dim.

sostenuto il basso

p

mf

cresc.

sostenuto

dim.

ff sostenuto

ten.

cresc.

ff

tenuto

p

p

D. S.

SWEDISH EQUESTRIAN MARCH

Vivace M. M. ♩ = 126
THE START

HILDUR BROSTRÖM
AT A CANTER

mf

sf

f

sf

p

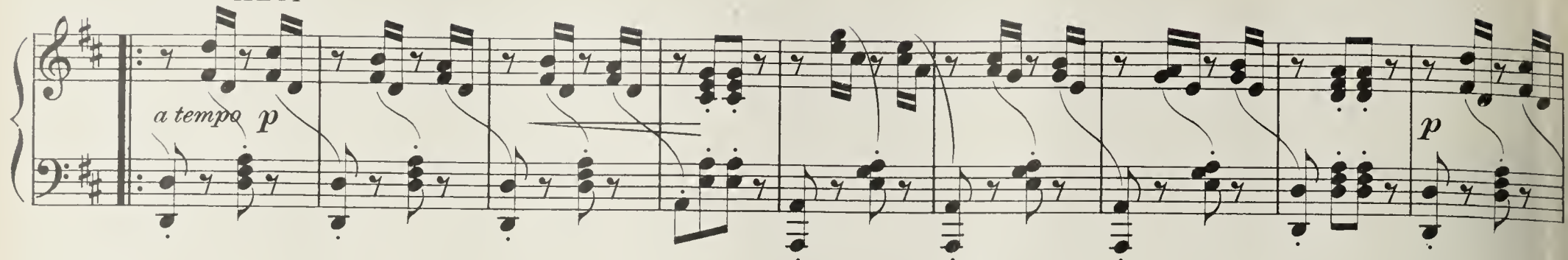
p

f

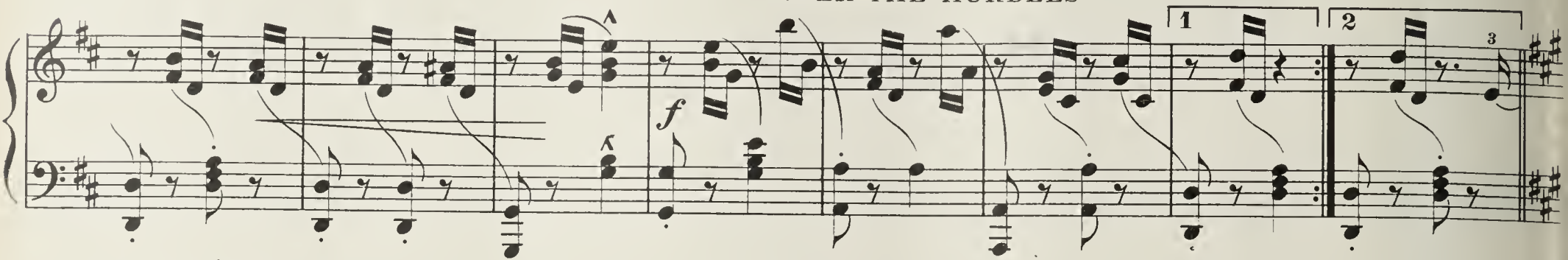
cresc. e rit.

1 2 PRANCING

AT A GALOP



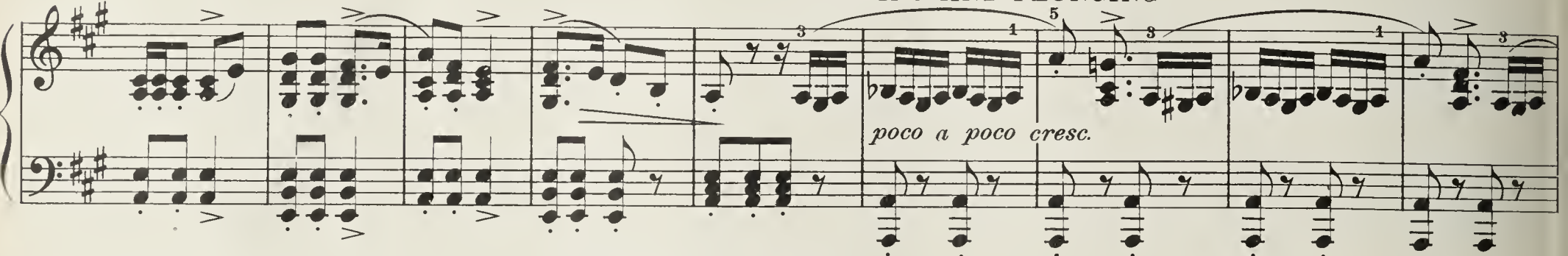
OVER THE HURDLES



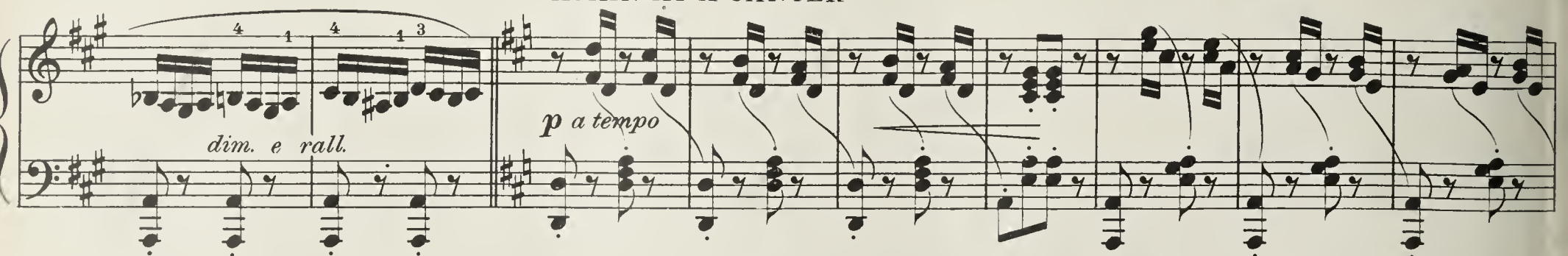
AT A TROT



REARING AND PLUNGING



AGAIN AT A CANTER



AT A RUN



HOMAGE TO THE MASTERS

IN THE STYLE OF BEETHOVEN

Adagio con espressione M. M. ♩ = 63

H. D. HEWITT

First system of musical notation for the first section, featuring piano and bass staves with various fingerings and dynamic markings (*p*, *mf*).

Second system of musical notation for the first section, continuing the piano and bass staves with various fingerings and dynamic markings (*p*).

IN THE STLYE OF MOZART

Tempo di Menuetto M. M. ♩ = 144

First system of musical notation for the second section, featuring piano and bass staves with various fingerings and dynamic markings (*f*, *p*).

Second system of musical notation for the second section, continuing the piano and bass staves with various fingerings and dynamic markings (*p*, *mf*).

TRIO

First system of musical notation for the third section, featuring piano and bass staves with various fingerings and dynamic markings (*cresc.*, *f*).

Second system of musical notation for the third section, continuing the piano and bass staves with various fingerings and dynamic markings (*p*).

First system of musical notation for the fourth section, featuring piano and bass staves with various fingerings and dynamic markings (*p*, *f*).

Second system of musical notation for the fourth section, continuing the piano and bass staves with various fingerings and dynamic markings (*p*).

IN THE STYLE OF GLUCK

Tempo di Marcia (maestoso) M. M. ♩ = 108

First system of musical notation for the fifth section, featuring piano and bass staves with various fingerings and dynamic markings (*p*, *f*).

Second system of musical notation for the fifth section, continuing the piano and bass staves with various fingerings and dynamic markings (*p*).

THE ETUDE
THE ROYAL HUNT
JAGDZUG

JULIUS HOLZ

Vivace M. M. ♩. = 126

The musical score is written for piano and violin. It consists of seven systems of staves. The piano part is in the lower staff of each system, and the violin part is in the upper staff. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Vivace M. M. ♩. = 126'. The score includes various musical notations such as dynamics (f, p, mf), articulation (accents, slurs), and fingerings (numbers 1-5). The piece concludes with a 'Fine.' marking. The title 'THE ROYAL HUNT' is prominently displayed in large, bold letters, with 'JAGDZUG' written below it. The composer's name 'JULIUS HOLZ' is in the top right corner.

10

p *leggiro*

f

p

f

cresc.

p

cresc.

f

mf

mp

mf

mp

f

D.C.

This musical score is for a piece titled 'THE ETUDE'. It is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, f, mf, mp, cresc.), and articulation (leggiro). The score is divided into several systems, each containing two staves. The key signature changes from one flat to two flats, and then to three sharps. The piece concludes with a 'D.C.' (Da Capo) instruction.

VALSE CELESTE

HOMER TOURJEE

Grazioso M.M. ♩ = 126

p

a tempo

poco cresc.

rit.

rit.

This musical score is for a piece titled 'VALSE CELESTE' by Homer Tourjee. It is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, poco cresc., rit.), and articulation (a tempo). The score is divided into two systems, each containing two staves. The key signature is three flats, and the time signature is 3/4. The piece concludes with a 'rit.' (ritardando) instruction.

Lento

First system of musical notation. Treble and bass staves. Dynamics: *mf*, *poco a poco cresc.*, *3*, *accel.*, *rit.*, *a tempo*. Fingerings: 4, 5, 2, 4, 3, 1, 2, 1, 3.

Second system of musical notation. Treble and bass staves. Dynamics: *accel.*, *Con grazia*, *mf*. Fingerings: 4, 1, 3, 1, 2, 2, 3, 1, 5, 4, 2, 1, 3, 2, 1.

Third system of musical notation. Treble and bass staves. Dynamics: *accel.*, *f*, *dolce rit.*, *un poco a poco rit.*, *p*, *legatissimo*, *a tempo*. Fingerings: 5, 3, 1.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*, *piu lento*, *poco rall.*, *rit.*, *dim.*, *p*, *Con moto*, *poco accel.*. Fingerings: 3, 1, 3, 5, 1, 3, 4.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*, *accel e cresc.*. Fingerings: 1, 2.

Sixth system of musical notation. Treble and bass staves. Dynamics: *legato*, *poco rit.*, *p*, *f*, *brillante*, *accel.*. Fingerings: 3, 5, 3, 5, 3, 5, 2, 1, 2, 1, 1, 3, 2, 1, 4, 3, 5, 3, 2, 1.

Seventh system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *poco rit.*, *Presto*, *ff*. Fingerings: 5.

THE ETUDE RITOURNELLE

725

FELIX BOROWSKI

Allegro ma non troppo

VIOLIN

Piano

p

mf

f

p

cresc.

f legato

p

1st time

rall.

last time only

rit. molto

rit. molto

Fine

p

p

cresc. sempre

f

dim.

rall. rall.

a tempo

cresc.

f

rall. D.C.

a tempo

cresc.

f

rall. D.C.

THE ETUDE

To my Pupil, Elizabeth B. Cox

MY DEARIE

JULIAN JORDAN

Andantino

Thou art my tho't, sweet-heart al-loy, my dear-ie! — Thou
 I'll tell thee now, tho' strange it seems, my dear-ie! — Thou

*cresc.**f**p**poco rit.*

art my one su-prem-est joy, my dear-ie! — I think of thee when far a-way, I
 can't to me, 'twas in a dream, my dear-ie! — A rap-t'rous dream, 'twas long a-go, 'twas

*a tempo cresc.**poco rit.**a tempo*

dream of thee by night and day, Here in my heart thou liv'st al-way, my dear-ie!
 in the gold-en long a-go, I knew not then but now I know, my dear-ie!

*poco cresc.**f a tempo*

I'd strew thy path with ro-ses sweet, my dear-ie! — I'd
 I know thou wert the dream love fair, my dear-ie! — The

*p**poco rit.*

cast all treas-ures at your feet, my dear-ie! — Such is the love thou dost in-cite, When
 dream love fair, so won-drous fair my dear-ie! — The vis-ion that I ev-er see, A

*f a tempo**poco rit.**a tempo*

in thy pres-ence all is bright, 'Tis glo-rious noon, there is no night, my dear-ie!
vis-ion now no more to me, For thou hast said it me, all me my dear-ie!

poco rit. *a tempo* *pp* *f* *p*

OLD - TIME GARDENS

D. BURROWES NEVIN

GORDON BALCH NEVIN

Moderato

1. I love to breathe the fra - grance That's
years have come and gone Since

waft-ed on the breeze, From quaint old - fash - ion'd gar - dens, That flour-ish'd by the sea, For
you were by my side, And I, my love, have walk'd a - lone, To watch the flow-ing tide, When

in those old - time gar - dens, There bloom'd the ro - ses fair, You loved to weave in
in my dreams I've wan - der'd Close by the o - cean wide, I've al - most thought you

gar - lands, And wear them in your hair.
pres - ent, And walk-ing by my side.

1 2 *mf* *pp* *mf* *pp*

Also Published for Low Voice

MY SWEETHEART FOR AYE

AVÈ GALBRAITH

A LITTLE COUNTRY MAIDEN

J. LAMONT GALBRAITH

Moderato M. M. ♩ = 72

p

1. A lit - tle coun - try maid - en, in
 2. The years have swift - ly flown, and with
 M. M. ♩ = 88

*mf**f**p**accel.**rit.*

kilt - ed gown of gray, Comes trip - ping through the mead - ow sweet, be - neath the flow - ring May. With
 locks of snow - y white, With - in a lit - tle cot - tage home, soft shel - ter'd from the night, With

*accel.**rit.**a tempo*

hands de - mure - ly fold - ed, with glance that scarce will stray, To greet the lov - ing youth who meets her there, Till
 wrink - led brow and toil - worn, be - neath the lamp's clear light, She sits be - side her part - ner frail and old. But

*a tempo**rit.*

on her blush - ing cheek she feels a kiss, And hears a song that fills her heart with bliss:
 joy with - in her heart still reigns a king, In mem - 'ry sweet she hears her lov - er sing:

*rall.**pp*

Love - light, star - ry bright is hid - ing in your eyes, dear, Shy - ly look in my face and say:

M. M. ♩ = 72

pp

“Friend, I give you my heart to-day,” Love - light, star - ry bright is flood - ing the world with joy, dear,

Ev - er dar - ling, I love but you, my sweet - heart for aye. sweet - heart for aye.

f *espress* *rall.* 1 2

f *col canto* *rall.*

MELODIE IN F

Andante M.M. ♩ = 84

GEO. NOYES ROCKWELL

anual

Gt.org. Flute or soft 8 without coupler.

Swell org. soft 8 & 4

edal

Ped.org. soft 16 coup. to swell

1 2 1 5 3 1 5 4 4

rall.

Swell *mf* both hands

THE ETUDE

dim e rit.

Gt. soft 8ft.

Swell Vox Humana & Tremolo

Bourdon Λ 16ft. uncoupled

23 *tr*

mf

23 *tr*

f

dim e rit.

Mezzo Swell both hands

p

Vox Humana off

dim. e rit.

Swell closed

23

Making Musical Club Work Interesting

Practical Hints of Immediate Value at This Season

By DR. ALLAN J. EASTMAN

IN THE ETUDE for September, 1911, I had the honor of contributing an article upon "First Steps in Starting Musical Club," in which the following points were discussed in special paragraphs, "Securing the Members," "The Club Purpose," "Meetings," "Club Fees," "Musical Programs," "Musical Events," "Study Features" and "The Club Library." I showed how the club could accumulate a very desirable library at slight expense, and gave a list of nearly one hundred of the best books. One of the paragraphs was called, "Parliamentary Incumbrances," and it indicated the manner in which many a worthy club has been brought to ruin by fussing too much over inessential parliamentary questions. While the members might be studying musical history or kindred subjects with profit, some neurotic individual prefers to spend the time arguing over some easily dispensable point of order.

However, since the machinery of the organization is regarded with due awe by many, it has occurred to me that many of the readers of THE ETUDE would be interested in learning how to lay the corner stone of the organization, the constitution.

HOW TO PREPARE A CONSTITUTION.

Why is it that the individuals who are considering the formation of a club become so very serious about the constitution? I heard of a little coterie of art-loving people who had met at each other's homes for some years and who decided that it might be desirable to turn their little circle into a regular club with all modern improvements, constitution, by-laws, etc., etc. Suddenly the peaceful little gathering split up into hostile camps, each fighting for his own conception of what a constitution ought to be. Indispensable as a constitution is, with most organizations, it has become an obstacle rather than a convenience in others. The object of a constitution has been very clearly defined by F. H. Giddings as follows, "*The constitution of a society is the organization of its individual members into specialized associations for achieving various social ends.*"

NAMING THE CLUB.

Starting with this central idea of the chief office of the constitution it is simple to branch out tree-like describing the main functions of the instrument. They present themselves in the order of their importance to the association. The first is the name and object of the association. In choosing the name it is well for an informal committee to select some thirty or forty names prior to the first meeting of the association and then permit the members to vote upon the question and decide upon the best name. The society as a whole should also have an opportunity to approve of the statement of the purpose of the constitution as presented in the first paragraph of the constitution.

MEMBERS AND OFFICERS.

The second paragraph of the constitution usually has to do with the qualification of members. That is, it describes the classes of members (honorary, active, associate, etc.); indicates what service is expected from members in each class; explains the method of admitting new members.

The third paragraph states what officers shall be elected to conduct the business of the club, what the special duties of these officers shall be, how and when they shall be elected, how long they shall serve and what committees shall be selected to serve the club in special work.

The fourth paragraph determines the time of the regular meetings and special meetings.

The fifth paragraph has to do with deciding what constitutes a quorum and what shall define the determining vote.

The sixth paragraph prescribes the method of amending the constitution.

The paragraphs or sections of the constitution are commonly known as Articles.

BY-LAWS.

The purpose of the by-laws is to describe those functions which are usually omitted from the constitution. These are the standing rules which govern the business of the meetings and to an extent indicate what the officers of the association may or may not do. The by-laws state what the dues shall be and how money may be paid out. They also state what rules of order may be followed at the meetings. Robert's *Rules of Order* is the work most used for this purpose, although few musical clubs will need any such elaborate parliamentary guide as this.

A MODEL CONSTITUTION.

Directness, conciseness and simplicity are the valuable points in a constitution. From many constitutions of musical clubs which the writer has examined the following is one of the best forms largely because of its brevity. It was adopted by *The Ladies' Musical Club of Hoquiam, Washington*:

ARTICLE I—NAME.

The name of this organization shall be "The Ladies' Musical Club of Hoquiam, Washington."

ARTICLE II—OBJECT.

The object of this club shall be to promote interest in the study of music.

ARTICLE III—MEMBERSHIP.

Section 1. The membership of this club shall be of three classes: active, associate and honorary.

Sec. 2. Active members shall be those who will take part in the programs.

Sec. 3. Associate members shall not be required to take part in the programs.

Sec. 4. Honorary members shall be admitted on vote of the club.

Sec. 5. Names for membership shall be presented in writing, with the name of the person presenting it, to the Membership Committee before speaking to the candidate.

Sec. 6. If the Membership Committee passes favorably upon the name of the candidate, the name may be voted upon by the club, two weeks from date of application.

Sec. 7. Election shall be by ballot; three negative votes will exclude from membership.

Sec. 8. Names of rejected candidates cannot be presented again within one year.

ARTICLE IV—OFFICERS.

Section 1. The officers of this club shall be: President, Vice-President, Secretary, Treasurer and Musical Director.

Sec. 2. All officers shall be elected by ballot at the last regular meeting in March.

Sec. 3. The regular term of office of officers shall commence at the adjournment of the last regular meeting in May and shall continue for one year.

Sec. 4. Immediately upon election to office, the President shall appoint her standing committees.

ARTICLE V—MEETINGS.

Section 1. The regular meetings of the Musical Club shall be held fortnightly on Tuesday at 2.30, beginning with the second week in September and closing with the last meeting in May.

Sec. 2. Special meetings may be called by the President or any three members, but no business shall be transacted except that for which the meeting was called, and which shall have been stated in the call.

ARTICLE VI—QUORUM.

One-third of the active members of the club shall constitute a quorum at any regular meeting; but at no time shall the lack of a quorum at a regular meeting prevent those present from proceeding with the program of the day.

ARTICLE VII—AMENDMENTS.

This Constitution may be amended by a two-thirds vote of all members present; the proposed amendment having been submitted in writing at a previous regular meeting.

BY-LAWS.

ARTICLE I—DUES.

Section 1. The annual dues of members shall be One Dollar, payable at the first regular meeting in September.

Sec. 2. Members one year in arrears for dues and failing to pay the same after having been notified by the Secretary, shall no longer be considered members; the name shall be dropped from the roll of membership.

Sec. 3. New members shall pay an initiation fee of Fifty Cents and sign the Constitution within two months from date of election.

ARTICLE II—DUTIES OF OFFICERS.

Section 1. The duties of officers shall be such as are implied by their respective titles, and such as are specified in these by-laws.

Sec. 2. The President shall appoint all standing committees and be ex-officio a member of the same.

Sec. 3. The Secretary shall keep an accurate list of the membership of the club; receive all moneys due the club and pay same to Treasurer, giving or taking a receipt for each sum transferred; notify all delinquent members as required in Sections 1 and 2 of Article I of these by-laws; and shall conduct the correspondence of the club.

Sec. 4. The Treasurer shall pay bills only upon warrants signed by the President and Secretary; keep an itemized account of all receipts and disbursements and be prepared to report the same at any regular meeting.

Sec. 5. All officers upon retiring from office shall deliver to their successors all money, accounts, books, papers or other property belonging to the club.

ARTICLE III—COMMITTEES.

Section 1. A Membership committee, consisting of three members shall be appointed to investigate the qualities of the candidates, and report their recommendations to the club.

Sec. 2. The Program Committee, which shall consist of five members, including the Musical Director, shall prepare programs for the regular meetings of the year, and shall have charge of the printing of the same. The program shall be ready the last meeting in May.

ARTICLE IV—ORDER OF EXERCISES.

Call to order.
Roll call.
Reading of the minutes.
Voting on new members.
Correspondence.
Reports of committees.
Unfinished business.
New business.
Program and Chorus Practice.

ARTICLE V—ENCORES.

No encores will be allowed; but bracket numbers may be given.

ARTICLE VI.

Any member who is unable to fill her place on the program must notify the chairman of the Program committee as soon as possible.

ARTICLE VII—LIMIT OF MEMBERSHIP.

(For the present) no person shall be elected to membership who cannot do solo work.

ARTICLE VIII.

It shall be the duty of the President to appoint a reporter, who shall transmit to the newspapers suitable accounts of the meetings of the club.

ARTICLE IX—CLUB GOVERNMENT.

This club shall be governed according to Fox's "Parliamentary Usage for Women's Clubs."

ARTICLE X.

These by-laws may be amended at any regular meeting by a two-thirds vote of the members present.

PARLIAMENTARY FRICTION.

The object of a constitution is to prevent misunderstandings, halt disputes and lubricate the business meetings of the club. Frequently it is used by members who desire to show their familiarity with parliamentary proceedings as a means to obstruct all sensible progress. The constitution may be referred to as the foundation of the club, and like the foundation of a building it is best kept underground, always present but never protruding. The less a club has to do with parliamentary nonsense the more it will have to do with the active, interesting progressive work of the association.

HOW TO MAKE AN ATTRACTIVE PROGRAM.

Musical history is self-evidently the basis for general interest in musical club work. However, the club organizer should not make the great mistake of omitting practical programs of musical works which may or may not illustrate the work of the composer or the epoch being studied. To omit the recital in the history work would be the same as studying botany without ever peeping into the flower garden.

The main point in the recital is the selection of the material itself. In making up a program, listen to the music in your mind's eye. Do not be led astray by the idea of making a show of the composers' names with the view of making the printed program appear prepossessing. Your audience will come to hear the music not to read the program. This plan is also the best means of determining the order of the pieces upon the program. How do they "hear?" not, "how do they look?"

FLOWER MEETINGS.

The setting of the recital is a picturesque feature which should not be neglected. The ingenious teacher should find out a way to secure flowers in abundance at a low price. By enlisting the interest of a wholesale florist and setting the recital at a time when flowers are plentiful, it is possible to make a display forming a frame for the recital, which few of those who attend will ever forget. One of my acquaintances was a teacher who had a very successful club. At the beginning of one season she was at her wit's end to know how to provide a novelty with which to open the club season. All summer long she had been working upon an interesting program, but she realized that something was needed to give the right zest—the proper bite—to the event. She visited a wholesale florist in a nearby city and found that he was overstocked with dallies of all kinds and colors. In fact, he was just about

TWO "INTERNATIONAL" PROGRAMS FOR CLUB MEETINGS.

ADULT'S PROGRAM.

CHILDREN'S PROGRAM.

GERMAN.

Peasant Costume of Saxony.

HAYDN.....*Sonata in C sharp Minor* MOZART.....*Sonata in A (with variations)*

FRENCH.

Normandy Peasant Costume.

GODARD.....*En Courant* MASSENET.....*Black Butterflies*

ENGLISH.

Rustic English Costume.

S. BLUNNETT.....*The Fountain* W. MASON.....*Rural Wedding*

IRISH.

Irish Peasant Costume.

J. FIELD.....*Twelfth Nocturne* VICTOR HERBERT.....*Badinage*

RUSSIAN.

Peasant Costume.

SAPPELLNIROFF.....*Second Gavotte* LIADOFF.....*Music Box*

SPANISH.

Peasant Costume.

LARREGIA.....*Coquetuela* ALBENIZ.....*Tango*

SCANDINAVIAN.

Peasant Costume.

GRIEG.....*Papillons* OLSON.....*Great Grandmother's Bridal Valse*

SCOTCH.

Highland Costume.

MACKENZIE.....*Scottish Highlands, Op. 23* *Scotch Melodies*.....*Arranged by RICKALY*

AMERICAN.

Colonial Costume.

MACDOWELL.....*Witches' Dance* J. H. ROGERS.....*The Giants*

to throw several dozen away to make place for other flowers. Two dollars spent in the vigorous blossoms of autumn made her rooms a veritable bower. The first impression upon coming in was "Ah!" Naturally, the whole event was much more effective. Wild flowers come in abundance during the last spring months and the early fall months.

I know of one teacher in New York who had planned a recital early in January. Christmas morning she found that one of the neighboring grocers had bought entirely too many Christmas trees. She bought twenty of these trees at five cents apiece and stored them in her back yard. When the night of the recital came the club members walked into a little grove of Christmas trees. The acoustics of the room might have been impaired, but the teacher's ingenuity in providing an appropriate setting was long remembered.

AN INTERNATIONAL MEETING.

The touch of the picturesque in a recital may appeal to the savage in us, but do we not go to see *Die Walküre* and *Buffalo Bill's Wild West* for much of the same reason? Certainly, Wagner had a fine feeling for the barbaric—else he never would have written the *Nibelungen Ring*. Of course, the club should not be encouraged to expect unusual meetings every time. It is the conventional meeting which gives the picturesque meeting its zest.

Children, however, must have their imaginations continually stimulated, and one of the most successful means of doing this is to give an international recital with or without costume. The children taking part should be costumed in the peasant dress of the nation of the composer whose piece they select to play. This same plan has been tried out with adult members with great success. I give two programs with the costume selected:

If insufficient enthusiasm is aroused to induce those who take part in the recital to prepare appropriate costumes, national flags may be substituted. It is possible now to purchase excellent national flags in silk of all the nations named for twenty-five cents apiece. All the big department stores in the large cities keep a fine supply. The Japanese paper flags, which come in strings of twenty or more at five, ten and fifteen cents a package, offer the teacher an inexpensive means of decorating the studio in true gala fashion. Let each pupil wear a silk flag of the nation represented.

Most of us start our musical careers with an ambition to become one of the shining stars who act as beacons to the rest of the musical world. We usually end up, however, by realizing the truth of Sidney Smith's aphorism, "Avoid shame, but do not seek glory—nothing so expensive as glory."

Way to science lies over mountains, and
nes they are. The pathway to art leads over
so, but they are beautified with flowers, hopes
ms. ROBERT SCHUMANN.

STARTING THE SEASON WITH A NEW
PIECE.

BY FREDERICK MAXSON.

THIS question, whether it is better to start the season with a new piece or an old piece, can have but one answer, in my judgment. We must consider temperament, the impulsive nature of the average young American pupil, and the teacher's method of having the pieces studied. To be confronted at the very beginning of the season with the same piece with which the last season closed would seem to the ardent young minds and fingers, rested by the vacation, and anxious to make progress, like a sheer waste of effort, and likely to take away the interest at a time it should be specially fostered. For great things are possible with the pupil who is ready to work, and to work hard. There is no better time in which to strengthen the teacher's hold on the pupil than at the beginning of a new season, and no better way than to begin at once the study of a new and interesting piece.

There are two methods in teaching pieces which are briefly outlined here, and both productive of results. The first method consists in having the pupil work on one composition for months, until it has obtained a considerable degree of fluency and finish. The other way is to have the piece practiced until it has reached the stage described in the second of Plaidy's "Three Rules for Practice." These rules are as follows: "First do a thing *correctly*; then, do it *easily*; then, do it *rapidly*." When a piece has reached the second stage, so that it can be played *easily*, it is safe to drop it temporarily, coming back to it later for the third stage, which requires much more familiarity and quick thinking than the other two. It is a known fact that a piece which has been thoroughly practiced, until it can be played easily, may be dropped for a while with benefit. In the meantime it has undergone a sort of ripening or maturing process in the pupil's mind; so that when its practice is resumed there is a clear idea of the form, and of the notes and fingering of the difficult passages. Practice at this time will produce great results, for it all counts. If there has been a systematic review of the old pieces, which when first studied were selected with a view to accomplishing different musical results, and studying different points of style and technique, a pupil acquires and retains a considerable repertoire, from which he can prepare a number of pieces for public playing at short notice.

Using the first method of teaching and study, a new piece at the beginning of a new season is a necessity, or interest will surely be lost or weakened. With the second method the teacher should take care that a piece was begun long enough before the close of the previous season for it to reach the second stage before vacation. It would then come up in its turn in the systematic review, and the new piece would be the obvious thing with which to begin the season. It is of the utmost importance to awaken and maintain the pupil's vital interest at all times.

PRACTICAL HINTS ON SECURING NEW
TEACHING BUSINESS.

BY JOHN J. HATTSTAEDT,

President of the American Conservatory of Music.

It is generally agreed that the business end plays a most important part in the work of a music teacher. Art theories and good intentions do not make up the lack of bread and butter. Success in the material side of life brings good cheer and stimulates one toward renewed effort.

THE QUALIFICATIONS OF SUCCESS FOR THE
TEACHER.

Special qualifications are demanded to gain success in teaching music, some of them being altogether indispensable. Among these are the following:

1. A thorough musical equipment.
2. A fine mentality.
3. A strong personality.
4. The gift of imparting knowledge.
5. Unbounded energy, resourcefulness, patience and tact. Engaging manners, good habits and good moral character. A strong desire for self-improvement.

The methods of securing business vary somewhat, according to the demands of the local environment, but, in the main, hold good anywhere.

The first thing to do is to make one's self known to one's constituents. This is comparatively easy in the smaller communities, where the local paper may serve as a medium. It is more difficult in the larger cities. This accounts to some extent for the many sensational methods of advertising. Here might be mentioned those based on the "no cure, no pay" system or to guarantee a finished course in twenty lessons, the unlimited promising of lucrative positions, patent methods, insuring great results, etc. Even the teacher in smaller cities or towns is often tempted to try sensational methods. He fully recognizes the American predilection for so-called fads which rarely fail in attracting attention. Some of these new theories are set forth in a cloud of high sounding words which really mean nothing whatever, but are calculated to allure and deceive the credulous.

I earnestly advise the honest teacher to stick to honest business and art principles. Quack methods thrive only in mushroom style—they evaporate quickly and leave an unpleasant odor.

GETTING RESULTS WORTH WHILE.

Let the teacher learn to utilize the available material in his community in the most intelligent and practical way. The results might not be immediate, but after once being accomplished are liable to become permanent.

1. Interest the parents to have their children begin the study of music at an early age, say from four to six. Fortify yourself with strong arguments against the prevalent notion that an early beginning means a waste of time and money, but try to convince the parents that it is an absolute essential in attaining high degree of musicianship.

2. Arouse the interest of the parents for the study of music among their boys.

3. Introduce class meetings, both for small children and adults. Let the children's classes be conducted according to approved kindergarten methods, the others, for recital purposes and for the discussion of interesting topics, such as the great composers, the history of musical art, including the art forms, elementary harmony, ear-training, etc. Extend occasional invitations to the parents, in order to win their interest.

4. Foster musical taste in your community by the organization of a musical club or a choral society or by the hearing of good music through visiting artists.

5. Try to keep yourself abreast with modern educational thought, by reading of good books, good musical magazines and hearing of good music, but do not introduce anything for the sake of novelty only. It is very desirable to occasionally attend a Normal Session or special course for teachers given by some accredited institution.

"It takes a long time to bring excellence to maturity," said Publius Syrus, a wise old Roman author of many epigrams. In saying this, he summed up the entire philosophy of education, for the only true method of imparting knowledge in music as in anything else lies in allowing the student to *grow* wiser day by day.



Department for Singers

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Editor for October

FREDERIC W. ROOT

A LESSON FROM EXPERIENCE.

BY FREDERIC WOODMAN ROOT.

I PRESUME that there are few of us who have not found that our earlier ideas upon most subjects have been undermined or demolished by later experiences.

The first concepts regarding the teaching of singing are usually very much in need of the later experiences for correction and guidance. Where we have only our own experience to depend upon, the correction and guidance arrives too late to spare us the regrets, oftentimes bitter ones, which the haunting recollection of early mistakes brings to us.

AN EDUCATIONAL SYSTEM.

Some day the accumulated experience of the best workers in the field of voice will be formulated and recognized. At present voice teaching is so much a matter of individual opinion that no pedagogic system is generally conceded to it.

And latterly the varying opinions current in the musical world are being still further disturbed by divergent opinions put forth with a great assumption of authority by throat specialists who having treated the mucous membrane of distinguished singers and having special knowledge of anatomy, feel called upon to enlighten the voice teachers.

Young teachers of singing are apt to be enthusiastic, confident and intolerant of ideas which call in question the narrow line of thought and action which they have adopted. But the logic of events is convincing; and, after a time, unless they have had the grace to make sufficient use of the experience of others, such teachers are likely to see where they have made mistakes and to regret them according to their degree of intelligence and conscience.

When a pupil begins lessons he is usually told something of the organs of singing and their use, and then is set at practice to develop and control these; this may be right. But here are some considerations that are not generally appreciated and which may show that such is not always the right course.

THE ESSENTIAL PRELIMINARY.

Voice culture for musical purposes is of no use to one who cannot sing.

One's first singing should be done with no thought of the voice.

The voice in a considerable compass is available for use whenever one has the desire and the impulse to sing.

The voice however cultured has no value for singing if it does not conform to the laws of rhythm and pitch, if the singing has not correct time and tune.

If the singer has not mastered time and tune, and is not fluent in musical phrase he has not gained the degree of musical intelligence which makes cultured tone possible. A badly produced voice may be from a halting,

hazy conception of the music to be sung; in which case time spent in training the vocal organs is wasted.

An object of compassion is the pupil who, with mind ill at ease as to the pitch or rhythm of the song or exercise, is yet trying to sing it "bringing the tone forward," or "placing the voice in the head," or "giving the sound nasal resonance," or "controlling the breath at the waist," or, worst of all, "giving it expression!" It is like the school boy "speaking his piece" with gestures while trying to remember the words.

WORKING ON THE WRONG PROBLEM.

And so teachers often work long, faithfully and well with a pupil's breathing, tone placing, enunciation, etc., and are disheartened with results because they have been expending their energies on the wrong problem.

They may be in full agreement with the proposition that a pupil's mental equipment, his musicianship, must be adequate in order that voice culture may produce the desired result and yet take the ground that the elementary things of music are not their province, that they are specialists, and that subordinate teachers and other agencies, piano and harmony practice, etc., should be relied upon to give the training which is exclusively mental.

I regard this assumption as totally false. A pupil goes to a teacher to learn to sing; and if a high price is paid for lessons it is upon the supposition that the teacher receiving the fee has some special knowledge of how to make the pupil a good singer. Now, if the pupil's success depends primarily upon wise guidance of his mental processes, if the teacher's specialty of physical training can be made fruitful of good results only in conjunction with the developed mentality of the pupil, the teacher has no right to his fee, be it high or low, unless he takes cognizance of that mentality and superintends the entire process of education for singing. He need not actually give the piano or harmony lessons which are to contribute to the pupil's education; but he should see to it that these are not abortive, that they really bring the pupil to a competent reading and understanding of music. To accomplish this end among the majority of students, the voice teacher will have to include in his course of instruction sight-singing, to some extent, and the training of ear and perception that goes with it.

THE TEACHER'S MUSICIANSHIP.

Instrumental musicians and critics sometimes affirm that vocal teachers do not turn out musicianly pupils because they themselves are not musicians. It is true that fine voice or certain personal characteristics will bring apparent success to one who is deficient in the educated mentality which a teacher of singing should have.

Let not such instances, however, mislead any who are fitting themselves to teach vocal music.

The career of the charlatan is precarious and usually brief.

Where music in schools is as well taught as in many sections of our land and where musical culture is so general that young people absorb it naturally, there are some pupils who come for voice lessons who are mentally prepared to be taken at once into the science of the vocal organs and their uses. Still it is more common to find pupils whose voices are naturally good and likely to develop with but little analytical guidance but whose perceptions in musical phrase and rhythm are quite undeveloped.

THE PREVAILING IDEA.

Under the influence of the prevailing idea, a young voice teacher taking a pupil of the latter class might feel that he was failing to do justice to the case if he devoted the lessons given during the first weeks or months to ear training, music-reading with perhaps some rote-singing, with no more attention to the mechanics of voice than to mark breathing places and to insist upon clear enunciation. He would, however, be taking the right course, one that would produce more satisfactory results within a given time than any other, one which lays foundations of mental processes at the time when they should be laid, foundations required to make possible the highest attainments of which the pupil is capable.

Perhaps a teacher to whom this course were proposed would say to himself, "that doesn't seem to me like voice-teaching! That's what they do

in other departments of music. My business is voice-teaching; and my circular states that I teach the celebrated ——— method, and the ——— method endorsed by such a lot of great names never contemplated the childish business of beating time and singing *do re mi*."

Now that is what's the matter with voice teaching. It is top-heavy. It is forever trying for a flower without a stalk.

PROCESS AND RESULT.

Nearly all the numerous articles upon the subject which one sees in print deal definitely with results and hazily, if at all, with processes leading to those results. It is the literary aspect of the subject that we find continually exploited in magazines. The flower is interesting but the stalk is not. Yet the slow, normal growth of the stalk is the most essential feature of floriculture if a fine product is expected. The parallel in vocal education is obvious; the teacher may expect results proportionate to his care of primary, fundamental conditions.

This truly pedagogic aspect of the subject is constantly discredited, however, by the fact that many of the best musicians never consciously passed through elementary conditions of musical education.

Mozart, Mendelssohn and others had a perfect conception of music as children; and a host of others of lower degree through inheritance and environment begin music study at a point beyond the plodding stage.

Some illuminating statistics could be compiled if a large number of music

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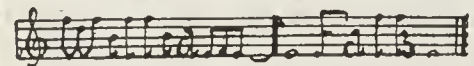
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teachers would report from their own experience upon the degrees in which pupils at the outset of their studies have perception of musical values, rhythm, tonality, modes, intervals, grades of music, etc. My own experience leads to the belief that while some would pass through elementary work rapidly, a very large proportion of singing pupils—nearly all of the younger ones—need to take up the primary mental training either previous to or in connection with work in vocalization.

COMPREHENSIVENESS OF SIGHT-READING.

This mental training is most comprehensively included in a systematic course to master sight-reading. The study of harmony is perhaps more often recommended for the purpose. But harmony is frequently undertaken before pupils are prepared for it. That science cannot be pursued to the best advantage until the student has learned what good sight-singing prepares him to do, viz: to think in musical phrase.

Though complaint is often made that singers are not good musicians, that they can't read music and keep time, articles which appear in such abundance for the behoof of those singing students and teachers who need the advice of their elders, seldom recommend the voice teacher to include sight-singing in his work, and never give it due emphasis.

There is, however, a book which does this subject justice. I refer to *Musical Education*, by Prof. Albert Lavignac, of the Paris Conservatoire. In that institution, probably the best of its kind, no pupil is allowed to go without the fullest development of musical mentality.

TOP-HEAVY VOICE TEACHING.

Again referring to top-heavy voice teaching, by which I mean giving pupils elaborate training for power, compass and execution which they are not prepared to make good use of, I should like to ask any who have paid me the compliment of following my remarks if it is not a reasonable ideal of voice teaching with average pupils to so train and direct them that they shall be able to sing simple songs at home and in the social circle, playing their own accompaniments; to read fairly well at sight hymn tunes, school music and the new songs that come to them; to carry a part independently in duet, trio or quartet; to help the children by getting them about the piano and singing with them and other homely offices?

Would some extra graces of vocalization without this practical ability be preferable?

I think that the majority of pupils prefer the extra graces. These are more showy and more interesting in the acquirement than are the solid, if modest, attainments. Without doubt the full ideal of vocal education includes both. But few pupils carry their studies so far as that, and few teachers have the experience necessary to bring pupils into the higher realms of vocalization. All, however, of intelligent teachers and pupils can do fundamental work aright if they want to and it has been the aim of these remarks to show how widely useful and important this work is; and therefore how serious a mistake it is on the part of a teacher to neglect it.

GOOD WILL OF THE PUPIL.

Here another difficulty arises. The majority of pupils will "take lessons" only so long as the work is interesting to them; and schooling the mind in the elements of music is a slow and irksome matter in many cases. Pestalozzi says: "The measure of teaching is not what the teacher can give but what the pupil can receive." It would be a blind devotion to ideals on the part of a teacher who would insist upon a pupil's doing something which leads to a refusal to do anything.

But there can hardly be any among voice pupils that are "worth while" who cannot be brought to do willingly some part, small it may be, of the work of musicianship.

For instance, what pupil would find it too irksome to beat time while the teacher played or sang the vocalise or song of the lesson? or to identify the keynote each time it occurred in a melody.

Here is where the skill and invention of the teacher comes in—to find steps that the pupil can take successfully and so prepare him to take others.

TO PLAN FOR PRACTICE.

A great difficulty in the work of voice culture with beginners is to plan for their practice away from the teacher. Tone work is risky. However well the teacher provides for it, the pupil is so rarely careful of important details in practice between lessons that many teachers forbid it for a time.

Work in musicianship, however, can be safely undertaken in home practice. There is a regular course with text books for this. But outside of that there is much that can be done, principally in connection with the piano, playing melodies, counting the time and learning accompaniments complete or in part.

Copying melodies on music paper or composing tunes, melody only, writing down the notes, are valuable means of progress whether the tunes written have musical value or not.

Still another difficulty in the path of a teacher who realizes that the mental side of his instruction is the most important part, is the attitude of the pupil's family and friends when they demand immediate results.

Our sincere sympathy is with the teacher whose patrons would be impatient with good work and slow progress, but pleased with screaming singing though it outraged all the laws of musicianship and taste.

Something can be done for pupils of this class; but to do it worthily lays a heavy tax on the teacher's intelligence and patience.

Among those beginning upon the profession of voice teaching, a strenuous and exclusive pursuit of vocal "method" often results in spoiling a pupil's chance of becoming a good singer.

Impaired voice and bad style are too frequently the outcome, as the older teachers well know, whereas all work done in the line of musicianship and taste is likely to be helpful and is sure to be safe.

ANY one who has heard and studied a great deal that is good ought to need no teacher to spur him on. The student should always bear in mind the greatest models, and emulate them, playing a great deal with accompaniment; he should become more and more familiar with masterpieces, and enter earnestly into a sense of their beauties; then the gradual development the pupil attains will place him above the common run of amateurs.—*Moscheles.*

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SOME VOICE CONTROVERSY.

BY FREDERIC W. ROOT.

A YEAR or so ago the Sunday papers of Chicago gave an unusual amount of space to the discussion of voice training; and considerable controversy between throat specialists and voice teachers ensued. A recent article on this subject was headed, "Chaotic Conditions in the Vocal World Attacked by Scientists, Defended by Pedagogues," which caption contains an error. The pedagogues join in the attack though they may differ with the scientists as to the remedy. We welcome all the exact analysis and correct definition which science can give; but we believe those will do little toward bringing order out of the "chaos" because the scientific searchlight is continually turned upon the less important parts of the subject.

In the past half century there has been a long succession of efforts to make good sight-readers of singers by means of improved methods of notation; and we have seen the staff so constructed as to give especial prominence to the keynote; we have had note heads with the figures 1, 2, 3, etc., in them to show which member of the scale was represented; we have had notes of different shapes for the different relative pitches; we have had a numeral notation with no staff; also a notation with initials standing for *do re mi*, etc., and other scientific methods for obtaining that desirable and comparatively rare product, a singer who reads music with certainty.

NEED FOR GREATER MENTAL GRASP.

The outcome of all this has been the gradually dawning comprehension that the essential thing in sight-reading of vocal music is the mental grasp of music itself and that the method of its representation is comparatively unimportant.

Likewise in voice culture the relative importance of physiology, definitions, analysis, formulas, etc., on the one hand, and purely musical perception on the other is likely to be misunderstood. The deplorable showing of bad singing and impaired voices all about us convinces the scientifically disposed beholders, that the teachers need instruction regarding the construction and functions of the instrument they deal with; and they come to the rescue sometimes with theories of astounding imaginativeness and sometimes with that which is rational and presumably helpful.

Teachers of singing are glad of any help they can get for their difficult task, the most difficult in the entire field of common education, and they give hopeful heed to the outsiders who would put them right.

Good singing is a question of heart and mind more than of the body. And therein lies the difficulty of the voice teacher's problem. If it consisted mostly in "controlling the breath," "practicing softly," "relaxing the throat," using "nasal resonance" and the other mechanical or definable things which scientific outsiders preach for the salvation of the vocal profession we should get on swimmingly under their tutelage.

PREACHERS AND TEACHERS.

To be sure, these preachers do not consider themselves outsiders—mere theorists. They claim to have tested all their theories and proved them. We find, however, that their tests are all with advanced or especially gifted singers. They point to De Reszke, Nordica and their class, assume that their vocalism has resulted from pursuing a course according to certain theories, and leave you without a leg to stand on while teaching your average pupil with whom mental and physical conditions are so very, very different.

I am not disputing the practical correctness of what writers like Dr. Muckey,

Dr. Fillebrown and Dr. Curtis tell us about the vocal organs. The reason why their teachings do not work out generally, the reason why they do not apply effectively to the mass of teachers and pupils is mainly that they seem to make the mechanism of singing the prime essential; but also because their presentments lack perspective. The apparent assumption is that some item named is good for all voices at all stages of development and for all expressions.

Although they use other forms of tone both for resonance and for expression, if you ask singers like Plançon and Witherspoon and Gadsby and Eames (especially Eames) if nasal resonance or breath control or some other specific is the thing for the voice they may all give a *forzando* affirmative; the one who would raise a question is supposed to be crushed. But take that idea to your studio and try it on Jennie and Molly and Billy and Tom, and you will usually find that a number of other ideas must be worked out before that particular one can have any meaning for them. Or it may be that when their best tones are developed that the sensation is not the one

described. Or it may be that you must counsel against the idea of nasal resonance or some other "essential" according to the theorists in order to get a tone that is not disagreeable.

CHAOTIC CONDITIONS.

The chaotic conditions in vocal education which our scientific critics complain of will experience little improvement because of scholarly deliverances, for the reason that the critics occupy themselves with the results of vocal training, the developed tone, and pay little or no attention to the steps which all but exceptionally gifted singers must take to attain those results. It is of little use to rose culture to study the flower and ignore the stalk. What these critics say regarding many things such as breath control, free throat, etc., are the common-places of vocal training. Other things that they say about conscious and unconscious vocal faction, cavities of the head, etc., are interesting and perhaps indirectly useful. Some of their theories are wide open to argument—the voice a stringed instrument, for instance. Take a string one inch long of any known substance and

see if you can tune it from one pitch to the next above without breaking it. The vocal cords, however, have a range of two or three octaves.

If a likely young singer is taught from the outset to read music, to know good music, to express himself freely in such music as appeals to him and to use the vocal organs normally under competent supervision for two or three years, the scientists who then look him over will find that his case proves all their theories!

COMPETENT SUPERVISION.

This competent supervision is helped very little by what the scientists appear to think so important—the component elements of tone, acoustical laws, the classification of the larynx as a stringed instrument or otherwise, the coöperation of the frontal, maxillary and other sinuses—many items which, being capable of exact definition and description, are unanswerably rated as "science," the whole being used to sandbag the voice teacher who in the meantime are individually—there is no coöperation as yet—working out the subtler and more important problems of their profession.



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Editor for October, EDWARD M. BOWMAN

[In spite of the fact that Mr. Bowman is best known to our readers as an excellent teacher of piano, and as the author of *Master Lessons in Piano Playing*, he is also a most excellent organist. He was a pupil in Berlin of Haupt, and of Batiste in Paris. He also stayed long enough in London to become on friendly terms with Sir Frederick Bridge, and was one of the first, if not the first, Americans to take an English degree, mainly on the strength of his organ playing. Mr. Bowman was at Calvary Baptist Church in New York for many years.—THE EDITOR OF THE ETUDE.]

GIVE THE ORGAN MORE CHANCE IN THE CHURCH SERVICE.

THERE is much less opportunity to hear good organ music in the course of the average Church Service to-day than there was formerly. There is therefore just so much less encouragement to the organist to study elaborate or even fairly well-developed organ compositions. The opportunity to play such music is craved by every competent, healthy-minded organist, a fact, the evidence of which is seen in the custom followed by many organists of giving a short prelude-recital before the beginning of the service proper. The order of service program will have an announcement on it something like this: "Services at 11 o'clock and at 8. A short organ recital will be given by the organist preceding each service, beginning at a quarter before the hour." Or, "At 10.50 A. M. and at 7.50 P. M. the organist will give a short organ recital." Or, "You are cordially invited to attend a ten-minute organ recital prior to the regular church service. The selections to-day are as follows"—(here would follow the titles).

Two purposes are served by this undignified scheme. One is, the organist gets a chance to play a good selection all the way through. The other is, some people—those who love music enough to listen to it even at the disadvantage of being obliged to tolerate, at the same time, the tramp, tramp, tramp of ushers and the gathering congregation—will be baited into coming early to church.

SWEET, BUT BUSINESS.

I knew an organist some years ago whose pastor said to him one day very sweetly: "Hereafter, Professor, I think that you had better begin your Organ Prelude about five minutes before the hour for service, instead of, as heretofore, on the hour." What was the organist's reply? It was a good one; I have always felt good and straightened up my spine a little stiffer every time I have thought of it. He said, with an innocent tone of voice and unruffled temper: "Dr. Brown, is the Organ Prelude a part of the service?"

"O yes, certainly," was the pastor's reply.

"What are the hours of service in our church?" softly rejoined Mr. Organist.

"Why, eleven and eight o'clock, Professor."

"Well, then, Doctor, if the organ prelude is a part of the service and the service begins at eleven and at eight, do you not think that I had better begin the organ prelude at the appointed hour?"

"Oh, very well, Professor, do just as you have been doing, hitherto."

It was all so courteous and honeyed, but

the logic of it was irresistibly concise and conclusive. That pastor saw the point and felt it, too, and retreated as gracefully as he could. The organist continued in that position some years, but received no further requests to shunt his organ selections out of the proper hours of service.

PLACE OF THE ORGAN.

Granting that the organ is worthy a place in the church service—and if it is not worthy, pray what instrument is so?—it should utter its praise at a time and under conditions which will enable its voice to be heard with respect and effect. To play organ music while a congregation is assembling is disrespectful to the Divine Art, degrading to the organist and a disgraceful usage of the noblest instrument of music that we possess.

What minister would stand in his pulpit and read the Scripture, offer prayer, begin his sermon or even talk while the congregation entered the church and found their seats? Not one. Indeed, what usually happens in the early portion of the average service, while the stragglers and late-comers are being seated? Does the minister go on with his portion of the service? Everything is held up until these "nuisances" have paraded themselves, or their new clothes, to their seats. However, it seems to be the custom to let the grand organ go on playing, "See the conquering hero comes; Hallelujah! hardly knew yer!" trying to mitigate the disturbance and at the same time bamboozle the audience into believing that the services have been going right along.

ORGAN AT OFFERTORY.

Again, when the offerings are being taken, it is expected that there will be some specially fine music by the solo quartet, a soloist or by the full choir; or, perhaps the organist will play an offertory selection. If there is singing, the collectors usually wait at the other end of the aisle until the vocal number is concluded. Then they come tramping down to the pulpit or altar. But, if it should chance to be an organ selection that is being played during the taking of the offering, it rarely occurs to the collectors to respectfully wait until the piece gives indication of a cadence and then come forward. Instead, they keep on collecting and furnishing a kind of financial carillon obligato to the organist's phrasing. If a prayer of consecration is to follow there is only one thing for the organist to do and that is to cut short the playing and let the composer's ideas of music-form, climax and cadence "go to grass."

Probably the collectors are not chosen for their musical knowledge or taste and therefore they cannot be expected to know the psychic moment when they should start to bring the offerings forward.

USE OF SIGNALS.

For this reason, in Calvary Baptist Church, New York, I had installed a tiny electric flashlight just where the collectors can see it and know from me that I have reached the point in the piece where it will work out right for them to come forward. All the points in our

service which, to be effective, require unanimity in action, or where there is danger of higgledy-piggledyness, are controlled by signals operated by the organist. There are a dozen or more, flashlights, buzzers, telegraph-sounders, etc., all as inconspicuous as possible. The service, as a consequence, moves smoothly and as though everything just luckily comes out even. Too much cannot be done to secure such a result.

WHAT KIND OF MUSIC?

In conclusion, let me insist that the organ is worthy a place in the best part of any church service, provided, the selection is appropriate in character and the performance reverent in spirit. By this I do not mean that organ selections in church should always be slow and sober—as some people seem to think—any more than the anthems or Scripture selections or the utterances of the preacher should always be somber and solemn, or any more than that it should always rain or be dull weather on Sunday. Nature is joyous, on Sunday as well as on other days; the floods clap their hands and the hills sing together, and we are bidden to be "Joyful in the Lord."

There is no reason to bar from the church service brilliant organ music. I would expurgate, however, music that from its association is likely to call up scenes and feelings that are incongruous with worship to God and the uplift of our minds and hearts to the best things of which we are or may become capable. In these days of a rich literature in organ music, it is wholly unnecessary to use selections from the doubtful sources of most dramatic music.

TWILIGHT ORGAN RECITALS.

Instead of the ineffective, undignified Prelude Recital, I would heartily recommend that form to which I have given the name "Twilight Organ Recital." Briefly, this is a short program of legitimate organ music, of varied character, classic and romantic, loud and soft, slow and brilliant, which follows the sermon and final hymn and precedes the benediction. Following the hymn, and sometimes during a selection by the solo quartet, the lights of the auditorium are lowered to a "twilight" effect. For example, let the choir and congregation sing the hymn "Softly now the light of day." As the lights are being lowered—as gradually as possible—have the choir (with closed lips) "hum" the tune through again. Then let a quiet organ selection follow, either in the same key or one closely related. Two or three other selections may follow, taking a full half-hour. At the close of the recital, the lights should be raised again to about half their usual radiance, the benediction or a prayer and benediction pronounced and the audience allowed to disperse without Postlude.

THE ADVANTAGES.

The advantages of my Twilight Organ Recital are that the service preceding it serves to prepare the spiritual nature of the listener; the lowered light concentrates the attention on hearing instead of seeing; and those in the audience who do not care to hear the recital have an opportunity to retire during the last hymn or selection, before the recital begins. A sympathetic audience is secured. The organist will play better, his hearers will listen better, organ music will be better understood, and the total result will be increased respect for the organist, increased enjoyment for the listener and increased understanding of organ music. Let my brother organists try it. I shall be glad to hear their verdict.

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THE Organ Editor's summer home for many years has been on one of the loveliest islands along the coast of Maine—Squirrel Island. Somebody has answered the oft-repeated question, "Why do you call it Squirrel Island?" by saying that the reason is that "there are no squirrels here." As a summer resort or place in which to recuperate strength, nervous energy and blood—enthusiasm for the battle of life, it has few if any equals in any country. Here came for a number of years the well-known, admirable organ builder and man, John H. Odell, of the Odell Organ Co., New York. He and Mrs. Odell were frequent and honored guests in this home. In the course of the firm's repairs, exchange of stops, and building of new organs for Old Trinity parish, New York, Mr. Odell came into possession of the set of pipes composing an organ stop technically called a "Mounted Cornet," which was and probably is still unique in the United States. The Cornet, as is well-known, is a Mixture, the effect of which is to make the tone more brilliant. The designation "Mounted" means that the pipes of this particular stop were placed by themselves at a distance from the regular sound-board where it is customary to plant the mixtures, that is, they were "mounted" by themselves and the wind conveyed to them by a special wind-runk.

Some difficulty to be surmounted, or some peculiarity to be overcome, rather than any advantageous tone-effect to be derived, was probably the reason why this Cornet was mounted. It boasts four ranks of pipes, and is, probably, as I have said, the only specimen ever in this country. It was voiced in England in 1804—108 years ago—and, strange to say, the voicer's name was also "England." Mr. Odell treasured it many years as a valuable and unique curio, refusing all offers from parties who would like to have become its owner. Finally, as a mark of personal friendship to the writer, he presented it to him as a souvenir of the kindly relations subsisting for half a lifetime. Here the Mounted Cornet has occupied an honored place for many years. Around the living-room, which is about 30 feet square, and open to the roof, where runs, at the level of what might have been a second floor, a gallery or balcony. On the face-board of a conspicuous place on this gallery stand these interesting pipes, in tonal order but speechless, mute reminders of the early history of organs in the United States and the part taken therein by Old Trinity Church, New York.

NOISELESS STOPS.

ONE of the beautiful things about the mechanism of the modern organ, if machinery can be beautiful, is the arrangements made for noiseless stops, couplers, etc. In the olden days it was not unusual to hear the organist change the registration with so much rumpus that the transition sounded like some lachrymalian artillery of champagne corks. Nothing is so annoying to the slumbering pillars of the church as to be roused from a peaceful Sunday morning lullaby of Baptiste's by the banging of stops. But what is the poor organist to do when he gets hold of the diapason and it refuses to come out with the persistency of a tenacious weed? Some organists have resorted to rubbing soap on the rods so that there may be less friction, but even then it seems almost impossible to avoid a commotion. The careful organist who sees the advantage in having his service as noiseless as possible will prepare his "registration," as far as possible in advance, so that he may have time to "extract" the stops silently.

THE PEDAL PIANO AT HOME.

No one has any idea what a help the pedal piano is when the student uses it in the home, until one has tried to do without it. The writer, like so many other organists, was obliged to start his career with a position in a very small church. There was a two-manual organ, a little bit asthmatic, but on the whole pretty reliable. It was run by a human dynamo, who received twenty-five cents an hour when he was sober. Winter came on and while the organ blower had little difficulty in keeping warm in an unheated church, the writer, clad in a heavy overcoat, found Bach and Widor at twenty above zero hardly the thing to inspire musical zeal. Then came the pedal piano. Oh, what a relief! It did away with the tipling organ blower, it did away with the arctic auditorium, it did away with journeys to the church. It required a little ingenuity to provide for the absence of two manuals, but one soon becomes accustomed to that. Most students, who become familiar with the manuals long before they study the pedals, will find that the great essential is to get the hands to work with the pedals. Starting with little exercises like those in Stainer's organ method and then attempting some of the simple fugues of Bach the progress one may make is truly astonishing.

PRACTICING ON A "DRY ORGAN."

TIME and again when the blowing apparatus is out of order or when a parsimonious church committee objects to the use of power, the organist is obliged to practice upon a windless organ. The wise organist who has mastered the principles of concentration never pities himself when he is called upon to do this. He knows that if he practices right and "hears with his eyes," he can do almost as much without the tone as with it. Dudley Buck used to practice without the wind time and again just from preference. He told the writer that he could often think things out better without the sound than with it and that it was a tremendous relief to get rid of the sound now and then. Musicians never seem to realize that the ears get tired with too much vibration just as the eye gets tired. The ears are never closed. Like the skin they are always open to sensation. Try the dry organ plan now and then and see if you do not acquire a keener idea of the true musical content of the pieces you select to practice.

ORIGINAL EFFECTS IN ORGAN PLAYING.

It is amusing to see how the average young organist will accept the registration marked in a piece without ever dreaming that it might be varied and improved upon. The differences in tone color and the powerful effects are two of the advantages of the organ which the piano does not possess. The piano, it is true, gives the performer a control over the touch that the organ can not give.

Mixing tones on the organ is like mixing paints on a palette. The artist is guided by his eye, the musician by his ear. What would you think of a color-blind artist? Would he not be an anomaly? Yet thousands of organists never open their ears to the tone colors filling the great pipes which make the modern organ. Have you never perceived that some colors are dark and somber and that others are brilliant? You may form your taste by studying the registration printed in pieces, but you will never become a great interpreter of the instrument until you mix your own musical pigments.

AUGUST HAUPT.

IN the early seventies Berlin was the mecca of the pilgrim student in search of musical instruction and a musical atmosphere. Here dwelt Joachim, the King of the Violin; Loeschhorn, Theodor Kullak, and Heinrich Barth, piano teachers; Rubinstein and other eminent pianists lived a part of each year in Berlin, and Wagner was an occasional visitor and guest.

August Haupt was organist at the Parochial Church of Berlin and a Professor in the Royal Institute for Church Music. He was a pupil of Dehn, the elder, who was himself a pupil of the great Bach. Haupt had thus derived a great many traditional readings and phrasings of the Bach works, and numbered among his organ pupils many names of Americans who have since won distinction, if not eminence, as virtuosi.

Haupt was master of an extensive repertoire of the Bach compositions, including all the great preludes and fugues, the passacaglia and the fantasias, and was wont to play them in public without notes.

For his church playing he made extensive use of Bach's Choral Preludes, of which he knew a large number by heart.

Haupt was very patient as a teacher and was always ready with an appropriate illustration or an opinion by Bach, or Dehn, or some other old-time authority, concerning whatever topic might be under consideration.

Haupt lived a very simple and tranquil life. He held by a life tenure his appointment as Parish Organist. He used to say that his most strenuous days were at Easter-time, when, according to statute, all the members of the city departments and the soldiers of the garrison were obliged to attend the Communion, and therefore many extra services were held in order to accommodate the crowds which thronged the Parish Church on Easter Day.

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RELATION OF ORGAN TOUCH TO THAT OF THE PIANO.

BY DR. S. N. PENFIELD.

Does the one injure the other? Surely they are entirely different. We have all heard good pianists spoil a hymn tune or an organ solo, and on the other hand have also heard a good organist murder a piano solo. Is success, then, on the two instruments incompatible? Read history with care, and especially the lives of Bach, Mendelssohn and Saint Saëns, and learn there is no such incompatibility. They and many others were renowned pianists and famous organists. They had mastered the peculiarities of both instruments and kept the touch of the two separate and distinct.

To be sure, Bach's instrument was the clavichord, but its touch was extremely delicate and sensitive, while that of the seventeenth century organ was stiff and clumsy compared with ours of to-day. This, of course, shows that one can excel on both instruments, but not necessarily that it is advisable to try to do so.

Is it or is it not advisable? Here are some pointers that have a bearing on the case. The ordinary piano touch requires a very loose wrist and a free lifting of the fingers, but not very high. Rapid and *leggiero* passages demand a freer lifting of the fingers. Legato playing on the piano is of two grades. For the ordinary legato the rule is to leave the old note simultaneously with striking the new note. This corresponds to the old-fashioned well curb where two buckets are fastened, one to each end of the chain, so that one is falling while the other is rising. They of course pass each other at the half-way point of the well. As a consequence one has left the water before the other reaches it. A similar thing happens with the fingers. The old key is left just before the new one is touched. Still for ordinary running passages this gives a practical legato, and very many pianists never acquire a better one.

The perfect legato consists in making the two notes apparently to overlap each other by the least trifle, so that the departing tone will seem to the ear absolutely to join the coming tone. This is essential for the so-called "singing" touch. But the common failing of piano students and amateur players is that they quite forget to take up their fingers at all, especially in the left hand. This sounds slovenly, but shows even more on the organ, where the effect is really hideous, and for once the organ gets its revenge.

Organ playing requires an invariably firm, quick pressure on the keys, and this in all movements—slow or fast, loud or soft. This is especially important with the old tracker action, so that the valves will instantly open. The staccato of the piano does not exist for the organ. The organ staccato is made by the firm pressure above mentioned, followed instantly by the lifting of the fingers. It practically corresponds to the so-called slurred staccato of the piano.

ORGAN LEGATO.

Organists get their preliminary studies on the piano or the cabinet organ. From the former they come to the organ with a firm, decided touch; from the latter, with a weak, nerveless touch. In this the piano has the advantage. A perfect organ legato is an essential, but the ordinary piano legato is not a legato on the organ—certainly not with the big pedal pipes. All organ pipes speak a trifle sluggishly, so that with many combinations there is a perceptible interval between the instant of the attack of fingers or feet upon the keys and of the tone reaching the ear. The experienced organist discounts this and secures a perfect legato effect.

Thus we find, first that while the touch

of the piano and organ are and must be kept distinct, the piano student brings to the organ the sharp touch which is requisite, and second, that the organist brings to the piano the perfect or overlapping legato which is essential in all "singing" passages; and we see that the study of each instrument helps the other if the player but uses his ears and his wits. Many concert organists really find it highly advantageous to do the preliminary preparation of manual parts at the piano; and if they have a pedal attachment, of the pedal part as well—and yet run no risk of injury to their organ touch.—From the *Musical World*.

THE GOSPEL HYMN.

BY H. C. HAMILTON.

THE attitude of many organists toward the gospel hymn to-day is often one of antagonism and even intolerance, and had the organist his way about it, the gospel hymn might be laid aside indefinitely. That it has been abused, no church musician will deny, but if he be fair, he cannot but admit that it has also filled a place in real devotion. As in many things there are always the two sides to be considered, and music of a poor character can be found in any type of composition, as too many church anthems and sacred solos of an inferior class show.

The trouble with so many hymn tunes is that they display a total lack of inspiration, and this is especially true of the majority of the later tunes, many of which are written for some special services by some one, who, though his intentions may be of the best, is, to be candid, no musician. It is a matter of regret, that music of the poorest sort is considered not only good enough, but even the most fitting avenue of public praise or prayer. The only reason for this seems to be that such tunes are "catchy." That they are so is apparent to any one, but the "catchiness" is more in the "go" of the piece than the tune. Many of the later productions of the "gospel" kind consist of nothing more than a very commonplace melody, a rhythm which appeals more to the feet than to anything else, and the inevitable modulation to the dominant—always in a very striking and unmistakable manner.

Defend it as one may, the gospel hymn is not worship, for such music does not appeal to the soul, the very thing the speaker will soon be trying to reach. It, however, has a drawing power for a certain class, but whether they go for any benefit is a question. Better music of an attractive character has always been a power for good, and there is no reason why the better class of hymns cannot be more drawn upon by religious workers.

THE MOST USED FINGERS.

DOUBTLESS the most used fingers are the first three fingers on each hand. It is hard to believe that in the time of Bach the thumb was just coming into general keyboard use. The thumb is really a kind of older brother to the two other fingers. It should be able to play around them with the friskiness of a puppy. Nothing dulls pianoforte playing like a lethargic thumb. An excellent exercise for the hand as a whole is to make a kind of trill first with adjoining note, then with thirds, fourth, fifth, sixths, and then octaves, using the thumb first with the second finger, then with the third and fourth and the fifth finger. Of course most hands will find it impossible to trill an octave with the thumb and the second or the third finger, but it may often be done with the fourth, and with comparatively little assistance from the wrist.

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Department for Violinists

Edited by ROBERT BRAINE

VIOLIN OCTAVES.

EDITED BY ROBERT BRAINE.

OCTAVES in violin playing are at once the delight and despair of violinists, delight when the player succeeds in playing them in approximately good tune, and despair when they refuse to yield to the most persistent practice. Octaves in passages of any difficulty are as a rule confined to solo playing. In orchestral scores, while we occasionally meet with passages in octaves for the violins in the lower positions, we find that as a rule in melody passages, and passages in the higher positions, the octave passages are marked *divisi*—(divided)—i. e., the violinists sitting to the right of the stand playing the upper notes, and the ones to the left the lower. This insures clean, perfect intonation.

The late famous violinist, Edouard Remenyi, once said to the writer: "I consider octave playing on the violin in hard passages one of the most difficult feats the solo violinist has to contend with. In the case of the piano the distances between the keys are the same from the lowest to the highest octave, but in violin playing as we ascend towards the bridge, the fingers must be drawn gradually closer together, owing to the gradual shortening of the vibrating portion of the strings. To do this so accurately that both notes shall be true and the octave in pure and exact intonation is of extraordinary difficulty, and requires as persistent practice as a juggler must give to some of his most difficult feats—in fact, it carries us into the realms of legerdemain."

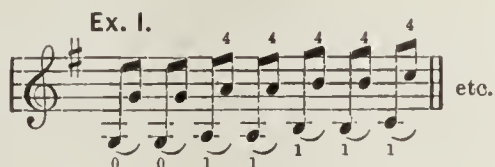
I quite concur with Remenyi's opinion as to the difficulties of octave playing. How often do we hear famous violinists play impure octaves in difficult passages. In learning to play good octaves on the violin an acute musical ear will be of great assistance to the student, but the ability to detect the slightest impurity in an octave will be of no use, unless coupled with long and persistent practice in developing the mechanical ability in the fingers to make the correct measurements on the fingerboard which will result in perfect octaves. Like any other feat requiring extraordinary muscular precision, incessant practice is required.

Learning to play perfect octaves takes so much time that some violinists have wondered whether the game is worth the candle. While the orchestra violinist is not required to be so proficient in octave playing in the case of the solo violinist this department of violin technic is worth all the labor which is necessary to master it. Brilliant passages in octaves are marvelously effective in solo work, and never fail to rouse an audience. The standard concertos, and other difficult compositions for the violin abound in such passages, making good octave playing an absolutely necessary part of the technical equipment of every concert violinist.

One of the principal reasons that octaves must be mastered so perfectly is that it is so easy for even a casual listener to detect any slips from true intonation. Passages in thirds and sixths can be played slightly out of tune without

being so much noticed, but octaves must be exact. I once knew a newspaper musical critic who seemed oblivious to slips in intonation in playing double stops of other intervals than the octaves, but let the player play these out of tune and he heard from it in no uncertain manner in the notice about the concert the next day.

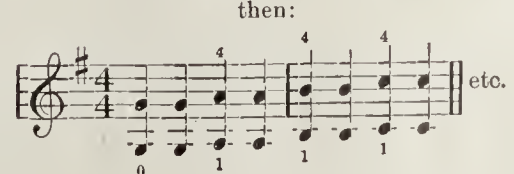
With the exception of "fingered" octaves, where two sets of fingers must be used, octave passages are executed with the first and fourth fingers, which move simultaneously. The fingers must move with a quick, deft jerk from one octave to the next, so that the intervening slide is heard as little as possible. Both fingers must be kept on the strings and not lifted, except where necessary in passing to the next two strings. Lifting the fingers in octave playing is one of the most frequent errors of a student in the early stages, and must be constantly corrected by the teacher. The best introductory practice to learning octaves is by playing them in arpeggio form. I know of no better exercises than the scales. Let the student take the octave scales as given in Schradieck's or any other good scale studies and play them in the following manner:



In the above exercise fingers should be kept on the strings as if each two notes were being played as an octave chord. When the scales in octaves can be played in this manner in fair intonation, the following exercise which combines the arpeggio and chord can be taken up. The arpeggio serves as an introduction to the chord, and if either note is out of tune it can be corrected while the arpeggio is being played, so that the chord following will be in tune.



After mastering the scales according to the above two exercises, the octave scales can be played as written, only that it is an excellent plan as an introductory exercise to play each note of the scale four times, and later twice as in the following exercises. The object of this is to give the player an opportunity to correct the intonation of the chords while repeating them, if they are not in correct tune.



Finally the scales are played as written, as shown in the following example:



After they have been mastered in single bows the octave scales must be practiced slurred in groups of two, four, and eight notes, as shown in the Schradieck scale studies.

In connection with octave scale studies, there are many excellent octave etudes to be found in standard violin studies which can be studied. In the Kayser Etudes, Etude No. 36 (No. 34 in some editions), is an excellent study for octave playing in arpeggio form. The famous octave exercise, No. 23 in G minor in the Kreutzer Etudes, is an admirable study and should be thoroughly mastered by every violinist. The many octave passages which occur in concertos and other important violin pieces can be studied with advantage in the manner indicated in the above exercises.

FINGERED OCTAVES.

"Fingered octaves" are those in which, instead of the first and fourth fingers sliding from chord to chord, different sets of fingers are used. The example given below indicates the principle upon which fingered octaves are executed.



While the principle of "fingered octaves" may have been understood in the early days of violin playing, it is only within the last half century that they have been used at all extensively. A violinist who had been an intimate friend of Wieniawski, the famous violinist, once told me that he was with him at a concert when Wieniawski heard for the first time a bravura passage in fingered octaves instead of the old way of using only the first and fourth, and sliding from chord to chord. He said that the great violinist's face wore a look of blank amazement.

To play fingered octaves in good tune, one needs a hand with a large reach, and they can only be acquired with immense practice. Of course, passages in fingered octaves sound much cleaner than those played with only the first and fourth fingers, since the sliding is entirely done away with. Among modern violinists, Willy Burmeister, the great German violinist, has mastered the art of playing with fingered octaves in the highest perfection, and some of the passages he plays border on the miraculous. A number of well-known compositions of the perpetual motion type have been arranged in octaves for the express use of virtuosos who are adepts in playing fingered octaves, and make a sensational effect when played in this manner.

By the application of the principle of fingered octaves, trills in octaves can be produced, the lower notes of the trill being taken with the first and third fingers and the upper notes with the second and fourth. There is such a trill in the first movement of the well-known *Légende*, by Wieniawski.



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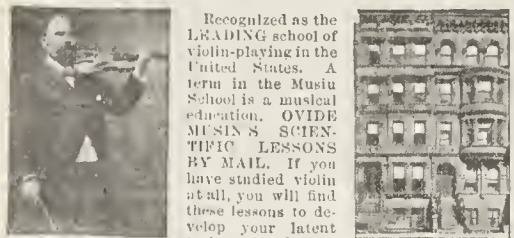
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THE IMPORTANCE OF GOOD STRINGS.

THE average amateur violinist or violin student, who buys cheap violin strings and keeps them on his violin until they break, no matter how ragged and toneless they may have become, has no conception of the immense care which is bestowed by the artist violinist on his violin and the choice of his strings. A writer in the New York *Musical Courier* tells of the great care devoted to stringing their violins by the members of one of the greatest string quartets in the world. He says:

"Quite another feature, bearing purely on the mechanical side of their art, is the question of preparing their instruments for public performance. In the matter of strings innumerable difficulties have been encountered. After long search and careful study, the Flonzaleys have found that they could obtain the best metal strings in Berlin, and the best gut strings in England, though the raw material for the latter comes from Italy. Even this selection does not constitute an infallible rule, for in damp weather they have found that they cannot use the E string of English manufacture, but must substitute a peculiar kind found only in Paris. During the quartet's recent tour of California great inconvenience was caused by the variable weather, and two sets of strings were required, one for dry days and another for the damp.

"In connection with the use of strings comes the problem of tuning, which is no simple matter from the Flonzaleys' standpoint. Each string is carefully tested and tried, and its perfect accuracy as to tone quality determined before the musicians are satisfied. It is not at all unusual for the quartet to devote fully half of its rehearsal period to what is generally considered the simple problem of tuning up. "Closely allied to the question of strings is the problem of mutes. While on a new, cheap instrument ordinarily any kind of mute will do, on old Italian instruments, such as the Stradivarius, Guaragninis and Testori, notes that are unsatisfactory in tone and quality will result unless the mute is carefully chosen. To meet this need the Flonzaleys have spent much time and thought choosing mutes of wood, corn-cob, ivory and other material. Finally they found that aluminum mutes produced the best results, but even these cannot be used in the usual way, for it is necessary to find a special position for them in order to acquire equality of tone through the scale."

THE VIOLIN AS A CONCERT INSTRUMENT.

ONE of the best known concert managers in New York city said recently that while a piano teacher is surer of being able to work up a large teaching business than a violin teacher, the concert violinist has a better chance of obtaining paying concert engagements than the concert pianist. Owing to the fact that the number of piano students the world over is so greatly in excess of the number of violin students, a much greater number of eminent pianists is developed. He also stated that the general public as a rule enjoys a violin and piano recital more than a piano recital, for one reason because the violin is probably the most popular of all musical instruments, and for another because in the violin recital with piano accompaniment we have two instruments instead of one. The demand for high-class violin recitals seems to be growing all the time.

JUST PLAIN HARD WORK.

SENATOR GORE, the famous blind senator from Oklahoma, is noted in the United States Senate for his remarkable memory. As memorizing music is based on the same general mental principles as memorizing other things, every music student will find Senator Gore's views on the subject of much interest. When asked recently by a Washington correspondent as to his theory about memory he said:

"Well, I knew that I simply had to recollect the things that I heard. I couldn't run to books, or make notes and then read them afterward. So the substance of matters that I heard was stored away in my mind systematically. I have never attempted any feats of memorization. I can quote figures, if I am making a speech on a financial subject, simply because I engrave them on my mind for a particular use at a specified time. After all, remembering things is just plain, hard work."

Every actor, and professional musician who does solo work from memory, knows that his daily bread depends on his memory, so nature comes to his aid and helps him to remember. Every violin student who has a modicum of talent sufficient to make it worth while to learn the instrument, can learn to memorize if he will but set about it in earnest. He can certainly memorize one bar. If he can remember one bar he can remember two, then four, then eight, then the whole piece. The trouble with so many is that they make one or two spasmodic attempts, and then give up.

STRING CASES.

STRING cases, made of aluminum or glass with a cover which screws tightly on the case so as to make it practically air-tight, can now be obtained in the music stores. They come in flat models, so that they can be carried in the pocket at the end of the violin case. These string cases not only keep the strings from drying out, but keep them from getting bent and twisted, as they are apt to do if left lying around loose in the case. It is remarkable how long strings can be kept fresh when preserved in an air-tight receptacle.

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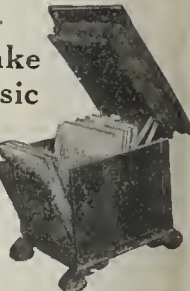
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Violin Questions
Answered

1. M. K.—Get Dancila's Method, first book, *Harvest of Flowers*, by Weiss, and Honeyman's *Violin and How to Master It*. These will no doubt assist you in making a start without a teacher, although even a few lessons in the beginning would be the best if there is a teacher available in your town. 2.—A tempered scale is the one with intervals as used in tuning instruments with a fixed pitch, such as the piano and organ.

E. T.—Compositious are not written for the E string alone for the violin. Possibly you are thinking of violin pieces for G string solo, such as the Bach aria arranged for G string alone by Wilhelm. 2.—In bowing, the stick of the bow should be inclined towards the bridge. In this way the player can either play with the edge of the hair in soft passages or by using more pressure bring the entire width of the hair into use.

F. A. M.—The bad tone of your D string may be caused by several things. The string may be of bad quality, or false, the bass bar or some part of the violin may be unglued and loose, the sound post may have fallen down, the chin rest may be adjusted so that it touches the tail-piece, which frequently causes a rattling tone, or the end of the string where it goes into the tail-piece may be so long that it touches the violin. Possibly your bow is not in good order, the hair being too old, or not sufficiently resined with good rosin. You might also examine the fingerboard and see if there is a little gutter under the string, caused by the pressure of the fingers on the string. This causes a bad tone, and can be remedied by leveling the fingerboard. If none of the above suggestions solve the difficulty, take it to a good violin maker, who can no doubt remedy the matter.

C. L.—Nicolas Lupot was the greatest violin maker of France; he has frequently been called the French Stradivari. He was born in Stuttgart in 1758, and died in Paris in 1824. In his violins he imitated the workmanship of Stradivarius as closely as possible. I have known Lupots to sell at prices ranging from \$500 to \$1,200. The value of your violin depends upon whether it is a genuine Lupot, and upon its state of preservation, tone, etc. You had better submit it to an expert as to whether it is genuine.

H. G.—The Juvenile Violinist, consisting of ten melodious pieces for violin and piano, by Frederic A. Frankliu, will be about what you want for your pupil who has been studying about a year.

C. G. B.—If you have studied Kreutzer's Etudes thoroughly, you will find it of the greatest benefit, to review them according to the directions in Massart's work, *How to Study Kreutzer*. In this work Massart, who was a great French violinist and teacher in the Paris Conservatoire, took up each exercise in Kreutzer which was capable of being played with different bowings, etc., and indicated the different methods of playing it. Some of his suggestions, such as playing certain of the exercises in octaves, application of up and down bow staccato, etc., are of extraordinary difficulty and could only be mastered by the greatest technician. The large number of different bowings, amounting to over 200, which Massart has made to the celebrated second Kreutzer Etude (for bowing) form one of the chief values of his work.

T. R.—The violins of Maggini are large in pattern, and have a double row of purfling. These violins have a large and mellow tone. They are much esteemed by violinists and command high prices.

H. D. F.—The habit of letting down the strings after playing has often been condemned in this department. If you make a habit of doing this you may save a few cents in strings, but you will lose much more in the difficulty of keeping your violin in tune. After the strings have been let down, it is quite a while before they will stand in tune, and you will lose half your practice time in tuning.

N. H.—The *Souvenir de Moscow* by Wieniawski is a work of great beauty, and very effective as a concert solo. However it is quite difficult, and requires an advanced concert violinist to do it justice. From what you say of your technique, you would be wasting your time in attempting it. Take something which is well within your ability. You will gain no credit from your audience in struggling with a piece far beyond your powers.

K. U. B.—How often your bow should be re-haired depends entirely upon how much playing you do. Violinists who play several hours a day have their bows re-haired every few weeks. If you only practice an hour a day, every six months or so should be sufficient.

Let your eyes be open to see the good and pleasant things of life; your ears open to hear the cries of those in distress, and your feet, shod with the sandals of love, swift to run to their relief.—Henry Sabin.

MECHANICAL MUSIC.

A REMARKABLE occurrence is reported from London, where a "player" piano was used as a soloist at a concert at the Queen's Hall. The mechanical piano played the Grieg concerto, accompanied by the London Philharmonic orchestra, directed by no less a conductor than Arthur Nikisch, whom many claim to be the world's greatest orchestra conductor. The very novelty of the occurrence invested it with great interest, and the trial was voted a success, although many musical people were horror-struck at such a piece of sacrilege. The ice having been broken in regard to the use of mechanical instruments, in such a spectacular manner, as at this London concert, the turn of the mechanical violin will doubtless come next. I recently heard a mechanical violin play the D minor concerto of Wieniawski, and whatever its shortcomings of tone and delivery, it certainly got the notes all in. These mechanical violins are being constantly perfected, and it is hoped by their manufacturers, that many of them can be sold to take the place of human performers. To show the attention that is being paid to them by employers of music the following special from New York city will be of interest:

"In the Hudson Theater yesterday afternoon a demonstration of a mechanical violin and piano 'player' was given before a number of theater managers. The instrument is manufactured in Leipzig. A perforated roll of paper, similar to those used in playing pianos operates a mechanism which fingers the strings, and presses real violins against a revolving circular bow. At the same time a piano is played.

"William Harris, A. L. Erlanger, Samuel Harris, and Alf. Hayman, all well-known New York managers, were at the demonstration. One of the instruments will be installed in the Gayety Theater next week. The interest of the managers led to the suggestion that they were looking for a mechanical strike-breaker in case their musicians carry out a threatened theatrical strike."

VIOLIN COLLECTORS.

MANY wealthy men collect rare old violins instead of postage stamps or coins. One of the most notable collections of violins ever made in the United States was that left by General Hawley, of Hartford, Conn., who died some years ago. He had almost \$100,000 invested in rare old instruments. Some time after his death his collection was sold. A large number were bought by a Western music dealer, who has sold many of them. The violins in this collection are now scattered all over the world.

Among the most enthusiastic lovers of violins among American millionaires was Henry O. Havemeyer, who died not long ago. Mr. Havemeyer was president of the Sugar Trust, and a man of great wealth. After a day of strenuous fighting of financial battles in Wall Street, he loved to go home and get out his violin masterpieces and play on them, for he was an excellent amateur violinist. At his death the appraisal of his estate showed that his collection of violins was valued at \$29,400, and a viola at \$3,000. Among the notable violins in the collection was the King Joseph Guarnerius, valued at \$12,000, another Guarnerius at \$4,000, and a Stradivarius at \$5,000.

In the case of a real lover of violins the collecting of fine old instruments is certainly more sensible than paying fabulous sums for postage stamps and coins or even pictures.

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The Children's Page

Edited by JO-SHIPLEY WATSON

MISS MARSH'S LETTER TO HER NIECE IN THE COUNTRY.

NEW YORK CITY,

October 1, 1912.

DEAR EDITH:—The summer is really gone at last and we are all down to hard work and glad of it. I don't know what piece you memorized this summer, but I sincerely hope it was the Grieg Sonata; you know, dear, these so-called long pieces are not impossible for small players and you do have such a self-satisfied feeling when you do something really big and worth while, even concertos are not impossible for you if you look at them as small pieces put together, for that is really what they are. You often see Grieg's *Menuetto* from his sonata played as a single number and single movements from concertos are frequently given; so that proves what I've been trying to preach these years and years. Do a big thing once in awhile—stretch up and out of the old ruts. We are all inclined to narrow down into a self-satisfied routine and you know its just as possible to do a big thing in a little place as it is to do it in New York City or Paris; remember Emerson's mouse trap, someone will wear a path to your door if you deserve company. It's all wound up inside your innermost self and it doesn't take a foreign education or a "trip abroad" to bring it out, either. You see, I'm back to that well-worn hobby of mine, "Do it yourself—you can if you will."

Perhaps you would like me to change the subject and tell you of some of the sights I have seen this summer. You might call them peeps through a pin-hole for I'm sure no one but your foolish old aunt would ever take time to peep through so small a space or you might call it the "power of good music."

The first happened in a Western city on a crowded street corner—it was the usual street musician doing his usual act of playing his violin for alms. Not at all uncommon, you'll say; but the curious part was that his violin had a most glorious tone and *Alexander's Rag Time Band* sounded fearfully out of place on its strings. Little by little the rag time edged away and got all tangled up in a Paganini Concerto. The crowd grew until a policeman interfered—a Conservatory student standing near knew the shabby musician was an artist. After a few questions he invited the young fellow home with him and there he is right now, enjoying the privilege of assistant-teacher in the "Con" and you may be very sure this never could have happened if the lad had not played "good music" well, and this is a true story, too.

The plot of the next story is not half so interesting; but there is food for reflection if you see deep enough—and to me it is wonderfully significant of what the people really want; if some one could only be made censor of all the music in our land! You know here in New York people eat from dawn to dawn; it's one continuous gastronomical act and with it, of course, goes music of all sorts.

Skillful conductors leading fine orchestras, for which great sums are paid, all

this as an adjunct to dining. I am still countrified enough to take my music separately; but the world thinks otherwise, hence the mixture of cutlets and Wagner, Puccini and fricasees; but that's another story.

What I started to tell you was this: As I was passing one of those deliriously gay eating places one evening I heard music of an excellent kind. It flowed out into the street from the open windows and it seemed to bathe the yellow taxis and brass-buttoned flunkies in a new kind of glory. I stopped just long enough to catch the tune of Wolf-Ferrari's *Jewels of the Madonna*.

Around the corner a crowd had gathered at the side windows. Men and women were peering over the pointed guard rail. Mothers held up children to see—not the diners but the singer, a tall and beautiful lady, dignified and calm as the night outside, who sang so perfectly that even some of the chatter stopped inside, and when she had finished a sigh escaped from the dusky crowd outside, and a shabby girl beside me said, "If I could sing like that I wouldn't want no diamond rings." And this is also a true story because I peeked myself.

Just remember when you are asked to play next time to give the people the best you have. Don't ever think for a moment, Edith, that they won't appreciate it. They will in the end if not at that particular second. Just try to have them hear what you put in it. If you put nothing but fingermark into your music, then nothing but fingermark comes out; but try to express something and watch the response.

Think of your music as the seed of the most beautiful flower and you the sower. Think of the place you scatter it and its influence for good, and then just think of the privilege that is yours, Edith, dear, so be careful this winter not to waste any of the precious seed and just watch your harvest at the end of the year. Your loving,

AUNTIE MARSH.

MABEL.

MABEL was one of those surprising kinds of pupils; you never were sure what she was going to do next, and you were never wholly prepared.

One lesson would be amazingly accurate, and in your secret soul you cherished the thought of "bringing out" a prodigy; the next lesson would be filled with naturals that should be sharpened and sharps that should be made natural; one time she would observe the staccato and legato marks and the next time she would forget them all; sometimes she phrased so well and played so expressively that you had visions of being pointed out as the teacher of the celebrated Mabel Blank, and again she would play like an automatic piano.

After Mabel's lesson one felt as though one had walked into an open door in the dark; for Mabel's errors were as surprising, and the test to one's nerves quite as damaging,

Mabel had talent, lots of it, though she didn't look the part. Her curling hair was brushed into two stiff pig-tails which stuck out defiantly, and the china buttons of her pinafore looked like so many superfluous eyes down her back.

"Now, Mabel," I said, gazing steadily into the center of the china buttons, "you must—absolutely must—play things at least twice alike; it's ridiculous the way you forget!"

"Artists don't play things twice alike; you said so." And Mabel's braids seemed to stick out stiffer than ever.

Why is it, I wonder, that pupils always seem to recall the trifling things we say, and forget the important ones?

"But, Mabel, you're far from an artist and sharps must be sharpened, and you must not miss all those treble notes up there!"

"Rubinstein missed treble notes, lots of them, and they were more enjoyable than other people's right ones, you said;" and the china buttons winked defiance. Something had to be done.

"Mabel," I said, quietly, though I wanted to shake her. "Of course, no one knows but that you may be a Carreño or a Zeisler or an Essipoff some day; but the path from here to there is certainly long and devious, and it seems to me that you have strayed away off into the thorny bushes, and if some way is not shown us we may never see that path again." Mabel looked really serious, so I went on:

"There are no short cuts to success, and whenever we try to take them we land in some briar patch like this."

"But, Miss Keeting, at the recital, Mrs. Dorking said I looked like a seraph and played like an inspired angel."

"Yes, I know you did play well; but, dear, your playing was not very accurate, was it? And that's what I mean to get at this very day, for even angels, according to the pictures of them, seem to be orderly."

So we began that morning to work a miracle, and we kept at it for two years, and it's so easy and so helpful I know every other Mabel in the United States will want to try it, too.

Devote ten or twenty minutes each day to making a neat copy in pencil of some piece, study or exercise, including all the signs of staccato, legato, repeats, pedal marks, marks of expression, words indicating tempo, and fingering. It is amazing the number of things we learn to observe that were unobserved before; the dots, the rests, the fingering and accent marks, the expression signs and the way the stems of notes go, up or down according to the position, and oh, so many little things that printers and editors must see and know all about, that we music students stumble over unthinkingly or else miss altogether.

Beethoven could think whole symphonies and Wagner whole operas, but these had to be set down in notes, and what would the result be, do you suppose, if Beethoven or Wagner had left out dots and rests, repeats and marks of expression!

Mabel provided herself with blank music paper, a piece of art gum (for there was much erasure at first), and several lead pencils, and then we began with simple triads and short tunes, and we went on until one day we had finished Mendelssohn's *Spring Song*, and if any of you play this just try to copy it and see for yourself. Mabel played from her own copy, and this

year they tell me she is the best sight-reader at X University, for Mabel is eighteen now and looking forward to "a career," and in her last letter she says:

"DEAR MISS KEETING:—Prof. G., of the music department, says I am a dependable player; he is to take me to the city to-morrow to meet Madame R., whose accompanist I am to be for a short Chautauqua engagement this summer. I feel like shouting, 'Oh, you old copy exercises!' Honestly, I know I would be pumping the old village organ to-day if it hadn't been for those copy exercises."

A CLASSIFIED PRACTICE DIRECTORY FOR 1912-13.

A regular practice time is always the best practice time.

Begin when you should and don't put it off.

Count aloud.

Don't watch the clock.

Either you practice or you don't, there is no half way.

Finger nails must be kept short.

Go ahead, don't wait to be told.

Have plenty of light and fresh air in the room.

Indeed you need a metronome.

Jerky playing is headless playing. Use your mind—listen.

Keep head up and don't look at the names all the time.

Learn to think first and to play second.

Molly and John can wait—practice time never does.

Nobody can "make" you—you must be willing.

Open your ears as wide as you can.

Perhaps you do not know your scales. They are the most perfect melody we have.

Quite a number of persons "take lessons" who never play. Are you one of them?

Rests are also music.

Strenuousness is not virtuosity.

Tempos are also a part of the music and must be regarded.

Unless you memorize you do not know your piece.

Vary the routine.

Whether your hands are large or small doesn't matter half so much as the condition of the mind.

X-rays are good things. Turn them on your work.

Yes; I believe every one can play intelligently if he will try hard enough.

Zeal must be our lodestar. There is nothing too difficult; if it were, it would not be.

AN OUT-OF-DOOR GAME.

THE COMPOSERS.

The children are seated in a circle. One of the number calls out, *Tannhäuser*, and throwing a knotted handkerchief at some one, begins to count ten. The child who receives the handkerchief must give the name of the composer, Wagner, before the ten counts are concluded or he pays a forfeit. He then throws the handkerchief to some one else and the game goes on.

Said Rubinstein Chopin de Wad:

"I am having my fingers all shod;

Some say I can play

Much better that way

While o'hers say "Carry a hod."

WHAT IS A CANON?

SALLY had studied her history lesson, but you know things usually go by opposites, and so it happened that the very question the Professor asked her was the one she didn't know.

"And now, Miss Sally," said the Professor, "tell the class what the canon is."

Sally was twelve, she had never seen a canon, nor had she ever heard one, and yet she knew that a canon was remotely connected with Dick and his regiment out in the Philippines, because brother Dick had written about the cannon in the artillery, describing it as a huge instrument with a thunderous tongue; so Sally answered, "Please, sir, it's an instrument of the artillery with a thunderous tongue."

The Professor laughed loud and long, while Sally sank into her seat. "It's an instrument all right, because we call it 'a rule,' but not an instrument of war, my dear. It's just one of the very plain rules of music; for music must have form, you know, and the canon is one of the earliest forms we have."

"Now we can illustrate the canon form this morning by singing *Three Blind Mice*, which you all know."

The class woke up a little at this suggestion, and the Professor divided them into three sections, each section to begin two measures behind the others. "Now," said the Professor, "when we are under way you will see how we all chime in harmoniously together; we will be singing the same air a few measures apart and the whole will have a pleasing sound because it is made by rule, and the rule is called a canon."

So they sang *Three Blind Mice*, and then some one said, "Oh, Professor, please let's sing *The Last Rose of Summer*."

"But every theme is not suitable for a canon," the Professor said. "It would not do to pick a tune at random. If we did, in most cases the result would be a hideous discord, so you see the tune or theme must be chosen and harmonized with reference to the effect, and that's why writing even a very simple canon is not especially easy."

"I don't think they're easy to play, either," said Mildred. "I just think Kunz's *Canons* are the awfulest things teacher ever gave me."

"They are somewhat 'awful,' as you say; but only at first, and I'm sure we need them if we ever intend playing Bach. Try to think of them as you do of *Three Blind Mice*, as an interesting puzzle, or as something to be worked out according to rule and not according to a beautiful effect. This canon form is part of the mathematics of music, and we all know by this time that music is an exact science. The old composers seemed to love these musical puzzles they wrote in such a way that when the singer, had sung them from beginning to end he could then turn the page upside down and sing them from end to beginning. There was another sort of trick in canon making; it was called the 'Crab Canon,' because it began at the end and could be sung backwards or forwards."

"There's one thing," said Paul. "The canon is short."

"Yes, canons are short in instrumental music," said the Professor, "because this form, this constant repetition, sounds monotonous to the extreme in instrumental music. In vocal music the singers could carry on the round just as long as they felt inclined or had sufficient breath, but we shall

see that composers use the canon very sparingly."

Clementi's Sonata in G major, for piano, has an example of canon writing in the second movement (*allegro*). The trio of the movement is a canon in contrary motion.

Jadassohn, the well-known teacher of harmony at Leipsic, was a master, an expert, in this form; his Scherzo in F sharp minor, for piano, has a clever and graceful canon.

In the working-out portion of Beethoven's sonata for piano, in B flat, Op. 106, there is a canon in fifths.

"But I believe," said the Professor, "that we are more interested in Kunz's *Canons* just now, for he is more simple, easier to understand and leads us on gradually to an understanding of the Fugue. They stimulate our fingers and our minds, they make us alert to two themes instead of one. They are fine ear-training exercises, because through them we are taught to listen to two parts at the same time. If you cannot see beauty in Kunz, you can see duty, and I believe we will like him better after this little talk on canon, so we will change Sally's definition a little and say that a canon is the instrument by which we measure our progress, and its tongue is not thunderous, but wondrous."

WHO ARE THEY?

My life was a merry round of pleasure,
I was blessed with the priceless treasure

Of friends, wealth, genius and fame,
No want or suffering is attached to my name.

I am the most fortunate musician known,
The refined and cultured ———.

My days were filled with sadness,
I knew not joy or gladness,
But my memory will endure forever,
My name, you will forget it never;
All my works in sadness woven,
Bear the stamp of the great ———.

Tinkle, tinkle, little spinet,
How much music there is in it
When the little fingers play
That tiny piece you made to-day.
Who can be so dreadfully smart
Unless it is the boy ———.

I was a good, kind-hearted man,
Who opened the way to music-land.
My works give you the right start
To the wonderful land of Art.
So therefore don't begin to knock
Because you have to practice ———.

I was a student, young and gay,
With great talent, so people say.
Once when I ran out of paper
I cut an awfully silly caper
And wrote my music on my cuff
Until I thought I had enough.
Alas! alas! Ah, here's the rub!
I lost my cuffs in a soapy tub;
It didn't take so very long
To wash away that brand new song.
But people said it did no hurt,
"There's plenty more songs in young ———."

EVOLUTION.

Schumann
Mozart
Bach
Mendelssohn
Berlioz
Wagner
Schubert
Liszt
Handel

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

Mail Order Music Supplies.

Elsewhere in these notes we have mentioned our prediction with regard to the prosperity of the current teaching year just beginning. The month of September fully bears out our expectations. There seems to be a very healthy condition to the entire educational conditions of the country. Our business during the summer with the music trade of the country has been phenomenal—greater than ever before in the history of the house. This speaks well for the general good business feeling in every section of the country.

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At Home.

PIERRE V. R. KEX, the music critic to the New York World, has computed that Greater New York spends \$15,000,000 a year on its music.

THE Metropolitan Opera Company is to cooperate with the de Koven Company in giving a season of Opera Comique at the Century Theater (formerly the New Theater) in New York next spring.

AMONG the numerous rumors as to the doings of Oscar Hammerstein, the one that appears to have most foundation is that he is to found a chain of opera houses throughout the large cities of the United States.

A TRAVELER states that the sand of a certain desert emits a musical note. This, says *London Opinion*, is a big improvement on the old-fashioned "howling wilderness."

A NOTEWORTHY performance of Gounod's *Redemption* was given by members of the Summer School at Brookfield Center, Conn., under the baton of Mr. Herbert Wilber Greene, the well-known vocal teacher of New York and Philadelphia.

MR. N. J. COREY, Secretary and Manager of the Detroit Orchestral Association and editor of the Round Table Department of THE ETUDE, has been spending his vacation in Colorado, where he attained what may be regarded as the summit of his career. He climbed to the top of Long's Peak (altitude 14,225 feet) which is said to be the most difficult climb in Colorado.

CHARLES M. HATTERSLEY, a well-known musician of Trenton, N. J., died recently in his sixty-sixth year. He was the first man to play *Dirige* on the piano. When a young man in New York, Charles Emmet, the composer, hummed the tune to Mr. Hattersley, who immediately played it on the piano. After the notes had been written down the melody spread like wildfire.

EVERYBODY will be relieved to know that the Dippel-Ricordi war has been settled. For a year business has been at a standstill between the manager of the Chicago-Philadelphia Opera Company and the head of Italy's leading publishing firm. The effect so far as the general public is concerned has been that Puccini's operas have been laid on the shelf for a time. Now that peace reigns again opera-goers in Chicago and Philadelphia will again have adequate performances of *Manon Lescaut* and *Madama Butterfly*.

THE Midsummer Highjinks of the Bohemian Club of San Francisco always provide something interesting for us to talk about. This year they have resulted in the production of an American music-drama, *The Attainment of Pan*. The writer of the text was Joseph D. Redding, and the composer was the well-known American musician, Henry K. Hadley. The work has been received with the utmost cordiality. It may be remembered that Mr. Redding was the librettist of Victor Herbert's *Natoma*.

THE death has recently occurred of one of the best-known American writers of hymns, William G. Fischer. He passed away in Philadelphia at the age of seventy-seven. Among the best-known of these hymns are, "I Love to Tell the Story," "Whiter than Snow," "I am Trusting, Lord, in Thee," and "A Little Talk with Jesus." From 1858 to 1868, says *Musical America*, Mr. Fischer was professor of music at Girard College, and when the famous Moody and Sankey revival was held in the old freight depot, on the site now occupied by the Wanamaker store, he directed the chorus of more than 1,000 voices. Mr. Fischer also taught music and harmony and was a deep student of music, with a special faculty for imparting knowledge. He was a pioneer in the piano business in Philadelphia.

It is interesting to note the efforts being made to bring music into the New York Ghetto. There is a community in Brownsville near Brooklyn, formed by Jews from the Slavic countries who have migrated from the island of Manhattan. Their musical welfare is being cared for by the Brownsville Institute of Arts and Sciences, and the Hebrew Educational Society. The Music Lovers' Society of New York and the Manhattan Symphony Orchestra of fifty players are also busily engaged in providing music for the Brownsville section of Brooklyn's Jewish workers. The immense strides made in bringing good music to the people by social workers in our big cities is one of the most remarkable signs of the times.

THE tendency to use living animals in productions of opera seems to grow, says *The New Music Review*. Horses have often been used in operas, but seldom so many of them as are used in *The Girl of the Golden West*. Mr. Hammerstein introduced a goat in *Dinorah* and had trouble with the goat even on the nights he didn't appear. The geese in *Königskinder*, the dogs in *Tannhäuser*, the canary in *Versiegelt* and the bear in *Mona* made last year's repertoire at the Metropolitan Opera House partake of the nature of a zoological garden. Now, however, Mr. Siegfried Wagner introduces sheep in his new opera *Banaditrich*. During the pastoral scene of the second act, at the representation in Vienna, the sheep were let loose on the artificial prairie which formed part of the decorative scheme. It was very green, but very artificial, and after the sheep had tasted it they began to baa in no uncertain manner.

Abroad.

FELIX DRAESEKE, the veteran German composer, has completed a "Sinfonia Comica."

WOLF-FERRARI's opera, *The Jewels of the Madonna*, has been produced with great success in Leipzig.

THE new building of the Imperial Academy of Music in Vienna is rapidly being completed.

THERE is a rumor abroad that Caruso is studying the rôle of *Tannhäuser* for the Berlin opera.

DURING the nearly twenty years Dr. Carl Muck was director of the Royal Opera in Berlin, he conducted 1,701 performances of opera.

A YOUNG Italian composer named Ezio Camussi has selected the play of Sudermann, *Fires of St. John*, as a theme for operatic treatment.

PUCCINI's *Girl of the Golden West* has now reached Australia. It has been given in Melbourne by the Quinlan Opera Company.

THE Brooklyn Sängerbund has been heard in Berlin, and has been very enthusiastically received by large German audiences.

NICHOLAS, Czar of Russia, has granted an additional annual pension of \$500 to Jean Sibelius, the well-known composer.

WE are informed that a set of variations and a sonatina in C Major for the mandolin were recently discovered in Dresden and proved to be the work of Beethoven.

A two days' Dvorak festival has been given in Pyrmont, which is a favorite haunt for tourists in Southern France.

DR. EDGAR ISTEL, of Germany, has discovered among some old manuscript music a sketch of a symphony in C which Wagner wrote in 1831-2 when at Leipzig.

THE revolution in Mexico is not going to interfere with the Mexican opera season. Among the singers engaged are Bonci, Sammarco and de Segurola.

MARY GARDEN is to sing again at the Opera Comique in Paris. She will sing first in *Traviata* and afterwards in other works in which she has previously sung in Paris. After leaving Paris she will go to Boston.

OPERA in the open! Humperdinck's *Hansel and Gretel* was recently given on the forest stage at Zoppot, Germany, before an audience of more than four thousand people. The performance was a great success.

THE Berlin *Signale* calls attention to the extraordinary fact that the famous pianist Paderewski is hugely successful in all countries except Germany where they have never learned to appreciate his unquestioned art. In London recently Paderewski was received with enormous favor.

A HORN player in the Quinlan Opera Company, now in Australia, has received a legacy of \$35,000 for having saved a child from drowning some time ago near London. The child's father has just died, leaving a will with this provision.

EUGEN D'ALBERT has changed the name of his new opera, to receive a production this month in Dresden, from *The Dead Eyes to The Chain of Love*. We cannot help thinking he will gain by the change, as the first title is decidedly gruesome.

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THE Berlin Laryngological Society reports the case of a man who, it is claimed, can sing in two voices at the same time. The singer's normal voice is baritone, but while singing he is able to accompany himself in a higher key.

IN spite of the fact that 366,000 persons attended the Dresden Opera last season, the management closed their fiscal year with a deficit of \$200,000, which had to be made up by King Friedrich August. Oscar Hamstein is sure, then, of at least one symphonizer in aristocratic circles.

IN the performance of *Pagliacci* given this season at Covent Garden, London, the audience witnessed the unusual spectacle of a husband and wife playing the principal parts in an opera, the husband being M. Servellae, and his wife was the artist who is known to the world as Mme. Donalda.

ERMANNO WOLF-FERRARI, whose operas *The Madwoman of Chaumont*, *The Secret of Suzanna*, etc. were so successful in America last year, is finishing a new opera in two acts based on Molière's *Le Malade Imaginaire*. He has also commenced an opera in three acts entitled *Honi soit qui mal y pense*.

A LOCK of Beethoven's hair is in the possession of Frau Alfred van Heyne of Berlin. She obtained it from her father, the once celebrated tenor, Theodor Wachtel. It was given to her by the singer Cramolini, who was a friend of Beethoven and cut it off immediately after the composer's death.

A FRENCH paper says that a manuscript covered in Strassburg proves that the national hymn called the *Marseillaise* has not resemblance to the tune, written down, composed, by Rouget de l'Isle. The air is itself a revival of the old war-song of the army of the Rhine sung by the soldiers of Louis XIV.

LEONCAVALLO's new opera, *Gipsies*, is to be given a production at the London Hippodrome in the early fall. In it he makes use of a new musical instrument called the contraviolin, which is said to combine the tones of the violin with those of the cello, and even some of those of the contrabass.

WHAT is the world's oldest instrument? According to Professor Inayat Khan, says the London *Musical News*, it is the Venna, the invention of a musician living in the days of Akbar the Great. A concert is to be given in London introducing this instrument, together with two others, the Seeta and the burba.

DR. ETHEL SMYTH, the English opera composer and militant suffragette, who was recently arrested on the charge of attempting to set fire to the British Colonial Secretary's country residence, has been acquitted. She is already suffering imprisonment for the use of woman suffrage, and has written a choral satire entitled "1910," which portrays the suffragists and anti-suffragists in Parliament Square riot. She is going to be for false arrest.

ONE of the leading organists in Australia is a woman, Miss Lilian Frost. She was born in Australia and had three years' training in England. She has given organ recitals at St. George's Hall, Liverpool, and the leading cities of Australia, having been especially successful at the Town Hall, Sydney. The organ there is one of the largest of the British dominions, and in some respects the most complete musical instrument in the world.

It will be interesting (writes a correspondent to the London *Observer*), to know what will become of Sir Lawrence Alma-Tadema's piano, perhaps (with the exception of Burnes' instrument) the most famous in London. Sir Lawrence designed it himself of ebony, ebony, inlaid woods and mother of pearl. At Lady Alma-Tadema's Tuesday evenings practically every well-known artist, English or foreign, played or sang, and afterwards signed his or her name on little velvet squares partitioned off on the undersides of the piano lid.

THE following anecdote of a conductor's career, says *Musical America*, was told recently by Felix Weingartner in the *Wiener Anzeiger*: "On a certain occasion," says Weingartner, "I proposed to the director of the Dantes Stadtheater to give Beethoven's *Fidelio*." "Fidelio?" he answered. "Is that another bit of trash for which one has to pay royalties?" "No, royalties are never demanded for *Fidelio*," said I, and turned to go. The director called after me: "I say, when did the composer of *Fidelio* die?" "1827," I replied. "All right, let us give *Fidelio*."

MUSIC via wireless is the latest development of modern science. Experiments were recently made in Toulon harbor on board the yacht of Prince Albert of Monaco. The apparatus which is to be seen at the Anglo-French Wireless Company's station at Chelvey, near Slough, England, is comparatively simple and can, it is understood, be installed at small cost. It consists of a series of small keys, arranged piano-like. Each of these when depressed makes an electrical contact that establishes a circuit tuned to a different musical pitch, and supplied with electrical energy from a continuous current dynamo, the music being transmitted by means of the rapid variation in the intensity of the ether waves.

REGARDING the subventions given to State theaters by foreign sovereigns, we read in

Le Ménestrel, of Paris, that the Emperor of Austria bestows \$150,000 per annum upon the Imperial Opera, besides making up any deficit, which during the last two years has averaged \$100,000 or more, while the Burg Theater receives \$100,000. Sums are also given to theaters in Buda-Pesth and Prague. The German Emperor gives \$225,000 to the Berlin Opera House, besides \$100,000 to the Comedy Theater. Two theaters in Munich receive \$150,000 from the King of Bavaria. The King of Saxony gives \$100,000 to the Dresden Opera, the Grand Duke of Hesse gives \$50,000 to the Darmstadt Theater, and the King of Denmark gives \$35,000 to the royal theaters in Copenhagen.

ANYONE anxious to form a royal concert party should apply to the leading monarchs of Europe. A diplomat who is familiar with the fads of the crowned heads of Europe has given the following information to a correspondent of the *New York World*:

Albert, King of the Belgians, tenor. He knows Wagner by heart and plays as well as he sings.

Ferdinand, Czar of the Bulgars, basso. He has a voice that appears to come out of the cellar.

Emperor William of Germany, baritone. He is very fond of solos and choruses also likes pickles, which put an edge on his voice.

King Victor Emmanuel of Italy carries the air and is good at straight-away singing.

Ex-Sultan Abdul Hamid of Turkey, accompanist. He plays the organ with the grace and proficiency of a professor.

King Alfonso of Spain, whistler, and can fill in between the acts. Also, he dances.

King George of England, conductor. He was never known to sing a note, but is excellent at handling the baton.

It would seem that the world was getting tired of the old hammer and string idea for the piano; that is, the inventors evidently think that the world is getting tired of it. We constantly hear of attempts being made to make a piano with a tone like the instruments of the violin family. The latest report comes from Graz that progressive city of Austria. The instrument is said to be effective to a limited extent. It is reported that it will permit the performance of the string quartets arranged for the keyboard. The search for an instrument of this kind has lasted over two hundred years. It is hardly likely to come into great prominence as the literature of the piano was written specifically for the piano and for no other instrument.

A DINNER was recently given by the Royal Academy of Music Club of London at which Mr. Frederick Corder proposed the toast of the "Ladies." Mr. Corder is Professor of Composition at the R. A. M. and had some interesting remarks to make in rebuttal of the old saying that women cannot compose. The London *Musical News* gives the following version of his speech:

Mr. Frederick Corder, who proposed the toast of "The Ladies," said he wished to deprecate the tone in which this toast was generally proposed and responded to, namely, a tone of strained facetiousness. He was sure ladies did not like it; that, on the contrary, especially in the present day, they wished to be taken seriously. Perhaps they deserved it, perhaps they did not; but at least they wanted it. He had to propose the health of ladies connected with a noble profession, who were as competent artists as themselves. Did we realize how large a percentage of ladies there were to gentlemen at the Royal Academy? He thought it was 80 per cent. Among candidates for the Licentiate he thought the proportion was 92 per cent. and among candidates for the Associated Board he was told it was 99.9 per cent! Among these there was a large proportion of excellence. If their achievements were seriously considered were there not lady pianists as good as male pianists, lady violinists as good as male violinists? Then they were told that there were no women composers. He would beg to contradict that flatly. He would assert in all fearlessness that he knew women, not many certainly, who had attained the highest range of art as much as men. He knew one opera (not by Miss Ethel Smyth) which would do honor to Covent Garden, where, however, it would never appear. And he could say much the same of others. Why these works would not come to a hearing it was not his business to explain on an occasion like the present. The fact, however, was that women could, and did, do work every bit as good as that by men. Therefore, they should treat the ladies with respect and honor, and he would ask the men to honor the toast.

AVOIDING A PREJUDICE.

BY KATE F. HOLLAND.

WHEN I was a child I took a great dislike to the sonatas of Clementi, they seemed empty and meaningless to me. My teacher persisted in giving them to me in the old-fashioned sonatina book. She was a good drill-master and made it a point to carry out her plan willy-nilly. I learned the sonatas but at the expenditure of a great deal of time and effort. I resolved that if I ever became a teacher I would never ignore the prejudices of any of my pupils but endeavor to work around them tactfully. Last week a little girl came in who has a great prejudice for flats. I transposed one of her flat pieces into sharps and played it for her. She did not know that I had transposed it. She still claimed that she did not like it because it was in flats and was both dumbfounded and converted when she found that I had played it in a sharp key.

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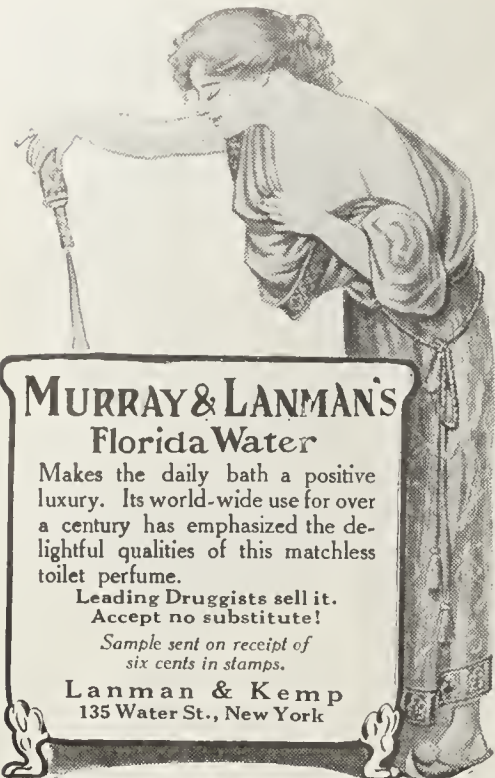
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Q. Which country of the world has produced the most celebrated pianists?

Which country of the world has produced the greatest number of living piano virtuosos?

Is it not true that the virtuosos of Hebrew ancestry to-day far outnumber those of other races?—ISRAEL.

A. The first question is difficult to answer. Germany has produced a great number, France and Hungary have also a large list of celebrated pianists, while Russia has added many since the time of Rubinstein. Hungary produced the greatest pianist, Franz Liszt. And Hungary has also the credit of possessing many great living virtuosos, among whom I may mention Von Dohnanyi. In violin virtuosity Hungary takes the lead and Joachim, who for a long time was the greatest violinist of the world, heads a long list of eminent Hungarian violinists. But every European country has some famous living pianists to its credit. England (or rather Scotland) has D'Albert (who claims to be a German); Italy has Busoni; Russia has Godowsky, Lhevinne, Gabilowitch, etc.; Germany has Sauer; Austria has Rosenthal; Poland has Scharwenka and Paderewski; France has Pugno and many others. It appears, therefore, that one cannot give the preeminence to any especial country in the matter of such a universal art as piano-playing.

To the last question we can answer yes. In spite of the attacks of Wagner the Hebrew race has been the leader in almost all musical branches, and in the production of virtuosos it has been far ahead of other races. Here are a few names (not a complete list) frequently given as those of famous Jews and Jewish descendants in music: Benedikt, Bizet, Bruch, Bruell, Cowen, David, Gersheim, Goldmark, Adeline and Carlotti Patti, Hanslick, Bloomfield-Zeisler, Thalberg, De Pachmann, Godowsky, Heller, Arthur Sullivan, Hiller, Jadassohn, Mendelssohn, Lassen, Meyerbeer, Moscheles, Moszkowski, Offenbach, Rubinstein, Schulhoff, Franchetti, Brodsky, Gregorowitch, Hauser, Hollander, Huberman, Joachim, Laub, Nachez, Remenyi, Wieniawski, Popper, Gabilowitch, Herz, Rosenthal, Friedheim, Joseffy, Parish-Alvars, Costa, Damrosch, Mahler, Levi, Lebert, Jonas, Henschel, Lilli Lehmann, Lassalle, Maurel, Strakosch, Brahms, Leschetizky, Ritter, Halevy, Joachim and many others might be named. The theory that Wagner himself was of Jewish descent seems not to be well founded.

Q. Is it likely that intervals smaller than the half-tone will be used in modern music? I am told that the celeste stop on the organ uses such an interval. Please explain what is meant by this.—FLOTSAM AND JETSAM.

A. Such a change is possible. Busoni in his remarkable work on the new Aesthetics of Music suggests that we are merely at the fringe of our possible tonal material as yet. I have heard Hindoo music with third and quarter-tones and after a little while became charmed with some of its effects, although at first it seemed only out of tune.

In some cabinet organs the Celeste is put very slightly out-of-tune, and causes a slight beating, almost a tremolo effect.

In connection with new interval effects in our music, my correspondent may know that Debussy frequently uses a scale of whole-tones, and this effect is not different from the scale used in Siamese music.

Q. What is meant by International Pitch? Is it the same as American Standard Pitch? What pitch is the average home piano? What is the pitch used by the big orchestras?—J. R.

A. In the time of Bach, Handel, Beethoven and Mozart, music pitch was lower than at present. But with the manufacture of pianos and of certain wind instruments it began to rise until it became altogether too high. The higher the pitch the brighter the tone, and some vulgarians delight in the spiky, pungent effect of a very high pitch. In 1858 the French adopted a pitch of 435 vibrations for one-lined A. In 1891 the Piano Manufacturers' Association of the United States adopted this pitch (lower than what had been previously used) and it became the "International Pitch." Germany uses a pitch slightly higher than this. England and Italy have "Concert Pitch," which means any high pitch which the manufacturer may choose. The battle is not yet won. Even in the United States (particularly in the South), pianos at concert pitch are in the majority. Brass bands generally use a high pitch also.

Most pianos in the United States are sent out from the factory at present at international pitch (435 vibrations per second for A, and 517 and 3/10 vibrations for two-lined C), especially the better grades. Or-

chestras in Boston, New York, Chicago, Philadelphia, etc., use the above pitch or a tiny fraction above it. But in England they are often almost a semi-tone higher.

Q. My piano has a harsh metallic sound. I have had it tuned several times with little improvement. Is there any hope for it? It is about ten years old and has had but moderate use.—S. of I. C.

A. You must have the hammers pricked and softened by the tuner. If they have become very hard they may need to be re-capped, which will cost considerably more than tuning but will bring back the mellower tone. Either the felt of the hammers was too hard in the first place, or, by heavy playing, or from atmospheric causes it has grown hard and brittle.

Q. Will you enlighten me regarding the descending chromatic scale? The rule I know for writing the scale is ascend with sharps and descend with flats. I have read that there is sometimes a deviation of the above rule in descending flat keys, that in the key of E flat for example, instead of C flat B natural would be used; and instead of G flat F sharp. Why is this? Why can't there be one system in anything so simple as this? Why should such deviations of the rule apply to flat keys and not to sharp keys?—STUDENT.

A. The general use is sharps in ascending and flats in descending, but usually when a white key appears employ its own letter, his may explain the use of the letter C which you inquire about.

Q. How does a madrigal differ from a glee? Is there really any difference between a madrigal club and a glee club?—C. A. G.

A. One of the most vague points in music is the Madrigal. The very origin of the word is shrouded in mystery. It was one of the earliest secular expressions of contrapuntal composition. Some derive it from "Mandra," a sheepfold, and hold that it was originally a shepherd's song, or at least pastoral in effect. Some maintain that it came from "Mandragada," the Dawn, and was a bright Morning-song. Others insist that it came from "Madre," meaning mother, and was originally in praise of the Holy Virgin. Equally at variance are the musical applications of the term. But the following are some general rules about the true Madrigal, as exemplified in the works of the old English and Italian composers. It was always sung "A Capella," that is, without any accompaniment. It was always for several voices and of contrapuntal structure. There was never a cantus or melody, running through any one part, but the melodic effects were dispersed through all the voices, now appearing in one and now in another voice.

The Glee was less intricately contrapuntal and might have an accompaniment. It might have a definite melody carried through in any one of the voices.

But these rules, strictly observed in the olden days when Glee and Madrigals began, have fallen into disuse, and one can seldom find much difference between a modern Glee and Madrigal.

Q. What is it about a grand piano that makes its tone so much bigger and nobler than that of the upright or the square piano?—ESTHER F.

A. This acoustical law may apply. A thin, long, tight string will always give a finer tone than a thick, short and loose one. The grand piano has generally longer, relatively thinner and tighter strings than the upright.

Yet there are also small-sized grand pianos to be considered. These do not sound so well as the larger sized ones, but the scientist who drafts the scale (that is the combining of the proper length, thickness and tension) generally manages by adding weight to some of the deeper strings, to have them quite tight, in spite of their short length, and still get a deep pitch. Yet if a grand piano is made of a very small size it will not sound much better than an upright one.

Q. What is it about the music of the three famous modern composers Strauss, Debussy and Reger which distinguishes them from the composers of the past? What I want to know is, what can be detected in their music which is so new and different that it may be considered an innovation? What is the technical nature of the advance they have made?—INQUIRER.

A. In the case of Strauss, tremendous scoring in his orchestral works; new devices of combination of instruments; great freedom of modulation; often the discarding of definite melody.

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With Reger great complexity; great contrapuntal ingenuity often the same with Debussy; not only a disarding of much melody but often a deliberate seeking of ugliness.

There is much more to be said on these subjects than could be compressed into my column of answers, and also it must be borne in mind that no one can give a definite summing-up of the value of these ultra-modern composers until much later on. I can only give my own impression, which is that Strauss is the greatest genius (in fact he is only one) of the three, and that all three have turned away too far from the paths of melody. This is the 200th anniversary of the year of the birth of Jean Jacques Rousseau, and you will read more or less about him in the magazines at present. He held that all music must be melody; that melody was the chief, almost the only delight of music. While I do not go as far as that, I still believe that the future will bring back melodists, like Beethoven, Haydn, Mozart or Schubert into music.

Q. When was music printing invented, and what was the first piece of music ever printed and published? Is there anybody entitled to be called the Caxton of Music?—G. C.

A. Very soon after A.D., 1500, the art of printing music from movable types was invented by Ottaviano dei Petrucci (of Fossombrone, Italy). He was born in 1466. Although there are examples of block-printing of music before his time, he may be considered the Caxton of music-printing. I have in my library some specimens of early blank-letter pages, printed about 1460 or 1470, in which the staff alone appears, since the printer could not produce the music, and the notes are added with a quill pen. Petrucci's publications may be considered the first specimens of actual music-printing, and they are very valuable, being sought for by many great libraries and museums where many specimens may be found.

Q. I have heard a great many musicians criticised for being called "professor." When I was a boy every good music teacher was called "professor." I confess that I rather liked it. It gave dignity to the profession. Now music teachers have no titles at all. They are simply "Mr." or "Mrs." They don't command half the respect they did when they had a dignified title. A friend told me that in Germany there were lots of professors, and that the title was recognized just the same as a judge or an army officer. Is this so?—READER IN TEXAS.

A. I am afraid the word "Professor" has fallen on evil times in America. I know of a boot-black who uses the title upon his sign, and more than one barber calls himself "Tonsorial Professor." In Germany the title is recognized, but it is very scarce among musicians. Not one teacher in a thousand has the right to the title, which is conferred by some university or potentate. If any one, musician or anyone else, should use the title "Professor" without having documents to prove his right to it, he would fall into the hands of the police.

In Germany, on the other hand, they do not have the title of "Doctor of Music." That is conferred by the English universities and of course cannot be legally used by anyone who has not won it fairly. As regards the English side of this matter you can find an interesting article in Grove's "Dictionary of Music and Musicians," entitled "Degrees in Music." Summing up I can say that no title is used in Europe among musicians unless there is documentary evidence of the right to employ it, and since there is no such restriction in America it is evident that the titles are valueless and they are generally avoided by the leading musicians because of this.

Q. Has there ever been any instrument invented for measuring the dynamic possibilities of a piano? We have the metronome for measuring off the time of a piece, but is there any instrument which can be attached to a piano to mark the difference between pp, p, mf, f and ff?—MUSICUS.

A. Such dynamic measurements are used in certain of the automatic piano-players, but there has been no such system yet applied to the notation of performance. The system above spoken of is very recent and it is not impossible that a notation may yet be invented to give the dynamics more exactly. There is much diversity at present in the marking of these. Some of the Italians and Russians go to extremes in their workings. I have seen "pppppp" marked by Verdi, and "pppppp" often used by Tchaikowsky (see his orchestral score of the "Pathetic Symphony") while Wagner very seldom goes beyond "ff" or "pp" leaving the degree of execution to the performer or conductor.

MANUFACTURING ARTISTS.

BY CHARLES E. WATT.

A WELL-KNOWN American teacher is very fond of saying that he has "made" many artists from "nothing"—meaning, that the original musical equipment was small, the technic meager and that the pupil possessed little more than a willingness to work, which—fortunately—was manipulated and turned into correct channels by himself. Is any system of technic so extremely valuable that it will positively "make" artists? Is the interpretative ability of any artist so advanced or so authoritative that he can pass on to his pupils absolutely trustworthy interpretation?

It is true that some great teachers have studied technic to such a nicety of detail, and have so carefully balanced all the requirements in that line that they are able to locate all the weaknesses in any given hand and arm, and are experienced enough to prescribe lucidly the positively corrective remedies. It is also a fact, that some artists have such a store of musical enthusiasm and have thought out so many poetical readings that they can guide any young pianist to the understanding of the principles underlying the best interpretation of the ordinary repertoire. But, even though a teacher may have both these qualities, he cannot make a successful pianist of any given pupil unless this pupil has some natural gifts of his own.

Leaving out environment and the obvious fact that early study is almost indispensable, as well as the further truism that health has much to do with the case, it yet remains to be said that the pupil must have (on his own account) imagination and an undying willingness to work. Imagination is at the root of all success—it prompts thoughtful comparisons of various readings and it gives that touch of originality and of vitality without which no pianist ever succeeded. So important is the feature, that if a young pianist have it not at all, or in small degree only, he must inevitably strive to stimulate a greater growth of the quality if he expects to succeed permanently. Let him study Nature first of all, and learn to see beauty and to find inspiration in her varying moods, let him read good literature, especially romance and poetry, let him see many good plays, let him study art in many manifestations—in short, if a pupil have little imagination, let him do anything and everything which will help to supply the lack.

The trouble with two-thirds of the would-be pianists is that they do not work hard enough. The number of hours per day does not make so much difference as the intensity of the concentration applied during the working hours, and yet it is certainly true that any young pianist who expects real greatness, or even passable success, must work a good many hours a day for a good many years in succession before he can realize his ambition.

Technic is so largely a matter of slow growth, and repertoire so wholly dependent upon countless hours of study for purposes of memorizing, etc., that the equipment which to-day is considered comparatively mediocre cannot possibly be attained short of Herculean efforts.

Teachers who know technic, and teachers who can play for you, and tell you why this, that or the other should be done, are great boons, but don't think for a moment that they can do your learning for you, for you must certainly depend upon your own initiative in reading, your own abounding imagination; and you must equally be willing to work long and faithfully if you would even approach the great artists of to-day in pianistic attainment.

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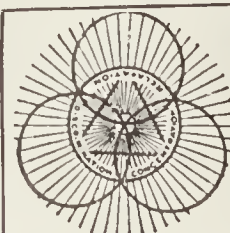
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The Music Lovers'
Digest

Singing or Screaming—Which?

INSTEAD of vocal beauty and expressiveness, what do we hear from many of the aspirants to fame who appear on the Lyric Stage? Screams and diction—and consequently so-called singing in which true music is absent entirely. Shrieking and speaking words in place of singing them is inexcusable. Not only are physiological and physical errors committed, but even the laws of sound are violated. So it is that when the legitimate and natural method of singing is abandoned, an illegitimate and foreign element steps in, usurping the supremacy which belongs to music, and upsetting the whole natural organization of the voice, song being no longer "sounding word" but "spoken word."

The master who teaches his pupil to scream commits an irremediable error. Being incapable of cultivating the quality of the voice, he tries to compensate for his inability by producing quantity.

The false ideal which some masters set before their pupils of "bringing down the house" with a big note is to be condemned severely. The rush and hurry of modern life has in one way had a meretricious effect upon the art of the singer, and the ancient aesthetic culture is a far cry from much of the music of to-day.—ALBERT VISETTI in *The Music Student* (London).

George Bernard Shaw on the Growth
of Harmony.

THE technical history of modern harmony is a history of the growth of toleration by the human ear of chords that at first sounded discordant and senseless to the main body of contemporary professional musicians. By senseless I mean, in the case of a discord, that you cannot foresee its resolution or relate it to a key. Great composers anticipate the rank and file of us in this sort of perception, and consequently in the toleration of combinations which seem unbearable in the absence of any such perception. Musicians had to confine themselves to thirds and fifths until somebody—we used to say it was Monteverde ventured to pile a minor third on top of the fifth in a very cautious way, introducing the new note first as a third, fifth, or unison in the previous chord, and letting it sweeten itself into a concord again in the following one; preparation and resolution, as we call it. It took quite a long time before the battle over the toleration of this discord of the seventh was so thoroughly won that it could be expelled without preparation on an audience in any position. I can still remember the time when its last inversion—with the seventh in the bass—sounded strange and dramatically momentous, as in the first finale in *Don Giovanni*, and especially in Beethoven's early *Prometheus* overture, which opens with an abrupt third inversion of the seventh, fortissimo. By that time, however, minor ninths, then called diminished sevenths, were familiar; and Wagner's battle began with unprepared major ninths, which, joyously blared forth in the second act of *Tannhauser*, sounded as scandalous as anything in Richard Strauss's *Sinfonia Domestica* does to-day. Who cares about an unprepared major ninth now, or an eleventh, or a thirteenth? Yet when you have accustomed people to these, you have conquered the whole diatonic scale, and

may sound every note in it simultaneously, leaving nothing for future generations to discover but the art of making chords out of combinations of different keys, an art in which we are already making experiments.—From the Proceedings of the London Musical Association.

Why Dr. Ethel Smyth is a Suffragette

"THE imperious stand this same twentieth century Englishman takes on the twentieth century woman belongs to the period of his early ancestors. It is one of those peculiar and stubborn things that only the stone or hatchet seem capable of disturbing even in this same twentieth century. But quite seriously now, take the orchestras for one illustration of woman's limited opportunities. Who ever said she might play the harp in the orchestra, but remain *persona non grata* in regard to the other positions? As violinists, cellists, as performers on the flute, clarinet, bassoon, oboe or horn, or any other instrument? Women are condemned for their inferior instrumental writing. How can it be otherwise? How is one to get the technique of orchestral writing unless one comes into intimate and personal acquaintance with the orchestra? When a boy of talent graduates from one of the colleges the orchestras stand ready to receive him. The members of the London Symphony Orchestras are all Englishmen, all but some four or five men, and they received almost in entirety their musical education right here in London. They are rehearsing all the time, under various famous conductors, new music is constantly being introduced, played, discussed, accepted, and judged from differing points of view. From all this, women of unquestioned ability are debarred. Any college professor will tell you that the talent of boys and girls is very evenly divided, and the concerts of the college bands made up of both sexes goes to prove this assertion. But after graduation, what then? It is all changed. Custom, tradition, false values prevail and after all the years of drudgery which a girl has come through with often higher marks of credit than the boy who steps into a paying position in one of the orchestras, she steps back or stands still, or develops into a mediocrity that is such a bane in the artistic world. If woman is not to be allowed to use her gifts or ability, in only a limited or one sided way, then why waste time at all on her? But if she has proven her innate capacity up to the degree required of her, who or where is the authority that is entitled to say, 'nay,' to her further progress? The condition or custom forbidding woman orchestral players a chance on a par with man is one reason why I am a suffragette."—From *The Musical Courier* (New York).

How the Fake Composer Works.

THE procedure of the fake composer illustrates very well the fable of "The Ass in the Lion's Skin." I can only speak of him as far as my personal experience goes. A man, whom I afterward recognized as one of the most successful popular song writers of his day came to me some years ago and told me that he had heard of me as a good musician, at which I bowed gratefully. He then proceeded to tell me that he had composed a song. I asked him, with polite interest, to play or sing it for me, at which he looked at me with blank amazement, telling me that if he had been able to do this, he would not have required my services. It was then my turn to gaze at him with surprise, until he explained that he had invented (!!) a melody, which he had learned to whistle almost without a mistake, and all that he wanted me to do was to jot it down as he whistled it and to harmonize it. For this he would magnanimously pay me the fee of five dollars. I answered that even if I could be induced to do this work for him, I would like to adopt a *nom de plume*. He then became quite indignant, stating that as he was the composer, he would have only his own name used. I leave to the reader's imagination the termination of the interview.

This is not by any means the only case of its kind that has come to my notice, and in fact, this man very frankly told me that he only came to me, because the regular staff of "drudges," who performed this task at his publisher's for him, were too busy that day taking down the inventions of other composers.—ANDRÉ BENOIST in *Musical America* (New York).

Mendelssohn's "Elijah" as an Opera.

UNQUESTIONABLY, whether the stage version (of *Elijah*) be regarded as an opera, a biblical drama, or an oratorio with scenery and action, it is a beautiful and elevating entertainment; and Mr. Charles Manners is to be congratulated on providing a feast of color and music which will delight many thousands of spectators and auditors. No unprejudiced critic can say that he has done any great violence to Mendelssohn's music.

Indeed, as a vindication of Mendelssohn's dramatic power, this performance came to most of the audience as a revelation. On leaving the theatre I heard a lady behind me observe to a companion, "It was wonderful, wonderful!" There were many musicians present who, like myself, knew practically every note of the oratorio by heart. I conversed with several of them, and their opinions might well be summed up in the same remarks. It was indeed "wonderful." I am the more pleased to quote these opinions, as I have long felt the injustice done to Mendelssohn's music and memory by a number of superior modern critics, many of whom have never written a note of music in their lives, and are practically ignorant of the very elements of musical composition.—DR. RALPH DUNSTON in *The Musical Herald* (London).

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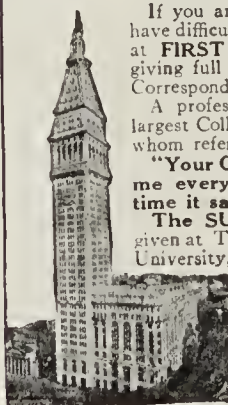
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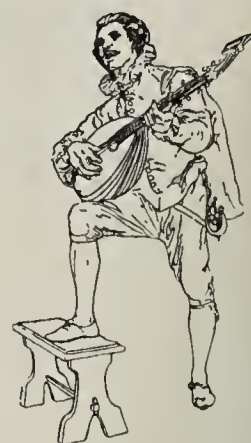
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With regard to the harmony and part-writing, the great characteristics to be observed are simplicity in the former and interest in the latter. A choir can do much to make or mar a hymn tune, so it is well to give each voice something to make it worth the while of each individual to sing his or her part well. Remembering also that a number of male voices will be singing the treble part an octave lower than it is written, a safe rule to enhance effectiveness is to keep the bass part at least an octave lower than the treble, and to write the treble and inner parts in such a way as to avoid awkward progressions when the parts are inverted.

Last, but not least, remember that the tune is intended to aid the interpretation of the whole hymn and not merely of the first and last verses. Put the whole sentiment of the hymn into the music as far as is possible, and do not think that "anything will do."

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THE three-year-old son of a Methodist minister was with his mother at a gathering of ladies. At the proper time he was given a cookie. He ate it in short order, and asked for another. The hostess said: "I'll give you another if you will sing for us."

"Can't sing," was his reply, "but I know something I can say."

"That will do all right," the lady answered, expecting to hear "Twinkle, twinkle, little star," or some other nursery classic.

But the little fellow drew himself up in real Sunday-school fashion and said his piece:

"God loveth a cheerful giver."

The lady gave him the cookie, and the whole company seemed to be very cheerful about it.—*Harper's Magazine*.

THE Smiths had a boarder named Hannah. Who constantly drummed the piannah;

But Hannah one day

Disappeared, and they say

The truth was the Smiths had to cannah.
—*New York Telegraph*.

AN observing little miss of five was visiting one afternoon at a house where there was a player-piano, and she was much interested. On her return home she described it to her mother as a machine into which they poked a porous plaster and ground it up into music.—*Exchange*.

GIBBS—"I understand that your new opera has very catchy music."

DIBBS—"Well, most of it's been 'hooked.'"—*Boston Transcript*.

THE Sunday-school class was singing "I Want to Be an Angel." "Why don't you sing louder, Bobby?"

"I'm singing as loud as I feel," explained Bobby.

IN a New England weekly newspaper there appeared not long ago the following advertisement:

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IN the *Memoirs of Theodore Thomas*, by Rose Fay, occurs a story of Liszt, whom Thomas met at Weimar. "As we walked to the hotel, it began to rain and I expected to see Liszt turn back, but he continued to walk with me, unconscious of the storm. 'You do not seem to mind the weather,' I exclaimed. Liszt laughed and replied, 'I never take notice of that which takes no notice of me.'"

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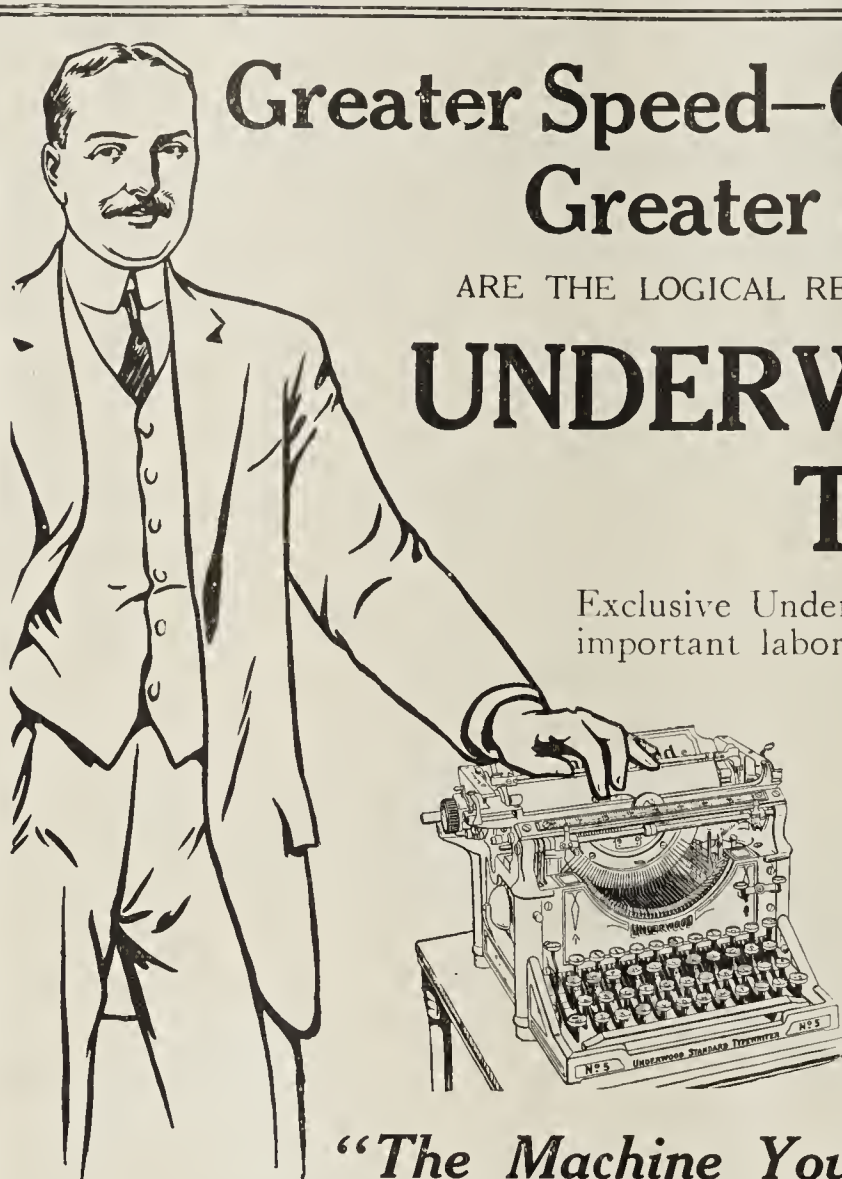
"A multi-millionaire in a fashionable restaurant," she said, "pointed to a line on the menu and said to the waiter:

"I'll have some of that, please."

"I am sorry, sir," the waiter answered, "but the band is playing that."—*Philadelphia Bulletin*.

"The tout ensemble of the orchestra is remarkably good," said Mr. Newrich's host, at the box party. "Don't you think so?"

"You it is!" responded Mr. Newrich, enthusiastically. "I like to watch the feller that's playing it slide back and forth. It looks as if he was swallowin' it."—*Albany Daily News*.



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An artist can have abstract ideas, but he cannot serve opinion without making his vocation impossible; for art, like the solution of all opinion, lies in the feeling of humanity.

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Broad paths are open to every endeavor, and a sympathetic recognition is assured to everyone who consecrates his art to the divine services of a conviction of a consciousness.

To comprehend art not as a convenient means for egotistical advantages and unfruitful celebrity, but as a sympathetic power which unites and binds men together; to educate one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should and can do; to rule public opinion by the noble ascendancy of a higher and thoughtful life, and to kindle and nourish in the minds of men that enthusiasm for the beautiful which is nearly allied to the good—that is the task which the artist has set before him.

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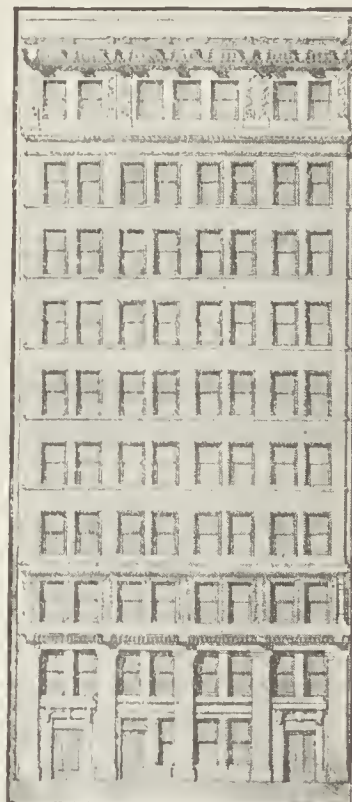
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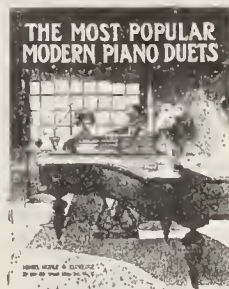
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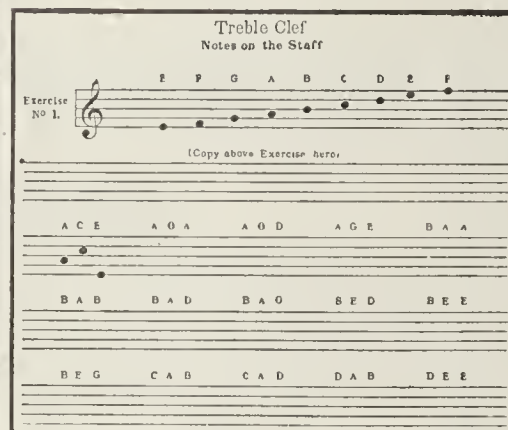
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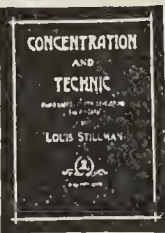
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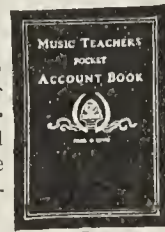


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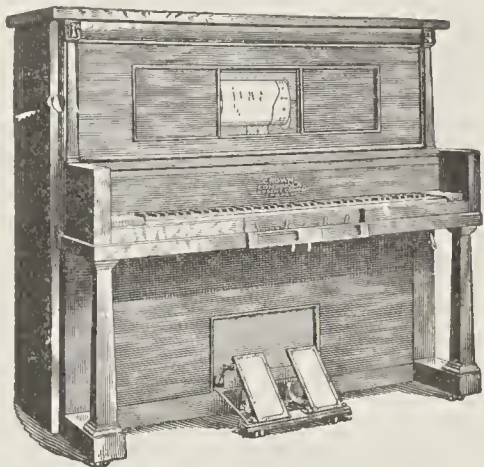
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THE ETUDE

VOL. XXX.

NOVEMBER, 1912

No. 11



WHAT DOES MUSIC EARN?



WHAT, indeed, does music earn? It does not earn money for the average man or woman, nor does it provide him with any of the commonly accepted necessities of life, food, clothing, shelter or fuel. Why shouldn't the "average man," with his hand on the vote and the dollar, want to know why the schools ought not to consume all the pupil's home time, so that none is left for music study? What does music do which makes it a necessity?

Music study gives the youth a kind of intellectual exercise which is at times a stimulus and at other times a relaxation. It trains the brain to accomplish higher mental tasks. It steals away our souls if even for only a little while, from the grinding, pounding, demolishing pressure of modern life!

No musician should consider his daily work well done unless he has preached this wonderful gospel of music as a necessity. THE ETUDE carries it into thousands of homes every month and we hope makes new missionaries every day. But, at best, we can only skim the surface. In no other way than by unceasing battle can musicians hope to turn public opinion so that it will compel our public school authorities to stop depriving music students of the time to practice.

The amount of home-work which some American students are expected to do is laughable. The policy seems to be to treat our young folks as though they were all endowed with the precocity of Macaulay, Chatterton, Hamilton, Marconi, Liszt, or the much-discussed W. J. Sidis. In the good old days when Benjamin Franklin could obtain a reputation as a scientist, upon a knowledge of physics that would appear ridiculous to our sophomore students, our American colleges were little further advanced than many of our high schools of to-day. Students in our high schools now are really doing what was considered collegiate work a little over a century ago. In order to cram this abnormal amount of study into the undeveloped craniums of these young people it has come to pass that many of the things which make youth most beautiful are being forgotten. Music, which perhaps affords a training more edifying, more refining, and more stimulating from the mental standpoint than any other study, seems to be ostracised because it is necessary to teach it outside of the school hours. Let us insist with all possible force that our young people be permitted to have sufficient time to continue the study of music without the baneful interference of too much unnecessary school home-work.



WAR ON NOISE.



It began in Germany over two hundred years ago when the city fathers strove to protect their philosophers and scholars by putting a kind of protective zone of silence around them—a fortification against din. In different German towns there are now regulations designed to restrict noises, and they really are restricted, because the German policeman has a sense of duty that would put the conscience of our Puritan forefathers to shame. When a thing is *verboten* in Germany it means that the strong arm of the law sees that it is not only forbidden but that it is not done.

A recent writer in the *New York Evening Post* tells of some of the noises that are *verboten* in Berlin. It is *verboten* to beat one's carpets in the courtyard, except during specified hours once a week. It is *verboten* to make any noise whatever during the hours from two to four in the afternoon, when the Berliner takes a kind of Teutonic siesta. It is *verboten* to play upon any musical instrument in the house except from 9 A.M. to 2 P.M., and from 4 P.M.

to 10 P.M. After 10 P.M. you may have any kind of a musical rumpus you may desire up to a parlor brass band if you pay a fee ranging from twenty-five cents to five dollars. It is *verboten* to play on Sunday during the time of divine service. Two American girls were recently fined fifteen dollars for practicing during the precious *Gottesdienst*.

The German anti-noise society is compiling a list of hotels and apartment houses where noise is forbidden. What if one of its members should be confined in a New York flat with ninety families in one building, each one working industriously at all manner of musical instruments, from a cheap automatic piano to a lovely thirty-two thousand calibre trombone—to say nothing of the corn-fed blonde across the street who sings the Jewel Song from *Faust*, not as good as a Tetrassini "red seal" of course, but every bit as good as a seventy-five cent record.

The German society actually proposes isolated buildings in which professional musicians may practice to their ear's content. In other words, it would quarantine music practice and perhaps hang out a yellow flag for the further protection of the public and to the distraction of the music teacher who is working her head off to get the pupil to practice enough. The society has declared war upon everything from the ticking of clocks and the clicking of typewriters to the puffing of locomotives and the diapason of the boiler factory. Whips must not crack in the street, milk cans are forbidden to rattle under penalty of arrest and fine, and even the organ-grinder is prohibited playing in certain parts of the city except upon his special reception days. What a splendid chance for a Virgil Practice Hand Organ with which the owner may develop his arm technic, earn his living, provide for his monkey and at the same time never break an ordinance or an ear drum.

Cities all over the world, particularly in the enterprising centers of South America, have declared war upon noise, and diplomatic relations between civilization and din have been indefinitely broken off. THE ETUDE emphatically favors less noise and more harmony but it does not want to see any legislation that will put any obstacle in the way of a judicious amount of practice by music pupils. They have a hard enough time as it is.



HUMAN ECONOMY.



ONE of the great specialists in social economics has said that the greatest waste in modern society is misdirected effort. In other words, we are wasting men and women in a fruitless attempt to force them to do something for which they were not fitted by nature. Wagner copying cheap manuscripts in Paris, Millet painting signs for bread and butter, Herschel playing in a military band to buy leisure to work in astronomy, Cervantes writing *Don Quixote* on scraps of leather in the prison cell where he had been confined for failure to pay a debt, are all indications of the world's failure to appreciate and develop the special talents of gifted people.

"Be what nature intended you for and you will succeed; be anything else and you will be ten thousand times worse than nothing," exhorted the dialectical Sidney Smith.

In big business affairs the skillful director is he who can recognize the pronounced talents of his workers and develop those talents so that they will bring the largest possible return to the business. The intelligent teacher will make a similar effort. He will not attempt to make a virtuoso out of a pupil with the temperament of a Richter, a Jadassohn or an Emery. He will not try to make his Robert Louis Stevensons write advertisements or his John Wanamakers make essays.

Musical Thought and Action in the Old World.

By ARTHUR ELSON

HOW THEY WENT FOR POOR RICHARD.

IN the *Monthly Musical Record*, J. Cuthbert Hadden writes of the wit that the caricaturists once exercised at Wagner's expense. In the early pictures, mothers were drawn weeping at the sad fate of their children, who would have to grow up to hear the "music of the future." The orchestra of the future was shown to consist of a group of very vocal cats, reinforced by howls from a row of children under chastisement. A "player of the future" was depicted, who claimed that the box office at a Wagner concert should wait ten years for its money. Wagner was pictured in heaven, too—giving points to Mozart and Beethoven, advising the addition of brasses and drums to the celestial harps, and taking care that Offenbach and other light opera composers were being properly roasted in the infernal regions.

More interesting is a mention of other composers' estimates of Wagner. Rossini, of course, was adverse. After attending *Tannhäuser* he said, "It is too intricate to be judged at a first hearing, but I shall not give it a second." A friend handed him the score of *Lohengrin*, and soon observed that he was holding it upside down. Rossini then explained, "I can't make anything out of it when it is right side up." But even Schumann once said that these two works were amateurish. Marschner, whom Wagner praised as a predecessor in the romantic school, criticised the new works and said, "If Wagner, who is a highly gifted man, had been a true composer, he would not have thought it necessary to make such a noise and to employ quack methods to win musical fame and hide the poverty of his productions."

In France *Tannhäuser* met with much opposition, aside from the riot of the Jockey Club over Wagner's refusal to introduce a ballet. The work was called "distressing and harassing," and many wanted *Tannhäuser* to marry *Elisabeth*. The music was considered "formless and devoid of melody," and Prosper Mérimée said he could compose something as good after hearing his cat walk over the piano keyboard—an intended denunciation, in spite of the fact that Scarlatti's "cat-fugue" is good music.

Lohengrin was called "the apogee of hideousness, a distracting and altogether distressing noise, a mere blaring of brass, and a short method of utterly ruining the voice." Hullah spoke of it as "an opera without music," while Gustav Engel termed it "blubbery baby talk." Hanslick, the German critic, wrote, "The simplest song of Mendelssohn appeals more to heart and soul than ten Wagnerian operas."

Of the *Ring* Tschaikowsky said, "There never was such endless and tedious twaddle." This is strange, because Tschaikowsky was himself a radical and an opponent of Brahms. Tolstoy called the *Ring* bad art, but Tolstoy was no musician, and read lurid meanings into the clean, sweet *Kreutzer Sonata* of Beethoven. Berlioz, however, was a greater authority, and another radical; but even he could not stand *Tristan*, and said of it, "I have not the slightest idea of what the composer wants to say."

These early opinions are revived now because we have five fingers on each hand. At first glance this seems irrelevant, but the fingers led humanity into counting by tens instead of by some other arbitrary group of units; and thus Wagner's birth centennial is at hand.

THE OLD MUSIC OF THE FLOWERY KINGDOM.

In the *Musical Times*, A. Corbett-Smith gives an account of Chinese music. Of the dramatic music, which speaks for itself with insistent clangor, he mentions two classes. The domestic or social play (*Erh Wang*) has an orchestra of flutes, strings, drums, and gongs. This is the milder and more innocuous kind. The martial or historical drama (*Pang Tzu*) dispenses with the strings. Wagner thought he was doing something very advanced when he had his orchestra comment on the stage action; but the Chinese go farther and let their music foretell the outcome of events. Scores show by the quality of the music whether a hero is to be victorious or not, or a lover happy or disappointed. This is futurist music with a vengeance; and it has been recently noted that a Chinese

ambassador called the *Rheingold* music for women and children.

But it is hardly fair to judge Chinese music by the stage alone. There are various instruments in use not mentioned in the article, belonging to eight classes of material—skin, stone, metal, baked clay, silk, wood, bamboo and calabash. In the first group are drums of all sizes. Musical stones, struck by a hammer, were in use in China before 2250 B. C. Sixteen of them, hung in a row, form the instrument called the King. Metal is used in bells and gongs. Baked clay forms the Hiuen, a primitive whistle or flute. The seven silk strings of the Kin, and the twenty-five of the larger Che, give a soft and agreeable tone when plucked. Wooden instruments are mostly for noise and percussion. Bamboo yields flutes and Pan-pipes, sixteen of the latter forming the Siao. The calabash, or gourd, is used in the Cheng, an elementary mouth organ of the reed type.

Chinese music is based largely on the pentatonic scale. In the often-quoted legend, the mythical sage Fo Hi, having retired to the country for meditation and investigation, came at last to the banks of the sacred river, near which grew the bamboos ready to be made into flutes. While there he heard the Foang-Hoang, or consecrated bird. The male bird sang notes like the black keys on our piano, while the female gave our white key diatonic scale. As everything feminine has been held of little importance in China, the notes of the male bird were accepted as the official Chinese scale. This scale is not without great beauty, as the early Scotch folk-songs may show. The Chinese music is often overlaid with din and clatter, but it may have its charm, too. Such a work as the favorite song in praise of the Mu Li flower exerts a strong appeal even to Caucasian ears. The limited scale, rhythmic style and constant iteration of Chinese music have been echoed unintentionally in our own song, *There is a Happy Land*. But on the whole our music appeals little to the Chinese. When Father Amiot had some Western pieces played in a Chinese gathering the polite Mandarins gave due applause; but, on being pressed for a frank opinion, one of them replied, "Your music is very clever and intricate, but it does not go to the heart as ours does." This, too, in a former century, when Richard Strauss was undreamed of, and no Scriabine had arisen to perpetrate *Prometheus*.

Forecasters of government crop reports say that this season's yield of operas will exceed that for the same period of last year by many bushels, with the percentage of condition gradually improving and the market price off a little. The visible supply from preceding years, too, is still on the increase; for in the Grand Ducal library at Schwerin there has been found a number of early German works by Reinhard Keiser. He flourished in Hamburg at the end of the seventeenth century. In his orchestra was a lad named Handel, who, during Keiser's temporary absence, took the leader's post at the harpsichord without waiting to be asked.

Parisina has received its finishing touches from Mascagni and D'Annunzio. That lady is not a relative of Melusina, but rather a new edition of Francesca da Rimini. The second act is held to be the best in the opera. The scene is an outdoor shrine at Loreto, where Parisina comes with the step-son, who wins her love later on. There are effective peasants' choruses and religious music that is more Gregorian than the church scene in *Cavalleria Rusticana*.

Leoncavallo's *Zingari* is another lurid affair, based on a story by Pushkin. A gypsy girl, Fleana, is discovered in the arms of a stranger, by name Radu. The latter is a prince who has abandoned his position to follow Fleana. The pair are then married, to the sorrow of the tribal poet Tamar, who loves her. In the second act the wedded pair have found marriage a failure, and no longer feel any love. Tamar makes love to Fleana, and brings her to his hut; but Radu has overheard and is consumed with rage. While the pair are still in the hut, Radu blocks the entrance with vessels of oil and sets the place afire.

Riccardo Zandonai's *Melaenis*, to be given at Milan, is laid in the time of Commodus, and deals with the real love felt by the heroine for a man who casts her aside when the emperor's favor enables him to marry another woman. The work admits of much scenic display.

At Cracow, Moniuszko's *Halka* was recently sung in Esperanto. This seems a good thing; for it pleases the Esperantists, and doesn't hurt the public, who never follow operatic words anyway. Paris has heard *L'Emeute*, *Madame Pierre*, and *Clanthis*, by Edmond Malherbe. Dukas is composing *Le Doge de Venise*. Dalcroze is at work on *Prometheus*, with a text of his

own. René Morax has done well in the fanciful *Noces Quatre Temps*. Strauss is writing a ballet, Richard, that is, and not one of the waltz family. Marziano Perosi has nearly finished *Jenny*, on a Scandinavian subject that would suggest "Lind" for Jenny's other name.

Symphonies are on hand by Heinrich Zoellner and Richard Stöhr, also a symphonic poem by Pierre Weingartner's violin concerto has been played by Kreisler. Moscow critics praise Nicholas Medtner for his classical tendencies. Unfamiliar names from Paris are Coindreau, Jean Cras and Gabriel Grovlez. Leon Coindreau's Pastoral and Jean Huré's Cathedral chorus, well reviewed, also a Ropartz setting of 136th Psalm. Waldsee's cantata *Icarus* is called bold and impressive.

Of several Massenet anecdotes here is one. Being greeted once as the greatest French composer he said, "What about St. Saëns? There is a lofty talent." "But don't you know," came the reply, "that he attacked your *Ariadne* and calls your music worthless." "Oh, well," answered Massenet, "he and I have agreed to say in public just the opposite of what we really think."

A STUDIO SUGGESTION FOR THANKSGIVING.

BY JO-SHIPLEY WATSON.

SOMETIMES it is impossible to give a studio music lesson at Thanksgiving time as very often pupils return to school late in the fall for thorough preparation of a musical program; but there are many ways of observing Thanksgiving musically without the presentation of a lengthy musicale.

Thanksgiving is a thoroughly American holiday, and we use American flags, autumn berries and grasses for decorations. The pictures of American composers should be prominently placed, and no more effective way to show them can be devised than upon a background of our national colors.

If you do not wish to play, talk about the national songs of different countries; say something about our song *America* and its various musical settings, *The Star-Spangled Banner*, *Yankee Doodle*, *The Ball Hymn of the Republic*, *Dixie*, and, if possible, borrow a sound reproducing instrument to illustrate your points.

People like to know things. You will always find them eager for knowledge; even though your store may be an old one, if told interestingly they will listen; then it is good practice for you and it is good for your business and for your pupils.

Thanksgiving is an especially suitable occasion for a program of American music; we have a long list of composers from which to choose; all you have to do is to consult your musical catalogs and you will find as much good and serviceable music written by Americans as by any of the modern French and German writers. It is our privilege, our duty as American teachers, to make the music of native composers known; we reach the masses, not the salaried singers and traveling virtuosi; our influence extends to the sands of school children every day in the year, and that influence can be used as a powerful aid to our American composers if we choose to help them.

The opportunity is ours, so on this Thanksgiving let us try to reach every parent, every pupil with a special message in behalf of American-made music.

WHAT WAGNER THOUGHT OF THE PIANO.

IN outlining an ideal system of musical education for a music school in Munich, Wagner pays the following tribute to the piano. This tribute is the more remarkable because in his earlier essays he speaks rather contemptuously of the pianoforte as a "toneless instrument":

"On no single instrument can the ideas embodied in modern music be more distinctly brought out than by means of the ingenious mechanism of the piano; and for our music it is therefore in reality the lead instrument, having also become so partly through circumstance that our greatest masters wrote a large proportion of their most beautiful and important works specially for the piano. Thus, in indicating the summit of German music, we place Beethoven's sonatas right alongside of his symphonies; and from an academic point of view, nothing can be more conducive to correct taste in the interpretation of music than first learning how to play a pianoforte sonata, and then transferring our capacity thus acquired to the correct performance of a symphony."

Mileposts in Pianistic Progress

By the Renowned Virtuoso Pianist

ALBERTO JONÁS,

The distinguished pianist of Spanish birth, Alberto Jonás, made his natal debut in Madrid, June 8, 1868. His first teachers were Olave and Mendizabel in Spain, but later entered the Brussels conservatory where he won the first prize in piano playing and two first prizes in harmony. He made his debut as a pianist in Brussels in 1880. Ten years later he spent three months under Anton Rubinstein at the Petersburg Conservatory. One year later he played in Berlin with great success, and since then he has toured all European music centres repeatedly. In 1894 he came to America and became head of the pianoforte department of the music school of the University of Michigan, doing excellent work in this country as a teacher. Fourteen years later he returned to Berlin, establishing himself as a private teacher of advanced pianists. Here it was that the remarkable boy pianist Pepito Ariola came under his instruction. Señor Jonás has made a deep study of the philosophical and historical aspects of music. His translation of Gavaert's "Instrumentation" into Spanish is a noteworthy work. The photographic reproductions of old engravings used in this article come from antique sources such as "Musica gestutscht und auss gezogen," by Sebastian Vring (1511), "Theatrum instrumentorum seu Selagraphia," by Prätorius (1620). The article will be divided into three parts and published serially. Students and teachers will find it a most excellent means of securing a comprehensive view of the progress of their art.—EDITOR OF THE ETUDE.]

Is it worth while to look back on the road traveled and mark the various stages of our progress? The answer cannot be doubted, for no knowledge is so potent or enjoyed that does not include retrospection. Piano playing has nowadays become universal, and it would seem as if pianistic virtuosity cannot reach greater heights than it does at present. Nevertheless, new forms and means of expression are sought, and we find ourselves in a period of musical unrest where not only the composer but also the interpreter strives to enter new untrodden paths. Let us pause and consider, and by seeing how piano playing began, how it grew, and finally how it attained its present wonderful development we shall perhaps have a glimpse of what the future may bring.

It is not my aim, even if space permitted, to make this essay exhaustive, historical and scientific. Yet if the purpose is to know how and whence our modern piano has developed we shall have to retrace the progress of the instrument. A little skip of twenty-six centuries will do for a start.

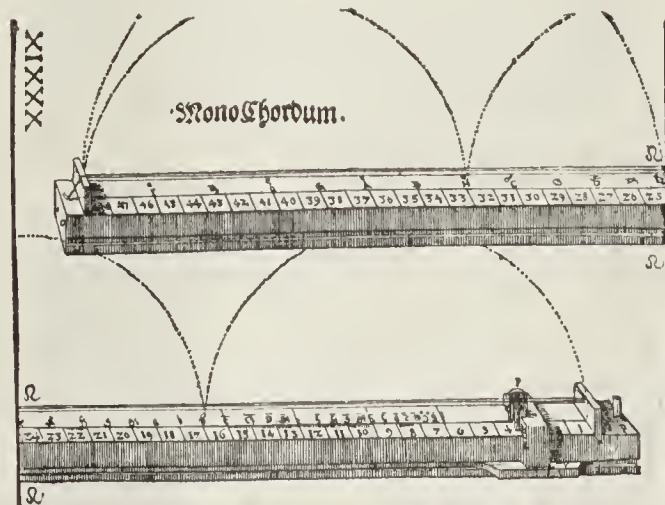
MUSIC IN A REMOTE AGE.

We are in the time of Pythagoras. This wonderful man is giving to his pupils the benefit of his vast genius. He was born in the year 582 before Christ. Like Socrates, he never wrote a book, nor has a line from him come to us; yet we know him, as we know Socrates, better than many of our contemporaries, and

their spoken words still guide us. Among the many mathematical, geometrical and philosophical principles laid down by Pythagoras those of most interest to the musician include the scientific, arithmetical division of the scale, the proportion of tone, the cycle of fifths, the discovery of harmonic overtones and the promulgation of his conception of a general harmony, subject to the most exact proportions throughout the universe. During his time, the cithara of seven and more strings was used, but it was already known long before. Terpander, 675 B. C., had introduced it at the public competitions where Greek artists strove for prizes in poetry, instrumental music and singing. His cithara had seven strings; previous to that time the cithara had only four strings. The antiquity of the instrument is attested by the fact that the Greeks attribute to Hyagnis, a poet-musician, living 1506 B. C., the invention of the Phrygian Mode, or tonality consisting of four notes. These four notes, to which the strings of the early cithara were tuned, were:



But these four stringed instruments were themselves the development of the MONOCHORD, which was com-



THE MONOCHORD.

posed of one single string on a wooden support with a sliding peg, whereby the tone was raised or lowered. The birth of this instrument is lost in the gray, dim past; there is some evidence that it was already known over 4,000 years before our era!

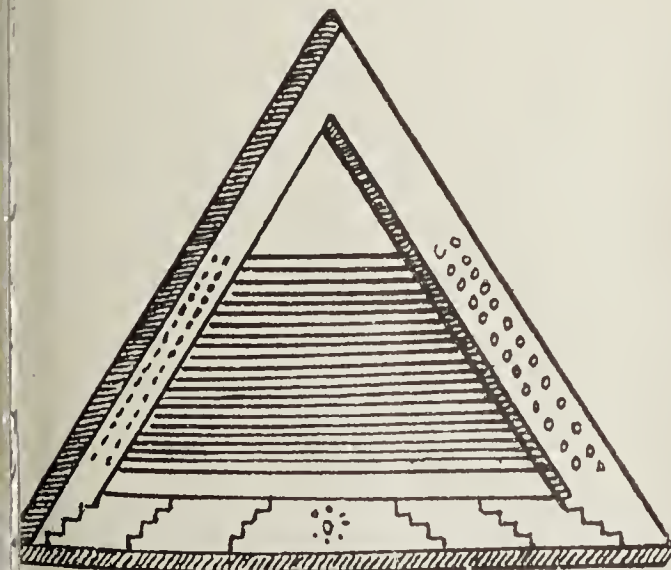
The monochord, in the course of time, became a two- and three-stringed instrument until, as we have seen, Hyagnis invented the CITHARA of four strings. It is my belief, although I do not find the idea mentioned by any author, that the monochord owes its origin to the string of the hunter's bow, which, when plucked, emits a sound higher or lower, according to the length of the string.

The old Egyptians possessed a variety of stringed instruments, and it is a moot question whether these were first invented in Egypt or in Greece. The many inscriptions found in the tombs, vaults and monuments of Egypt, which are of the greatest antiquity, seem to give evidence that music, like many other arts, was first and very highly cultivated in Egypt, and from thence passed to Greece. It is proven that Pythagoras learned music, arithmetic and geometry from the Egyptians, and many of the signs with which the Greeks designated their sounds are letters from the Egyptian alphabet. Plato describes the Egyptian PSALTERIUM, an instrument composed of a short triangular harp, or cithara, fixed on a hollow wooden case which acted as a sounding board. The strings were struck with little mallets. Ptolemy used the psalterium to demonstrate the arithmetic proportions of the sounds, by the length of the strings. He named it *canon*, and the Arabs still call it *quanon*. This instrument, brought back by the Crusaders, in the Middle Ages, was the forerunner of the clavichord and of the spinet.

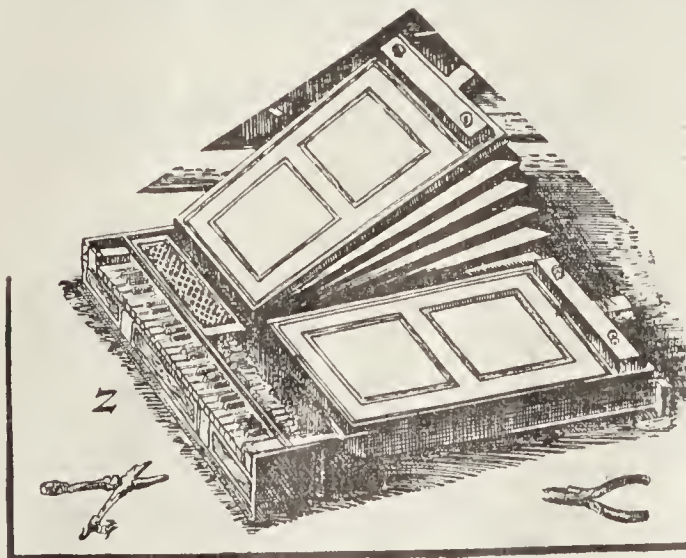
Meanwhile the organ, the oldest instrument with a keyboard, was already known. Hydraulic organs (they were very small) are said to have been invented by Ktesibius, 170 years before Christ. The organ soon grew in size, and was used in the church. Small organlike instruments, meant for the home and called Organistrum, Portative, Positiv, Regal appear as early as the eighth century of our era.

THE GRANDFATHER OF THE PIANO.

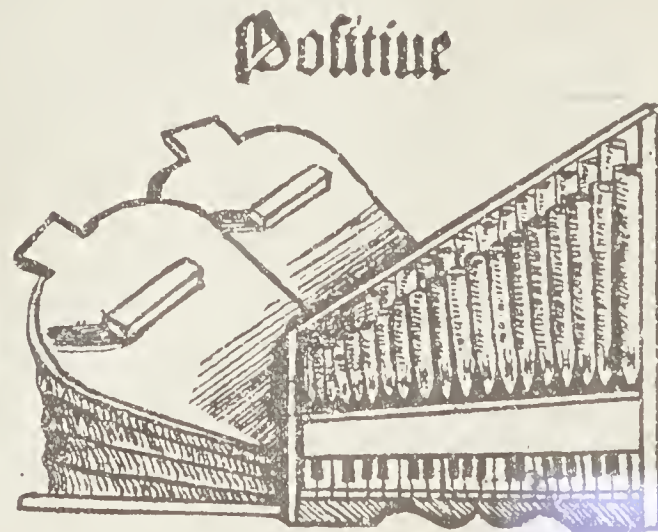
In the beginning of the thirteenth century we find in Italy and in Germany an instrument called the DULCIMER or HACKBRET. Dulcimer is a word derived



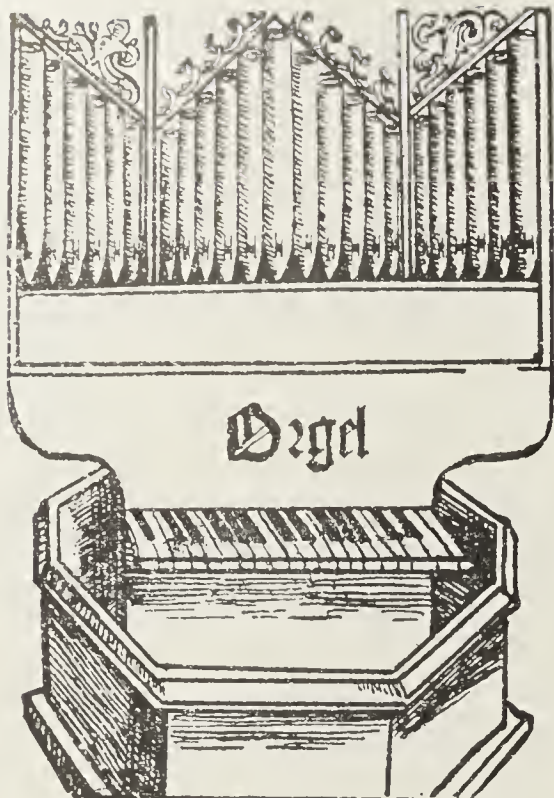
THE PSALTERIUM.



THE REGAL.

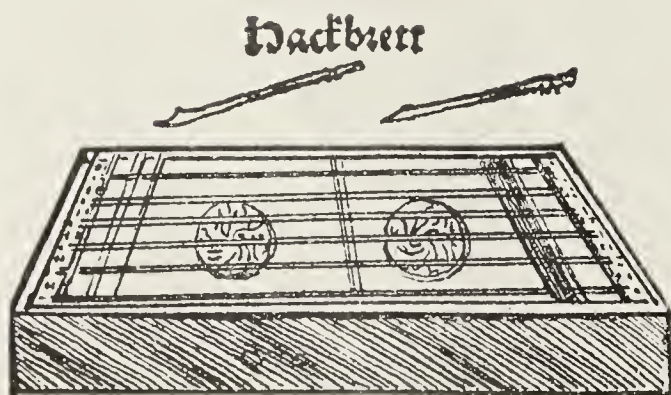


THE POSITIVE ORGAN.



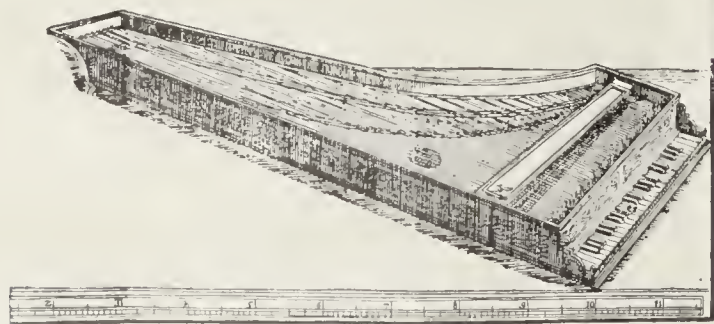
A VERY EARLY FORM OF ORGAN.

from its first name, *Dolce Melos*, which means "sweet toned." It was a modification of the Egyptian psalterium; the strings were struck with little mallets held in the hand. This instrument possessed a range of two to three chromatic octaves.



THE HACKBRETT.

By applying the hackbrett to a keyboard, the CLAVICHORD was formed and first appears as such towards the end of the thirteenth century. The strings were shortened at will, and at the same time plucked by pliable tangents, or tongues of metal. There were several strings to a key and the range was four octaves. Soon variations and transformations of the clavichord took place. The CLAVICEMBALO or CEMBALO had a three-cornered sounding board. Every key had its own string, thicker in the bass and thinner in the treble; later several strings, of equal length and thickness, were given to each key. The strings were plucked by small, hard wooden sticks with flint heads.



Clavicembalo

THE CLAVICEMBALO.

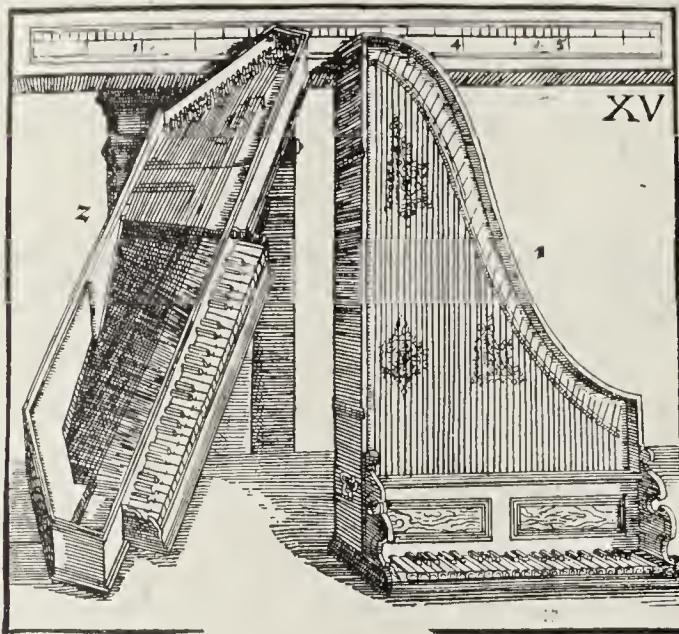
Later the clavichord was also built with separate strings for each key. The SPINET was a small clavicembalo, with only one string to each key. VIRGINAL was a clavicembalo with less extension in the bass, about an octave higher in the middle of the keyboard than the big clavicembalos. Clavicembalos were also called later Gravicembalos, on account of the depth of the instrument; in French, Clavessin (Clavecin); in German, Harpsichord; in German, Flügel (nowadays a "grand" piano), or Kieflügel.

All these instruments were at first simple boxes, placed at will, on the table. Later legs were adjusted

and thus these instruments acquired their distinctive character.

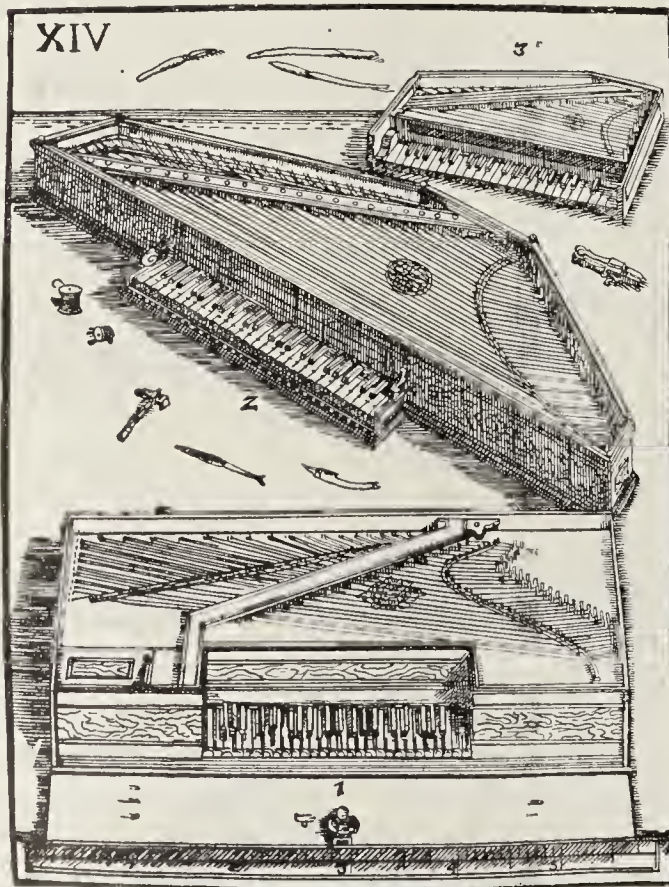
CLAVICYTHERIUM was a vertical clavicembalo and the prototype of our modern upright piano (in German pianino).

At the end of the sixteenth century the clavichords and clavicembalos were fitted with extra keys and strings for a sharp, and for A flat, for D sharp and



CLAVICHORD CLAVICYTHERIUM.

for E flat, etc. They brought about the necessity of a "tempered" scale for the clavichord and for the clavicembalo. Meanwhile improvements were made in the little wooden tangents; instead of flint, leather was used. Yet the glaring deficiencies of both clavichord and clavicembalo were not remedied. On the latter only a uniform tone could be produced, a tone of very short duration and of metallic quality; on the former a much softer tone, amenable to a limited amount of tone shading, but devoid of power and brilliancy.



SPINET AND VIRGINAL.

THE ADVENT OF THE PIANO.

The time was ripe, therefore, for the appearance of the HAMMERCLAVIER (piano with hammers). Its inventor, according to most authors (and in the estimation of Riemann beyond dispute), was Bartolomeo Cristofori, of Florence, in Italy, in 1711. Cristofori's claim is contended by Fétis, who says, "Since the first invention of the piano with hammers by a French artist, in the first years of the eighteenth century, the piano, which owes its origin to this instrument, has been subject to about 850 transformations before it reached the perfected state of to-day, in its three principal types of grand piano, square piano and upright." This was written in 1835. Square pianos are now relics

of the past, and the French artist, whom Fétis does not name, was probably Marius, who in 1716 constructed crudely made pianos with hammers. The strings of Cristofori's pianos were struck by little hammers covered with leather, and a spring enabled these hammers to recoil from the strings; his instruments also had dampers. It was thus possible to play loud and soft (*fortepiano* was the name given the instrument at first, and it still survives in the modern name *pianoforte*). Silbermann, of Vienna, improved the mechanism of Cristofori's pianos enough to satisfy the demands of J. S. Bach, but it was left to the English piano makers, chief among them being Broadwood (who founded the firm still flourishing under his name), to create most of the improvements of modern pianos. Other important innovations were made by the French piano maker Erard, who invented in 1823, the "double échappement" (double escape) whereby the greatest velocity in repeating notes could be obtained, and by Babcock's cast iron frame (perfected later by Steinway). To-day the best makes of America, France, Germany, Austria and England represent the highest achievements, as we know, and for the present need, of piano construction.

And how did virtuosity itself, that is to say, the highest art and manner of playing, keep pace with the gradual transformation and growth of the instrument? It kept ahead of them, so to speak, for on the desire and demands of the composer and of the performer ever brought about a change in the instrument. The most ardent reformer was usually an organist, who also played the organistrum or the portativ, a name given to small organlike instruments with keyboard, intended, as we have already seen, for the home.

START FRESH.

BY MARTIN F. SMITH.

So many pupils make a great mistake trying to straighten out a hopeless muddle brought about by carelessness in the past. This is particularly the case with students who try to teach themselves. The player, for instance, suddenly becomes aware that he is playing his trills wrong. Instead of an even rhythmic division of the notes as in the following example:

Ex. 1.



he plays his trill in what we must call impulsive, somewhat in the way indicated in our second example:

Ex. 2.



He is brought to see that this gives his music an unfinished "mussy" character. What does he do? In most cases he probably tries to correct the trill by improving his imperfect version. A far better method would be to start afresh with a special trill exercise, very slow time practicing the notes in groups of two, three, four, six and eight until he can "pronounce" the trill on the keyboard with the same fluency that he would be able to employ in pronouncing a new length scientific term. Many people go through life with a vocabulary of words so badly mispronounced or so badly misapplied that they make themselves appear ridiculous. In Sheridan's play, *The Rivals*, Mrs. Malaprop is heard to say, "If I reprehend anything in this world, it is the use of my oracular tongue, and a nice derangement of epitaphs." She ought to have been put in a corner and made to recite six times slowly, "I comprehend anything in this world it is the use of my vernacular tongue, and a nice arrangement of epigrams." There are many musical Mrs. Malaprops in the world, who confidently play things in the wrong way because they never stop to think how to play them in the right way.

Old Fogy Writes a Masterpiece

By OLD FOGY.

[SPECIAL EDITORIAL NOTE:—After much persuasion "Old Fogy" has consented to issue a book of his writings. Whoever is "Old Fogy?" Why have his views attracted so much attention and comment? Why has he kept his identity veiled behind a nom de guerre? We are not permitted to tell. One has not to go very far before it becomes evident that the "Old Fogy" articles come from the pen of one of the most brilliant and stimulating writers of our time. Our readers have guessed all sorts of names in their attempt to find out who "Old Fogy" is. The published volume of his works will have an introduction by the distinguished critic, James Tucker.]

EMOTIONS IN MUSIC.

"DEFINITE feelings and emotions are unsusceptible of being embodied in music," says Eduard Hanslick in his beautiful *in Music*. Now, you composers who make symphonic poems, why don't you realize that on its merits as a musical composition, its theme, its form, its treatment, that your work will endure, and not on account of its fidelity to your explanatory program? For example, if I were a very talented young composer—which I am not—and had mastered the tools of my trade—knew everything from a song to a symphony, and my instrumentation covered the whole gamut of the orchestral pigment . . . Well, one night as I lay wearily on my bed—it was a fine night in spring, the moon rounded and lustrous and silvering the lake below my window—suddenly my musical imagination began to work.

I had just been reading, and for the thousandth time, Browning's *Childe Roland*, with its sinister coloring and spiritual suggestions. Yet it had never before struck me as a subject suitable for musical treatment. At the exquisite cool of the night, its haunting mellow sonority, had set my brain in a ferment. A huge fantastic shadow threw a jagged black figure on the lake. Well, presto, it was done, and with a mental snap that almost ended me.

I had my theme. It will be the first theme in my symphonic poem, *Childe Roland*. It will be in the key of B minor which is to be emblematic of the dauntless knight who to "the dark tower came," unfettered by obstacles, physical or spiritual.

O, how my brain seethed and boiled, for I am one of those unhappy men who the moment they get an idea must work it out to its bitter end. *Childe Roland* kept me awake all night. I even heard his "dauntless horn" call and saw the "squat tower." I had his theme. I felt it to be good; to me it was Browning's Knight personified. I could hear its underlying harmonies and its instrumentation, sombre, gloomy, without one note of gladness.

The theme I treated in such a rhythmical fashion as to impart to it exceeding vitality, and I announced it with the English horn, with a curious rhythmic background by the tympani; the strings in division played tremolando and the bass staccato and muted. This may not be clear to you; it is not very clear to me. At the time it all seemed very wonderful. I finished the work after nine months of agony, of revision, of tuning, clipping, cutting, hawking it about for my friends' inspection and getting laughed at, admired and so mildly criticized.

THE THRICE FATAL DAY.

The thrice fatal day arrived, the rehearsals had been torture, and one night the audience at a great concert had the pleasure of reading on the program Browning's *Childe Roland* in full and wondering what it was all about. My symphonic poem would tell them all, as I firmly believed in the power of music to portray definitely certain soul-states, to mirror moods, to depict, rather indefinitely to be sure, certain phenomena of daily life.



"I HEARD THE DAUNTLESS HORN."

My poem was well played. It was only ninety minutes long, and I sat in a nervous swoon as I listened to the *Childe Roland* theme, the squat tower theme, the sudden little river motif, the queer gaunt horse theme, the horrid engine of war motif, the sinister, grinning, false guide subject—in short, to all the many motives of the poem, with its apotheosis, the dauntless blast from the brave knight as he at last faced the dark tower.

This latter I gave out with twelve trombones, twenty-one bassett horns and one calliope; it almost literally brought down the house, and I was the happiest man alive. As I moved out I was met by the critic of *The Disciples of Tone*, who said to me:

"Lieber Kerl, I must congratulate you; it beats Richard Strauss all hollow. Who and what was *Childe Roland*? Was he any relation to Byron's *Childe Harold*? I suppose the first theme represented the 'galumphing' of his horse, and that funny triangular fugue meant that the horse was lame in one leg and was going it on three. Adieu; I'm in a hurry."

Triangular fugue! Why, that was the crossroads before which *Childe Roland* hesitated! How I hated the man.

I was indeed disheartened. Then a lady spoke to me, a musical lady, and said:

"It was grand, perfectly grand, but why did you introduce a funeral march in the middle—I fancied that *Childe Roland* was not killed until the end?"

The funeral march she alluded to was not a march at all, but the "quagmire theme," from which queer faces threateningly mock at the knight.

"Hopeless," thought I; "these people have no imagination."

THE GENTLE CRITICS.

The next day the critics treated me roughly. I was accused of cribbing my first theme from *The Flying Dutchman*, and fixing it up rhythmically for my own use, as if I hadn't made it on the spur of an inspired moment! They also told me that I couldn't write a fugue; that my orchestration was overloaded, and my work deficient in symmetry, repose, development and, above all, in coherence.

This last was too much. Why, Browning's poem was contained in my tone-poem; blame Browning for the incoherence, for I but followed his verse. One day many months afterward I happened to pick up Hanslick, and chanced on the following:

"Let them play the theme of a symphony by Mozart or Haydn, an adagio by Beethoven, a scherzo by Mendelssohn, one of Schumann's or Chopin's compositions for the piano, or again, the most popular themes from the overtures of Anber, Donizetti or Flotow, who would be bold enough to point out a definite feeling on the subject of any of these themes? One will say 'love.' Perhaps so. Another thinks it is longing. He may be right. A third feels it to be religion. Who may contradict him? Now, how can we talk of a definite feeling represented when nobody really knows what is represented? Probably all will agree about the beauty or beauties of the composition, whereas all will differ regarding its subject. To represent something is to exhibit it clearly, to set it before us distinctly. But how can we call that the subject represented by an art which is really its vaguest and most indefinite element, and which must, therefore, forever remain highly debatable ground."

I saw instantly that I had been on a false track. Charles Lamb and Eduard Hanslick had both reached the same conclusion by diverse roads. I was disgusted with myself. So then the whispering of love and the clamor of ardent combatants were only whispering, storming, roaring, but not the whispering of love and the clamor; musical clamor, certainly, but not that of "ardent combatants."

THE FATE OF THE MASTERPIECE.

I saw then that my symphonic poem *Childe Roland* told nothing to anyone of Browning's poem, that my own subjective and overstocked imaginings were not worth a rush, that the music had an objective existence as music and not as a poetical picture, and by the former and not the latter it must be judged. Then I discovered what poor stuff I had produced—how my fancy had tricked me into believing that those three or four bold and heavily orchestrated themes, with their restless migration into different tonalities, were "soul and tales marvelously mirrored."

In reality my ignorance and lack of contrapuntal knowledge, and above all the want of clear ideas of form, made me label the work a symphonic poem—an elastic, high-sounding, pompous and empty title. In a spirit of revenge I took the score, rearranged it for small orchestra, and it is being played at the big circus under the euphonious title of *The Patrol of the Night Stick*, and the musical press praises particularly the graphic power of the night stick motive and the verisimilitude of the escape of the burglar in the coda.

Alas, *Childe Roland*!

Seriously, if our rising young composers—isn't it funny they are always spoken of as rising? I suppose it's because they retire so late—read Hanslick carefully much good would accrue. It is all well enough to call your work something or other, but do not expect me nor my neighbor to catch your idea. We may be both thinking about something else, according to our temperaments. I may be probably enjoying the form, the instrumentation, the development of your themes; my neighbor for all we know will in imagination have buried his rich, irritable old aunt, and so your prelude of gladness, with its brazen clamor of trumpets, means for him the triumphant ride home from the cemetery and the anticipated joys of the post-mortuary hurrah.

The Benefit of Playing in the Polyphonic Style

By FREDERIC S. LAW

WHAT IS POLYPHONY?

POLYPHONY—literally, many voices—was the first step taken toward the building up of a musical art. Crude as its beginnings were, they mark the stir of an instinctive impulse to create a beauty that should represent in abstract terms of sound the principles of symmetry, proportion and variety which had governed the concrete arts of architecture, sculpture and painting. To be sure, to our ears the attempts of the early polyphonists do not stand higher in the art scale than the flat angular drawings that decorate the early Egyptian tombs when compared with the masterpieces of later pictorial and plastic art.

These had their obvious prototypes in nature; music has been a growth from within, an application to an intangible and evanescent material of the laws of harmony and design that are self-evident in the representation of the human form, in the construction of a temple, in the reproduction of a landscape. It had to be carved out of the empty air, painted on an invisible canvas, submitted to the judgment of the ear instead of the eyes; its progress has been a series of continual experiments followed by the rejection of much that at one time seemed fixed and immutable.

In order to escape the monotony of the unison, which was the prevailing characteristic of Greek music and that of the early church, the attempt was made to join two independent melodies so that they might be heard at one and the same time and thus give pleasure to the ear. In the effort to find successions of note that might be sounded together without discordant effect the foundation of polyphonic music was laid. Little by little the ideal of the composer advanced from the combination of separate and distinct arrangements of notes to the exploitation of one musical thought which should pass from one voice to the other supported by various devices intended to give the whole an impression of closely wrought unity of design. This found its climax in the fugue which still remains the most complete embodiment of polyphonic form. The ruling principle of the polyphonic style is the treatment of all voices or parts as equal in authority and interest; no one is of greater or less importance than another, hence in playing such music the hand is obliged to use the fingers with the utmost independence and equality of action.

POLYPHONIC MUSIC ON VOCAL BASIS.

It must not be forgotten that polyphonic music was not conceived on an instrumental basis; it was designed for singers whose voices had nothing to do with the question of mechanism or technic as concerned with keyed instruments. At the time the polyphonic style was at its height, toward the end of the sixteenth century, music was overwhelmingly vocal in character and largely confined to the service of the church. Instruments were used in the main only for accompaniment to the voice and when composers attempted to write anything purely instrumental they adhered to the same manner of writing; their compositions were merely works vocal in nature and transferred to instruments. It was a long time before the greater possibilities of the latter as regards power, compass, and velocity of execution were utilized in forming a distinct instrumental style.

The invention of the opera in the seventeenth century wrought a mighty change in the world of music and led to the overthrow of polyphony as the only form of the art. It is beyond the province of this article to consider this phase of the subject; it is enough to say the polyphonic style soon lost ground against the fascinations of a free melody enriched and supported by a fundamental but subordinate harmony, which was the natural consequence of the dramatic demands made by the opera. It lingered in the instrumental music of the eighteenth century until with Haydn the sonata and the symphony completely routed the canon and the fugue.

Strange to say the trend of ultra-modern composition is decidedly toward the earlier style. In the works of Wagner, Richard Strauss, Max Reger we find a polyphony that allies them to the period of Bach and Handel far more than to that of Haydn, Mozart and Beethoven. It is a polyphony conceived on lines of the utmost freedom; the themes are combined with a total lack of the restrictions which to our ears give an air of stiffness to the music of the old-time school. This adaptation to changed conditions shows that polyphony is based upon true and immutable principles of art; it has varied in form but not in essence and is still able to meet its requirements.

ITS BENEFIT TO THE STUDENT.

To look upon it in the most obvious light it serves as a means of the greatest value for technical advancement. As previously observed it calls for the utmost independence and equality of finger action, and this must be exercised not merely in one direction, as is apt to be the case with music of the present day, but in all directions and in all positions; not only up and down but toward the sides, in extensions this way and that, with the leading aim of preserving the individuality of each voice as it appears and of bringing it out distinctly, even when the effort to do so is hampered by physical shortcomings in the way of differences in the length and strength of the various fingers. To be sure this sort of technic is not showy and does not impress the uninitiated looker-on; it is extremely difficult to acquire, not to speak of the mental effort involved; but as to its utility in giving the touch a depth and a power of discrimination essential to artistic playing there can be no difference of opinion. No two musicians could be more widely apart, so far as music and personality are concerned, than Bach and Chopin.

Compare, for instance, a Bach fugue with a Chopin nocturne; an étude by the latter with an invention by the former—yet Chopin built up his technic by solving the problems submitted by the great German polyphonist. "When I have to prepare for a concert," he said, "I shut myself up for two weeks and practice Bach."

The very fact that the convenience of the hand or an especial adaptation to the keyboard is not considered in polyphonic music is favorable to the development of latent powers of technic that the prevailing style, with its characteristic stress on force and velocity, does not tend to call forth. The necessity of bringing out with clearness the principle theme of the work on its frequent appearance, of distributing between it and the various transformations of the subsidiary features that accompany it, not to speak of the identical service demanded from both hands, leads to a finesse of muscular control hardly to be obtained in any other way.

CONCENTRATION IMPERATIVE.

Best of all, however, polyphonic music puts the question of technic into the background; its greatest service to the student is the appeal it makes to his intellectual powers. It calls for concentration of mind, for a clear understanding of the effect desired; the thought is drawn to the music rather than to the means by which it is produced, a much needed corrective for the exaggerated attention paid to technic in these days of heaven-storming virtuosos. It strengthens and enlarges the mental faculties; it leads to clear thinking and to the satisfaction that comes from the realization of higher ideals than that of astonishing by merely mechanical dexterity.

To be sure it represents the intellectual rather than the emotional element of music; it calls for concentration of mind, for independence of thought as well as of the fingers—indeed, clearness of thought is the necessary antecedent to clearness of fingering. This is shown by the ease with which any composition may be played when each hand is taken separately; the difficulty of combining them is purely mental and may be compared to that of carrying on a subtle chain of reasoning which involves a thorough understanding of a given proposition as well as of all the logical inferences that may be drawn from it by a practiced thinker. Many of her elders will sympathize with the child, who, while trying to master a Bach invention, cried despairingly, "Oh, my fingers are just like flies in molasses! As soon as I get them right in one hand they stick in the other!"

DESIRABLE POLYPHONIC TEACHING MATERIAL.

The judicious teacher will not antagonize the pupil who feels repelled by an unfamiliar idiom by insisting at first on the study of the strictest examples of the school. Even the inventions of Bach, which are commonly used as an introduction to the polyphonic style, are a trifle severe for the majority of pupils in the medium grades; a better choice can generally be made among the easier of his *Little Preludes and Fugues*. If the student finds the music of the old masters stiff and unattractive, give him something by a modern composer in which contrapuntal devices are used in new forms. There are many attractive works of this kind that will open the eyes of youthful players to the interest and variety which can be lent to music of the present day by the introduction of polyphonic features. The imitations that abound in Grieg's *Grandmother's Menuet* make it somewhat difficult and call for particular independence in both hands. One of the pleasing examples of a modern work in antique form is the *Gavotte in G minor* by Dupont, with its canonic imitations and really melodious counterpoint. Another is Mason's *Danse Antique*, which has appeared on a Paderewski program. In this the canon is used with great ingenuity in an episodic style that relieves it of the stiffness commonly associated with the form. Even more flowing, if stricter in style, is the gavotte in major, familiarly known as *Les Moutons*, by Padua Martini, a veritable antique.

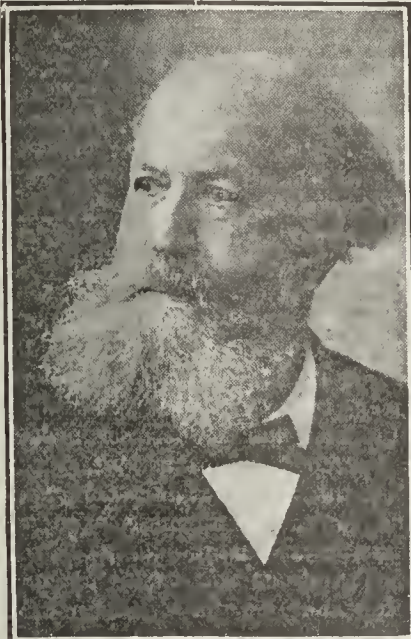
Perhaps nothing illustrates the possibility of uniting the utmost charm and grace with severity and exactness of form more completely than Jadasohn's *Scherzo in F sharp major*, a canon carried out in strict accordance with the laws of counterpoint. The composer is well known as a master in this particular field; his Op. 125 is a *Serenade* in twelve canons. A seemingly incongruous but interesting experiment has been made by Rheinberger in his Op. 39, six dances in fugue form. One may also turn to Reinecke's two *Note-Books for Little People*, Op. 107 and Op. 176, for some gems of canonic writing; among them a reversible canon, a so-called *Musical Riddle*, etc. His *Kanonische Etuden* (Canonic Etudes) for four hands include some remarkable experiments in this style of writing, e. g., a four-hand chorale in the form of a reversible canon; a duet in which two dances, one in double and the other in triple measure, are played together. In his *Album for the Young*, Schumann gives us a *Little Fugue* and a *Song in Canon Form*, both suitable for juvenile players. His *Novelette in E Major* (No. 7), is a fine example of a theme carried through various metamorphoses in fugal and canonic style. The *Novelette in F sharp major* (No. 8), shows the same characteristics, though both may be undertaken only by players of no little power of technic and endurance. We must not forget the little two-part canons by Kunz, Op. 114, which have long been known as one of the best possible preparations for the polyphonic style and suitable for students of almost any grade above the primary.

GO STRAIGHT TO THE FOUNTAIN HEAD.

It has not been the design of this article to make an especial mention of the old masters of the polyphonic school or of their works which are—or should be—known to all. The object has been to draw attention to the great benefit of familiarity with this style of writing and to indicate a few compositions which may facilitate its introduction to those who find the classic in strict form severe or unduly difficult. The writer would, however, strongly urge the student not to linger but to seek inspiration at the fountain head of the school in question; that is, to search the pages of Bach and his contemporaries, Handel and Scarlatti.

To be a consummate artist it is necessary not merely to have feeling, but to be able to communicate it to others. The paradox of music lies in this, that two persons may be able to play the same piece—say a Chopin nocturne—both reading the notes and expressing marks exactly as printed, and yet one will leave you perfectly cold, while the other will kindle the warmest emotions. In other words, the first one's performance will be like the regular features of a beautiful but stupid girl, while the art of the second will remind you of a girl whose features may possibly fall short of classic regularity, but are animated by a soul that makes you fall in love with her at first sight.—H. T. FINCK.

KNOWLEDGE, in truth, is the great sun in the firmament. Life and power are scattered with all its beams.—Hobster.



The Master Study Page

The Real Gounod

1818-1893

"It is not labor that kills. It is sterility. To be fruitful is to be young and full of life."

[EDITOR'S NOTE.—This invaluable series, designed as a successor to THE ETUDE Gallery of Musical Celebrities, started last month with "The Real Beethoven," and will be continued in each issue. Whether used for individual purposes or for supplementary historical study in musical clubs it will not fail to create a much wider interest in musical art.]

GOUNOD'S PERIOD.

THE calamitous power of Napoleon Bonaparte came to an inevitable end with the mad flight of the French troops from Waterloo, June 18, 1815. The great victor had for years drained France of its strongest and healthiest men to gratify his ambition for dominion and his appetite for military success. Singularly enough many of the most famous musicians were born during this period of great upheaval in Europe. Charles François Gounod came into the world to witness numerous wars and continual political turmoil in his own country where the government could turn from a monarchy to a republic literally over night. Nevertheless, he was an emissary of peace during his entire lifetime, and stood amazed at the continual regression of man to the barbarisms of war. Indeed, we may well ask ourselves whether the man who could like terror throughout Europe was as important to civilization as one who could produce the following thought found in one of the letters of Gounod written in 1870, just after our own civil war, and just before the Franco-Prussian war.

"Humanity yet lingers, it would seem, under the maddening shadows of chaos, amidst the monstrosities of the new age; and instead of driving their weapons into the earth to benefit their fellow creatures, men plunge into each other's hearts to decide the ownership of the actual soil. Barbarians! Savages!"

GOUNOD'S ANCESTRY.

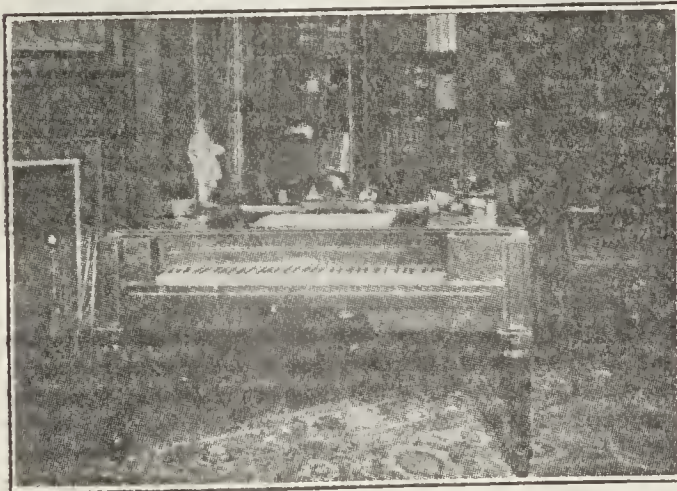
Gounod's father, François Louis Gounod, was born in 1758 and did not marry until he was forty-seven years old. He died when his son Charles was only five years old. A painter of distinguished note himself, he spent much of his time restoring many of those great masterpieces to be found in the lavish summer homes of the French monarchs at Versailles. His ancestors had been makers of the elegantly engraved armor and weapons that added so much to the spectacular attractiveness of the wars of other days. It was Gounod's mother, however, who developed the love for music in the little child who was to write operas and oratorios which brought his name such wide renown. She was the daughter of a French magistrate, very pious, highly cultured and was a music teacher for over thirty-two years.

GOUNOD'S BIRTHPLACE.

At the time of the master's birth Gounod's parents resided in a modest little house in the section of Paris near the venerable Abbey of St. Germain des Prés. The artist father and musician mother fighting valiantly against commercialism and mediocrity upon one side and poverty upon the other had a very happy home nevertheless. The father's artistic conscience was so highly developed that he would work with extravagant

of his time in order to have his art creations worthy. His wife in fact was compelled to argue with him to send them to market when there was real need of money in the home. Cleaning his palettes and even finishing some of the pictures herself she gained an artistic insight which at the death of her husband in 1823 enabled her to continue the little art class which had been the mainstay of the family. There were two children, Charles François and his brother ten years older. The little mother struggled valiantly on for years, teaching drawing and music, from early morning until late night, in order to secure the right support and educational advantages for her sons. So beautiful was her maternal devotion that we may well pause for a while and draw back the curtain of years to look upon a little scene which reveals the spirit of musical enthusiasm which must be at the base of the successful musical career of every successful student. Gounod in his own story of his life tells of his first visit to the opera together with his mother and his older brother:

"I was nearly wild with impatience and delight. I remember I could not eat for excitement, so that my

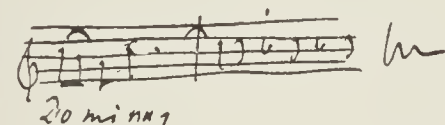


GOUNOD'S WORK ROOM.

mother said to me at dinner, 'If you don't eat your dinner I won't let you go to the opera,' and forthwith I began to consume my victuals, in a spirit of resignation at all events.

"We had dined early that evening as we had no reserved seats (this would have been far too costly), and we had to be at the opera house before the doors were opened, with the crowd of people who waited on the chance of finding places untaken in the pit. Even this was a terrible expense for my mother as the seats cost three francs and seventy-five centimes each (about seventy-five cents).

"It was bitterly cold; for two mortal hours did Urbain and I wait, stamping our frozen toes, for the happy moment when the string of people began to move past the ticket office window. We got inside at last. Never shall I forget my first sight of the great theater, the curtain and the brilliant lights. I felt as if I were in some temple, as if a heavenly vision must shortly rise upon my sight. At last the solemn moment came. I heard the stage manager's three knocks and the overture began. My heart was beating like a sledge hammer. Oh, that night! that night! what rapture, what Elysium! Malibran, Rnbini, Lablache, Tamburini, the voices, the orchestra! I was literally beside my-



19 March 1871

SCORE OF THE "SANCTUS" FROM THE "MESSE SOLENNELLE."

self. That night I never closed my eyes; I was haunted, 'possessed.' I was wild to write an *Otello* myself."

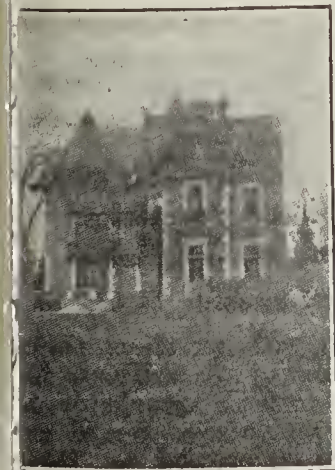
Charles never forgot his mother's sacrifices, and his devotion to her up to the time of his death was very beautiful. The following lines found in the preface to his autobiography are well worth quoting:

"If I have worked any good during my life, by word or deed, I owe it to my mother and to her I give the praise. She sleeps beneath a stone as simple as her blameless life had been. May this tribute from the son she loved so tenderly form a more imperishable crown than the wreaths of fading immortelles he laid upon her grave, and clothe her memory with a halo of reverence and respect he fain would have endure long after he himself is dead and gone."

GOUNOD'S EDUCATION.

As a child Gounod possessed the gift of absolute pitch. He discovered that the dogs barked in certain pitches and that the street venders sang "as if they were crying" when they sang in the minor mode. His early training was almost entirely received from his mother who, however, did not wish to have her son a musician, knowing the privations which many unsuccessful artists undergo. She did, however, place him under the instruction of the noted contrapuntalist Anton Reicha, who advised Madame Gounod to make a musician of the boy. Accordingly, after he had received his Bachelor's Degree from the Lycée St. Louis, he entered the Paris Conservatoire where he studied with Halévy, Lesueur and Paër. In 1837, after he had been in the conservatoire but one year, he won the second Prix de Rome with his cantata *Marie Stuart* and *Rizzio*; and in 1839 he won the Grand Prix de Rome with his cantata *Fernand*, carrying twenty-five votes out of twenty-seven.

His residence in Rome made a profound impression upon him and led him to make a thorough study of the old ecclesiastical music of Palestrina, whom he always compared with Michelangelo. Of them he said, "Both have the same simplicity, even humility of manner; the same seeming indifference to effect, the same scorn for methods of education. There is nothing artificial or mechanical about them. The soul wrapped in ecstatic contemplation of a higher world, described in humble and submissive language the sublime visions that pass before its eyes. The art of the two masters is a sort of sacrament, whose outward



GOUNOD'S MAGNIFICENT HOME AT ST. CLOUD.

and visible sign is but a transparent veil stretched between man and the divine and living truth."

On his way back from Rome Gounod met Mendelssohn and other famous musicians, and became acquainted with the radical departures represented in the innovations of Schumann.

GOUNOD'S LATER LIFE.

Arriving in Paris Gounod was appointed to the post of organist at *Les Missions Etrangères* and apparently had the customary difficulties of the organist of to-day since the Abbé felt it necessary to remind him that the parishioners did not think his style entertaining—whereupon Gounod reminded the Abbé that he had come to improve the musical taste of the parishioners and not to consult it. Gounod, however, was devoted to the church and took a course in theology for two years. It was at one time expected that he would enter the priesthood. After five years of comparative oblivion the name of Gounod comes to the public notice through the successful performance of his *Messe Solonelle* in London. His first attempt at a three-act opera *Sappho* was produced at the Grand Opera House in Paris in 1851. It was not, however, a success owing to a weak libretto.

In 1852 Gounod became conductor of the united male singing societies in Paris as well as the vocal schools. Gounod's important dramatic works were produced during the years from 1850 to 1870, after which he devoted his time almost wholly to religious compositions. The dates of the best known works are as follows: *Sappho* (1851), *Ulysses* (1852), *La Nonne Sanglante* (1854), *Le Médecin malgré lui* (1858), *Faust* (1859), *Philémon et Baucis* (1860), *La Reine de Saba* (1862), *Mireille* (1864), *La Colombe* (1865), *Romeo et Juliette* (1867). Although Gounod was a thorough master of the resources of the orchestra his two symphonies (D and E flat), written in 1852, have never claimed wide attention and are generally conceded to be unimportant.

It was, however, not until 1859 that his great success *Faust* was first produced. The master had been greatly attached to the poem for many years. Even during the glorious days at the *Villa di Medici* in Rome we find him studying the Goethe version of the legend. This remarkable opera was first performed in America in 1863. A recent book upon opera estimates that it is sung throughout the world more than any five operas combined. At the Paris Grand Opera *Faust* has been given 1,500 times, and no less than \$30,000 has recently been spent there for new scenery for this opera alone. This seems quite astonishing when it is remembered that the first productions of the opera were very far from being successful. *Faust* is said to have earned over three million francs for the producers. Performances of the opera were prevented in Rome as the government prohibited representations of "his satanic majesty" on the stage.

At the outbreak of the Franco-Prussian war, Gounod, who detested fighting, sailed for England together with his wife and two children. He conducted concerts at the Crystal Palace, concerts of the Philharmonic, and concerts of the Gounod Chorus (later the Royal Choral Society). While residing in England he is said to have written many of the very much sung sacred songs, including *The King of Love My Shepherd Is*, *There is a Green Hill Far Away*, *Nazareth*, etc.

In 1875 Gounod returned to Paris, where he had been made a member of the *Institut de France*. Here he devoted himself to the composition of two sacred works, *The Redemption* (first produced in Birmingham, England, 1882), and *Mors et Vita* (first produced in Birmingham in 1885).

In 1893 Gounod was engaged upon work with a *Requiem*. He was going over the score of what he hoped to make his greatest work and describing his purpose to a pupil when he came suddenly upon a particularly effective passage, and, in the excitement of the moment, fell over the score, dead. Like Mozart he had provided his own memorial service. His funeral in Paris indicated the regard of the French state for its men of genius. Preceded by a company of police and followed by cavalry, infantry and artillery—an odd cortège for an emissary of peace—the procession included

many of the most famous men of letters, science and art in France. Queen Victoria, always an ardent admirer of Gounod's music, sent a handsome wreath to be placed upon his grave.

GOUNOD'S PERSONALITY AND APPEARANCE.

The existing photographs of Gounod testify to the fact that he avoided all tendencies to appear like a "genius." His face was said to have been exceptionally mobile and expressive. The portraits of him do not, it is believed, convey a correct idea of his handsome and highly emotional countenance. The peculiar contrast represented in two of his most famous works, *Faust* and the *Messe Solonelle*, symbolizes the caprices of his character. At heart he was imbued with mysticism and at times was deeply sensitive to the ritual of the church he loved so well. At other moments it may safely be said that the worldly spirit of *Faust* and *Romeo and Juliet* made itself conspicuously present in his character. Gounod was always a gentleman in the sense of being kind and considerate of others. He was lovable and sympathetic, but lacked decisiveness and great personal force. His lack of sophistry was one of the most distinctive traits of his character.



GOUNOD IN OLD AGE.

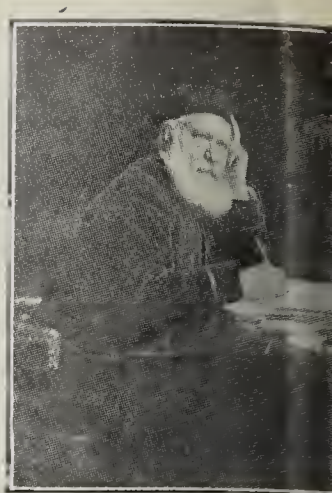
Gounod's preference for the organ was quite pronounced and was doubtless due to his churchly tendencies. He had a fine small pipe organ in his home and enjoyed playing upon it, often continuing his playing well into the early hours of the morning. Saint-Saëns speaks of his piano-playing, describing him as an agreeable performer, but at the same time relating his difficulty in playing his own scores. (*Gounod jouait du pianoforte agréablement mais la virtuosité lui manquait et il avait quelque peine à exécuter ses partitions.*)

Gounod's greatest success as a conductor was with large choruses. He was always sincere and filled with a sense of seriousness of the work at hand which made him lose all idea of self. In Paris and in London he met with great applause at the choral concerts he conducted. In London he failed to win the personal friendship of some of the newspaper critics, and this led to controversies which hurt his sensitive nature very greatly. His symphonies, which do not rank with his better known works, were favorably received at the time of their performance in England.

GOUNOD'S FRIENDS.

In his autobiography Gounod mentions many friends. Aside from those associated with him in his educational work, he speaks particularly of the French painter, Georges Ingres, Director of the Munich Academy at Rome, whose art is said to hold the middle place between the classic and the modern, and in this way runs parallel to the musical art of Gounod. Gounod was also devoted to Berlioz whom he described as the greatest emotional influence of his youth. They exchanged numerous interesting letters, and Gounod in his monograph of the older French master said, "The musical works of Berlioz may earn him glory. The published letters will do more. They will earn him love, and

that is the most precious of all earthly things." Gounod valued his friendship with Saint-Saëns and other contemporary French musicians also very highly. Mme. Viardot (Pauline Garcia) should also be mentioned as a "friend in need" since she was continually seeking to promote the youthful works of the composer.



GOUNOD AT WORK.

GOUNOD'S COMPOSITIONS.

Of Gounod's operas the most celebrated are *Faust*, *Romeo and Juliet*, *Philémon et Baucis*, and *The Queen of Sheba*. Other operas are *La Nonne Sanglante*, *Le Médecin malgré lui*, *Mireille*, *La Colombe*, *A la Frontière*, *Le Tribut de Zamora*, *Polyenete*, and his posthumous operas *Maître Pierre*, and *Georges Dandin*. His sacred works many believe will survive his operas. His best known religious compositions are *Solemn Mass in G*, *Masses for Men's voices*, *The Redemption*, *Messe Angeli Custodes*, *Messe Sainte Cecile*, *Mors et Vita*, *Fourth Mass*, *Galia*, *Le Sept Paroles de Jésus*, *Pater Noster*, *Arc Verum*, *O Salutaris*, *Stabat Mater*, and similar works. Many of Gounod's songs have been very popular indeed, and such works as *Nazareth*, *There is a Green Hill Far Away* and the *Ave Maria*, written over the prelude to the first Fugue in the *Well Tempered Clavier* of Bach, have become extremely popular. Gounod's *Autobiographical Reminiscences* (William Heinemann, London) rank with those of Berlioz in interest, although not nearly so comprehensive. Gounod wrote many monographs upon noted musicians and also a *Method for the Cornet*. His compositions suitable to the piano are limited to transcriptions of his operatic works and such unimportant pieces as *The Funeral March of Marionette*, *Marche Romaine*, etc. It is difficult to form a just appreciation of Gounod's work as a whole since there are many moments of undoubted inspiration, continual evidences of highly developed craftsmanship in composition, instrumentation, etc., which have been greatly admired by real music workers who know the difficulties encountered in securing such effects, much deliciously sensuous melody, and often very decided dramatic force in his stage works, as well as an unmistakable spirit of reverence in his church compositions. However, it cannot be denied that there are here and there passages of banality or mediocrity which are difficult to associate with Gounod's more inspired periods. Many of his melodies are extremely original and at times voluptuous.

GOUNOD'S SAYINGS.

In art, mere realism is another word for slavish imitation.

Labor is neither cruel nor ungrateful. There is no necessity that every man's cup should be the same size. The great point is that each should always be full to the brim.

Nowadays the artist is no longer his own master. He belongs to the world at large, he is worse than its target. He is its prey. His own personal and productive life is almost entirely absorbed, swamped, squandered, in so-called social obligations, which gradually stifle him in that network of sham and barren duties which go to make up man's existence devoid of serious object and high motive. In a word, society eats him up.

A GOUNOD PROGRAM.

(Suitable for the Average Club Meeting.)
Grading 1 to 10.

- 1 PIANO DUET: *Dodoclinette* (Lullaby).....Grade 1
- 2 SONG: *The King of Love My Shepherd Is*.....Grade 2
- 3 VIOLIN SOLO: *Nazareth*.....Grade 3
- 4 PIANO SOLO: *Faust* (transcribed by Leybach)....Grade 4
- 5 CHORUS: *Send Out Thy Light*.....Grade 5

- 6 PIANO DUET: *Funeral March of a Marionette*....Grade 6
- 7 Song with violin obligato: *Serenade* (Sing, Smile, Slumber).....Grade 7
- 8 VIOLIN SOLO: *Ave Maria* (Bach-Gounod).....Grade 8
- 9 SONG: *Oh Divine Redeemer*.....Grade 9
- 10 PIANO SOLO: *Marche Romaine*.....Grade 10
- 11 CHORUS: *Unfold Ye Portals* (from *Redemption*).....Grade 11

A more varied program may be arranged by the introduction of the piano arrangements from Gounod's operas. However, these like most arrangements are not as effective as solos written originally for the instrument. It should not be difficult to secure the assistance of a local choir to participate in this event.

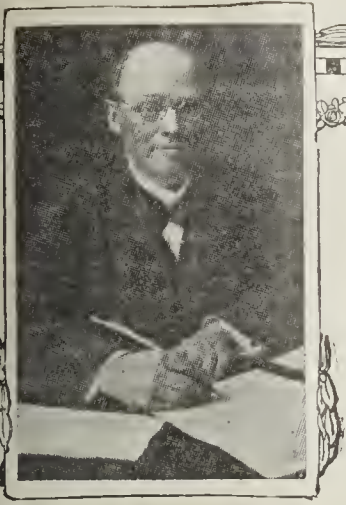
BOOKS UPON GOUNOD.

Gounod, by Henry Tollhurst: Essay in *Portraits et Souvenirs* by Saint-Saëns (in French); *Autobiographical Reminiscences* by Charles Gounod; *Charles Gounod, His Life and Works*, by Marie Anne de Bouvet; *Charles Gounod, ein Lebensbild*, by P. Voss (in German only); *Charles Gounod*, by Hughes Imbert (in French only); *Charles Gounod, Biographie critique*, by P. L. Hillemacher (in French only).

QUESTIONS.

1. Was Gounod influenced by the troubled political conditions of France during his lifetime?
2. Tell something of Gounod's artistic ancestry.
3. What part did Gounod's mother play in his education?
4. Who were Gounod's principal teachers?
5. Give some incidents relating to the first production of *Faust* and the future success of the opera.
6. Tell something of Gounod's later life.
7. Give a description of Gounod's personality and appearance.
8. Was Gounod a very accomplished performer?
9. How did Gounod rank as a conductor?
10. Name some of Gounod's best compositions.

CHARLES DICKENS hit the nail squarely on the head when he told us, by means of the inimitable Mark Tapley, that there was no credit in being happy when everything is going well, but to keep cheerful under difficulties was something worth trying to do. The student should learn to regard obstacles as character developers.—LAHEE.



Is Our Musical Education at Fault?

By the late BENJAMIN CUTTER

The following posthumous article from the late Benjamin Cutter is the last message of one of the most profound musical thinkers our country has produced. The writer, from being a very thoroughly trained musician, was an analyst and a composer of great ability. It was his custom to study his pupils very carefully and the following article shows how searching his investigations were. Benjamin Cutter was born at Woburn, Massachusetts, September 6, 1857, and died May 10, 1910. His father was a physician of high standing who made an avocation of music. The son studied the violin with the well-known Boston teacher Julius Eichberg, and harmony with Stephen Emery at the New England Conservatory, Boston. Cutter studied with Seifritz at Stuttgart, Germany, and returned to America he settled down in Boston as a composer and violinist. While working quietly and faithfully he was so retiring in his disposition that little was known of his work until late in his life. For some time he had been in the Boston Symphony Orchestra and became a member of the faculty of the New England Conservatory of Music. His Mass in D is regarded as one of the best of the kind ever produced in this country. He has written cantatas, chamber music and useful text.—EDITOR OF THE ETUDE.]

It was the writer's privilege some years ago to converse with a past master in the art of musical instruction as the students thronged through the corridors of that great school of music. A chance remark became, as it often the case, a germ for thought; to which this paper owes its writing. "Who knows but some Schubert is now walking this corridor!" This idea fastened itself then in the mind of the writer; and as the years passed by, bringing to him a professional acquaintance with the subject itself, assessed him more and more, and to-day it seems him very probable that some Schubert is walking these streets, is taking part in our musical lives, and yet not come to his rights through conditions beyond his power to control—some undiscovered genius that needed only the right impulse at the right time and the right way to blossom out into a gift whose outpourings would gladden the hearts of future generations.

MUSICAL TALENTS TAKEN IN TIME.

What this is so suggests a fault somewhere in our system of education, or a possible misuse of opportunity, or a failure to apprehend the needs of that youth whose peculiar gifts fit him for musical composition. In any rate, in comparing the musical training of the youth in America with that of the youth abroad, the one thing that appeals to one is the fact that the boy abroad is ready to finish his education when the American boy is beginning his theoretical studies. Abroad, musical gift, a pronounced gift, is a thing that is recognized; to state it in an un-ideal way, it is a business proposition; the boy may become a composer, or that noble thing, a conductor of operas, of concerts; a money-earning notability. This gifted boy—say in a German city—may be fortunate enough to have a wise parent, who places him at a very early age in the hands of a master or takes the child to an authority and follows by his counsel; the outcome is that while this boy is in the lower or middle grade schools he has already begun to study the piano and possibly the violin, what is more to our point, to study harmony. Little by little the thing grows. In his twelfth or thirteenth year, let us assume, he begins the study of counterpoint, and at the same time the composition of pieces. It is very likely that some abatement in the stress of the regular school work is arranged for, provision being made for further study in later years. In the special musical training shall have been commenced. By his fourteenth year this boy writes music with the ease and despatch that a young school girl writes in her epistolary effusions; but with this notable difference—that his productions show coherency, order, logic, the result of his regular training in giving to his thoughts both structure and beauty.

Such a boy need be no overstrung delicate child. History shows us quite the reverse. History shows us that these acquirements, having been won little by little, come to him naturally and without any extraor-

inary effort. In his seventeenth year, or in his eighteenth, the hand of this youth is penning symphonies. Postpone the time of beginning two years or so—to eleven or twelve—and the outcome is about the same. The name of Richard Strauss, who has stirred modern music so deeply, is the name of one whose experience fits the above statement.

AMERICAN STUDENTS COMMENCE TOO LATE.

Look about, now, in our American musical life and find, if you can, the counterpart of this. The American boy, and the American girl—for the American girl is to be reckoned with—both begin too late. And they both begin too late not because of their own fault, but because their parents, while providing for other kinds of education, have not understood what a musical education demands, and have failed to heed the signs that one of these gifted children may possibly show.

American parents cannot understand, for instance, what makes a certain child so "queer." With no musical past of their own to speak of, unacquainted with the conditions that would otherwise render them knowing and discerning, they gaze on a boy who is distracted and absent, poor in his school, ever scribbling tunes, moody, irritable, as a conundrum. Of the creative impulse that is striving within him and that finds perhaps a vent in arrangements of rag-time pieces, marches and little songs—the reflexes of what he has already heard—they have no conception. They may encourage him in practicing in this lower field of our art, but they are surely unaware that rightly led, this holy impulse would soon be carried out and beyond the vulgarity of rag-time music into the things that are better and higher, and that this queer boy, poor in school though not necessarily poor in wit, the object of the scorn of his successful brother scholars with their matter-of-fact minds moving in the inherited channels of mathematics and the humanities, that this same boy may have in him the germs of genius and undoubtedly possesses a gift that developed, will lift him, other things being equal, to a high place in his calling. They are unaware that such a boy, repressed, discouraged, may pass, perforce, without interest through his school course, and with a sense of derailment go through life, off his rightful track, out of his sphere, and rankling and sore at heart. As the years go by the creative impulse will become extinct. In its place will flow a wellspring of sorrow and bitterness that will surge up afresh whenever the compositions of this or that more favored one are heard.

OBSTRUCTIONS IN AMERICA.

This is no imaginary picture. To point to those who serve as subjects for it would be easy. In New England, where the writer passed his boyhood, the distrust of a musician's career, due to religious belief and ideas, has had its part to play. Again, the sheer inability of parents to understand an abnormal child. Again, the business sense of a parent—"too little money in music."

The American youth, when he comes to study, comes late, generally too late. His brain cells are no longer in their early plasticity and impressibility. He learns; but it takes him long to learn, longer than it would have taken some years earlier, because the channels of thought are now formed slowly. When he should be writing in the larger forms, handling an orchestra, dealing in its many colored tones, he is painfully and slowly wrestling with that part of counterpoint that his more favored brother abroad learned with comparative ease four years earlier.

Let us be understood. Certain men have begun late and have even reached greatness. Witness Tchaikowsky who began when twenty-one; witness Schumann. But they seem to have paid for it, Schumann never

reaching the highest point in form and Tchaikowsky becoming apparently a neurotic, as the hysteria of his music betrays. The success of these men does not invalidate our contention: that the youth of gifts who begins late so exhausts himself in the effort to acquire technical proficiency that his Muse generally fails him when it should really first begin to sing. Add to this the stress of starting in a profession, the burden of a family that a young man may incur, and we have more reason why so many young Americans of gifts have, after a time of promise, even unusual promise, fallen back into the rut of earning a living and have allowed their gift to remain hidden, unused.

THE ROAD TO MASTERY.

The road to mastery in musical composition is a long one. To go through it worthily means to possess an intellect of no mean order. The requirements in the way of concentration, imagination and unflagging doing, are fully equal to those made by the higher mathematics. But taken early and carried along sensibly, the boy of gifts, of whom alone we write, learns his harmony in two or three years' time, learns to handle chords, to harmonize tones, to modulate. It is very likely that his gift prompts him to strike out on his own account and to write little pieces or to arrange for orchestra. He next takes up counterpoint, learning the so useful art of placing one melody against another, without which all choral composition is defunct, and meanwhile is carried through the so-called small forms for piano, piano and other instruments, voice. This counterpoint, this long and severe part of the course, is where the American is at his weakest, where he becomes exhausted, and where, when one reaches down to the last analysis the great men of all time have been greatest—Beethoven, Wagner, Bach, Strauss. In this pitting of one part against the other, this interweaving of many voices to which modern music owes so much of its charm and which is yet only a phase of technique, wholly subordinate to beauty of melody—the life of all music—in this phase of his art the young American is too little schooled. Instrumentation, the art of writing for the orchestra, and the practice of the larger forms—overture, opera, symphony—conclude the course.

THE OPPORTUNITY OF THE AMERICAN BOY.

It is safe to say that the American boy is the equal of that German or that French boy who is given this training and who stands it because the course of work is pursued so leisurely and so rationally. Why the young American has not done as much as his transatlantic brothers may be apparent to the reader; it is not due altogether to a lack of gifts. In the next two decades the growth of musical life in this country seems bound to produce orchestral bodies in our larger towns and cities and that great thing in the musical culture of a race, the good opera house. To cater to these needs, and to the needs of American home music, should be the future of the young American composer.

ENEMIES OF THE PIANO.

DAMPNESS is the piano's most bitter foe. It causes the action to swell and stick, the strings to rust, and the case to check and swell. A fire should be kept in a room not thoroughly dry.

HEAT is also bad for pianos if there is too much of it. A piano should never be allowed to stand near a hot stove or furnace register. The temperature should always be kept as even as possible.

DUST and dirt can injure pianos, outside and inside, as well as everything else. If the instrument is dusty, a silk handkerchief should be passed lightly over the surface. Never rub violently, and don't press on. If the marks won't come off, breathe slightly upon the varnish and wipe off gently. In order to preserve the highly polished surface, however, it is better to wait until the stains can be removed by an expert.

NEGLECT will ruin a piano quicker than overwork. Have the piano tuned the first year at least four times. This is not absolutely essential, but it will insure better standing in tune in the future. The next year, twice ought to be sufficient unless the piano is in constant use.

MORPHS can better be kept out of a piano by keeping a small piece of camphor wrapped in a soft paper at the bottom of the instrument. This is more effective than the ordinary moth balls.

THE MORE you know the more you can save yourself and that which belongs to you, and do more with less effort.—Charles Kingsley.

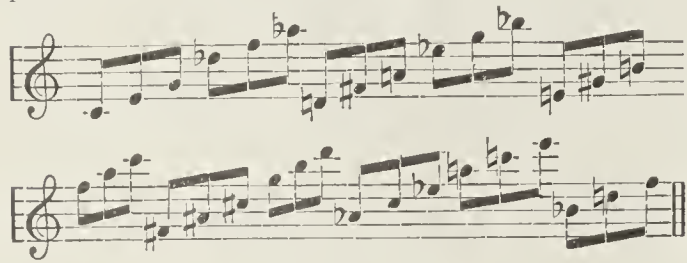
A CONFIDENT GRASP OF THE KEYBOARD.

BY WILLIAM PATRICK CRAKE.

SOMETIMES I have had teachers give me a little hint that has been worth hundreds of dollars to me in helping my own pupils master certain apparently unsurpassable technical difficulties. Once I studied for three terms with a teacher with a big name, so big indeed that he was facetiously called "the whale" by his fellow professionals. I learned very little that I could not have found out myself by dint of hard digging and sufficient practice. However, he taught me one little exercise that has been of great help to me in bringing my pupils to a standard of efficiency that has even drawn pupils away from other teachers. Such is competition.

This teacher evidently saw that I was feeling around the keyboard for the keys. Every experienced player knows that one of the worst habits the performer can have is that of groping around the front of the piano for the right notes. Oh, if the young student could only know that it is really true that carefully guarded habits of going directly to the particular keys to be played WITHOUT LOOKING AT THE KEYS will improve one's playing a thousand per cent. We hear others tell about these habits and wish that we had them ourselves, but we never set about forming them.

My teacher had read a great deal in psychology and knew the advantage of habit-forming. He knew that every moment we have we are forming some kind of a habit, habits of activity, habits of loafing, habits of carelessness, habits of accuracy. He made me take the common chord of C in the form of an arpeggio and playing each key staccato with my eyes shut, first with the first finger and then with the second finger and so on. I found that at the end of the month I could raise my hand above the keys and let a finger fall upon almost any desired key *with my eyes shut*. He made a game of it and taught me to see how many times out of a hundred I could shoot straight with my eyes shut. It was nervous work at the start, and I made a hopeless number of failures, but the law of habit finally rules and what I learned has lasted with me to this day. Then my teacher gave me the following blindfold exercise with both hands, at first skipping only one octave between the groups and then skipping two octaves. If I were a charlatan I would almost be willing to guarantee sure results from this technical panacea for nervous vacillating pupils.



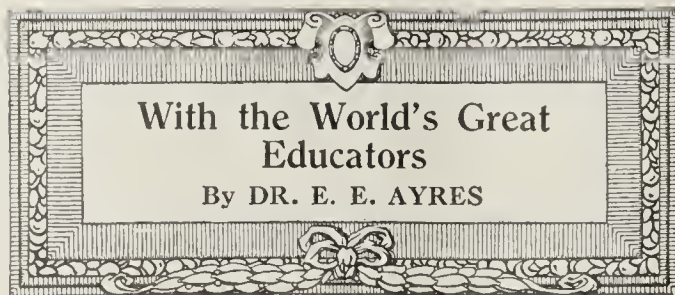
KEEP THE FINGER NAILS TRIMMED.

BY MRS. S. T. HENDRICKSON.

IT is impossible to reconcile the idea of a beautiful tone with finger nails an eighth of an inch long. If the finger nail is so long as to prevent the soft cushion on the end of the finger from touching the keys, and we hear the incessant click of nails on the ivory, it is impossible to obtain a good touch, and its resultant pure singing tone. Long nails once became fashionable among some of my pupils, so that I was obliged to tell them they had to choose between music and nails. Alas, for the divine art—nails won!

The habit, common to many pupils, of allowing the finger nail joint to collapse is often due to long nails. I once had a pupil who suffered from this bad habit, and decided to give her an object lesson in order to convince her of the cause of her weakness. Placing her hand under my own, we began to play. It was soon very evident that with shorter finger nails the habit might be overcome. She was so fearful, however, of injuring her beautifully manicured nails that the illustration was scarcely heeded, and at every finger stroke her nails continued to bend under, or else her finger joint collapsed. Although "convinced against her," I hope she is not "of the same opinion still."

THAT wrestles with us strengthens our nerves
harpens our skill. Our antagonist is our helper.—
and Burke.



ROUSSEAU.

1712-1778 A. D.

"True inaugurator of modern romantic naturalism."



ROUSSEAU.

ROUSSEAU was the son of a watchmaker of Geneva. His mother died at the time of his birth, and his early training was sadly neglected. This fact makes his eloquent words to mothers most touching. "Where there is no mother there is no child. Would you recall each one to his first duties? Begin with the mothers. You will be astonished at the changes you will produce." Rousseau was a dreamy, romantic, sentimental, rebellious and adventurous youth, who read much of every kind of literature and philosophy, and lived, for the most part in great poverty, in France, although he traveled much. He tried many things and probably succeeded in few. He was an engraver's apprentice, a vagabond, a house servant, a private secretary, a traveling salesman, a musician, an author, and in everything a radical revolutionist. He composed an opera, *The Village Soothsayer*, which was played at court in Paris, 1752, and which caused the king to grant him a pension. His books, in all of which he bitterly attacked the social institutions of his day, made him famous, and for a time the idol of the French people. He was invited everywhere, and petted by some of the foremost representatives of the social order which he sought so valiantly to demolish. But soon his influence began to be felt, and violent controversies raged about his theories, and he suffered persecution. It has been said that the publication of his *Emile* was "the greatest educational event of the eighteenth century." Yet the work was publicly burned at Geneva and its author was arrested, so strange and revolutionary were the views therein advanced. From that time on he again lived in great poverty, supporting himself by copying music, until he found a refuge in the house of a faithful friend where he spent his last days in peace.

Living in a century of discontent, Rousseau became its mouthpiece. He was the supreme interpreter of the ideas, feelings, and passions that were fermenting in the decomposition of the *ancien regime*. His was the fierce spirit of negation. He was plebeian by birth and preference. He disdained all the ideals of the aristocracy, and all strong assumption of authority in church or state. He was skeptical, unsocial, and violent. His books contained more of passionate feeling than of logic, and were all true pictures of the man out of whose heart they came. One of his books was entitled *The Solitary Stroller*, and such indeed the author was. He was "a romancer who made theories," for his theoretical works are interesting stories. If they are at times morbid and extravagant in statement, it is because they truly represent the writer. It is because of the genuineness of his feeling, and the great sincerity of his words and because of his genius that he created so profound an impression upon the world.

Rousseau had wonderful literary gifts, and the world has become imbued with many of his most radical ideas. "An alluring, an irresistible guide, he has not been an infallible one. Many have gone astray in following him." In spite of his faults there was much in him that was truly noble, especially his hatred of pretense, hypocrisy, falsehood, injustice, and cruelty. And perhaps best of all was his love of children. It is said that he used to secrete himself where he could listen unobserved to the conversations of little children. Surely no lover of children can read the first and second books of *Emile* without pronouncing a blessing upon its author.

EMILE.

This remarkable book is the story of an imaginary youth, Emile, with a detailed account of his education as Rousseau would have planned it. In this eloquent and absorbingly interesting book the author discusses almost every conceivable problem of education. Emile's student life is divided into three parts, from infancy to twelve years of age, from the twelfth to the fifteenth year, and from the fifteenth to the twentieth. During the first period Emile had no formal instruction, and no introduction to books. He was kept in the country far away from the institutional life of men, and taught to use his senses, to measure distances with the eye, to listen intelligently to nature's music, to distinguish *things* rather than words. Especial attention was given to his physical training, and the utmost liberty was accorded him. The author's chief desire is that Emile shall not learn anything during these first twelve years that he will need to unlearn later. "The most important, the most useful rule in all education, is not to gain time, but to lose it," says Rousseau. He has no patience with the desire to produce infant prodigies. Above all, he said, "let a child have all possible freedom. Encourage its sports, its pleasures, and its instincts for happiness. Why fill with bitterness and sorrow those first years so quickly passing which will no more return to them than they can return to you?"

During the second period, from twelve to fifteen, Emile was taught the physical sciences, and geography by travel, and allowed to read *Robinson Crusoe*. His was an extremely narrow curriculum. But Rousseau sharply protested against the custom of teaching books of history, and foreign languages, before the age of fifteen. He would prescribe few studies and require the greatest thoroughness in such subjects as the boy could really understand. He would fiercely attack the method that would permit the student to run from one subject to another without rhyme or reason, as so many students of music do in our day.

At fifteen Emile learned a trade and entered upon his higher education. Rousseau's contention is precisely the opposite of that of Aristotle. The French writer believed in specialization. He would have all the young man's studies selected with reference to their bearing upon his chosen pursuit.

This book is full of extreme, and sometimes absurd statements; but it set the world to thinking anew of educational problems. The great philosopher Kant paid our author the following tribute: "The first impression which a reader derives from Rousseau is that the writer unites to an admirable penetration of genius, noble inspiration and a soul full of sensibility, such as has never been met in any other writer, in any other time, or in any other country. The impression which immediately follows this is that of astonishment caused by the extraordinary and paradoxical thoughts which he develops."

SOME OF ROUSSEAU'S SAYINGS.

1. "I would rather have Emile with eyes at the end of his fingers than in the shop of a candle maker. (That is, the fingers should be trained to guide the hands without the light of a candle, or any help which others can give.)"

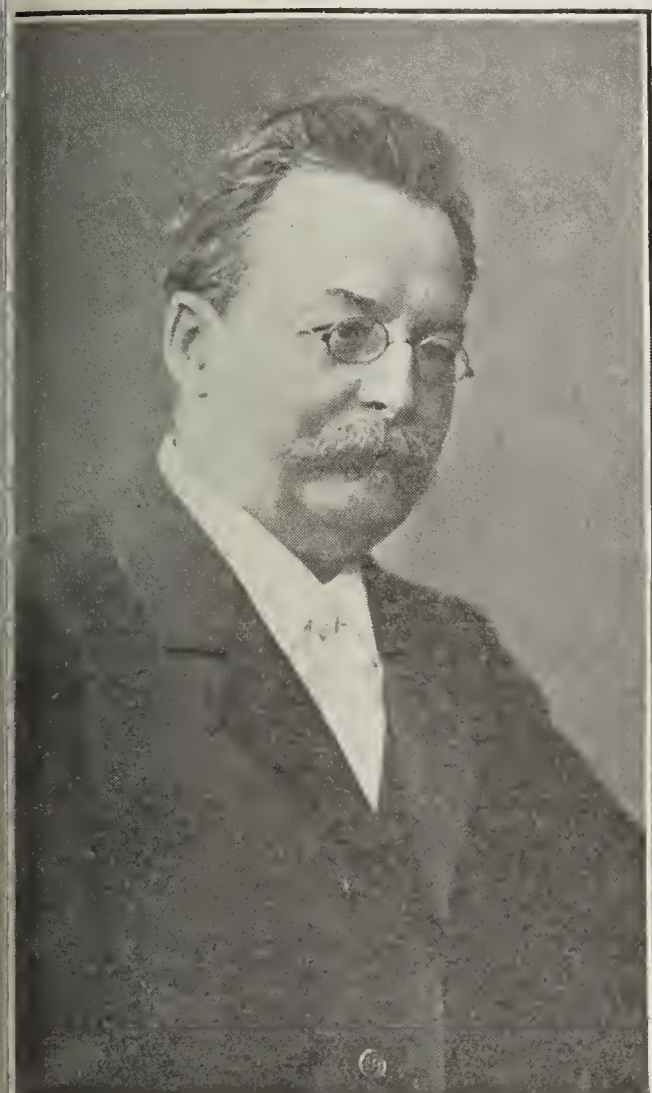
2. "For the body as for the mind the child must be left to himself. Let him run and frolic, and fall a hundred times a day. So much the better; for he will learn from this the sooner to help himself up. The welfare of liberty atones for many bruises."

3. "When I see a man enamored of knowledge, all his mind is bent on acquiring it, and he runs from one knowledge to another without knowing where to stop, I think I see a child on the seashore collecting shells, beginning by loading himself with them; then, tempted by the shells he still sees, throwing them aside, picking them up until, weighed down by their number, and no longer knowing which to choose, he ends by rejecting everything, and returns empty-handed." (This is a perfect picture of the activity of a large proportion of our music pupils.)

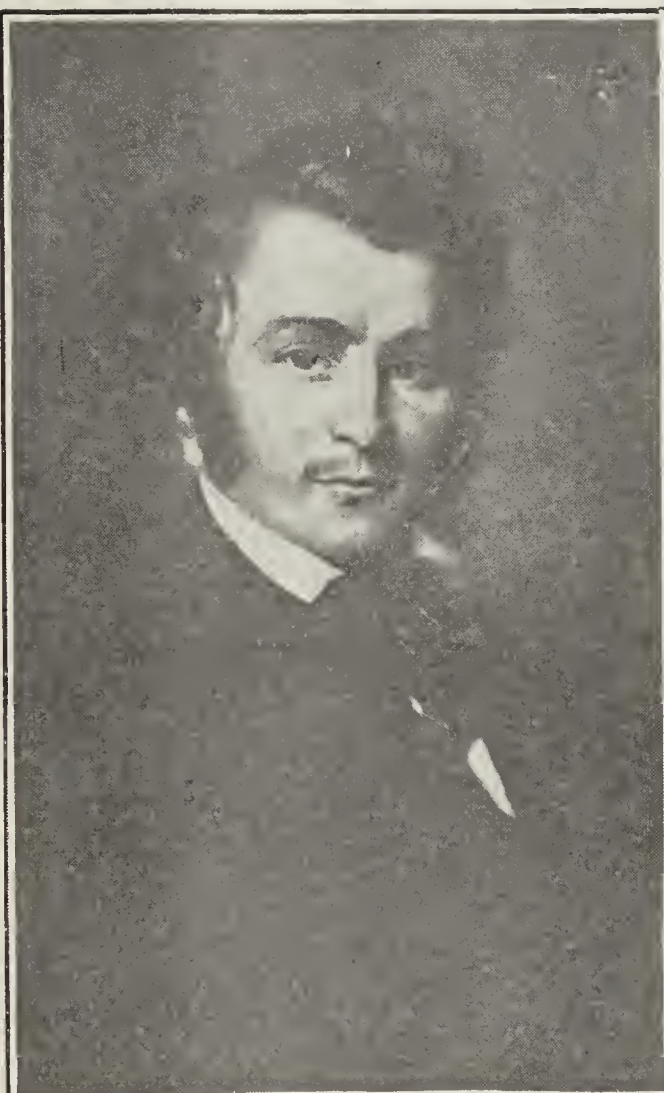
4. "Emile has but little knowledge, but that which he has is really his own; he knows nothing by halves. He has a universal mind, not through actual knowledge, but through the ability to acquire it. He has a mind that is open, intelligent, prepared for everything, and Montaigne says, if not instructed, at least capable of being instructed."

5. "My object is not at all to give knowledge, but to teach him to acquire it as he may need it, to make him estimate it at its exact worth, and to make him love truth above everything else. With this method, progress is slow; but there are no false steps, and no danger of being obliged to retrace one's course."

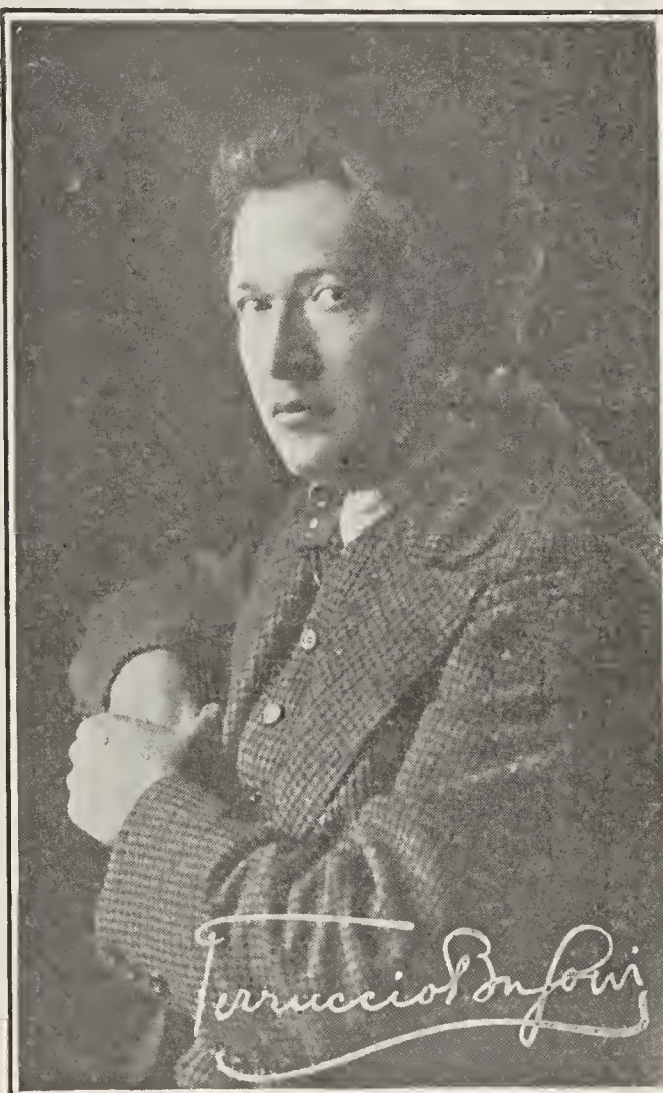
The Etude Gallery of Musical Celebrities



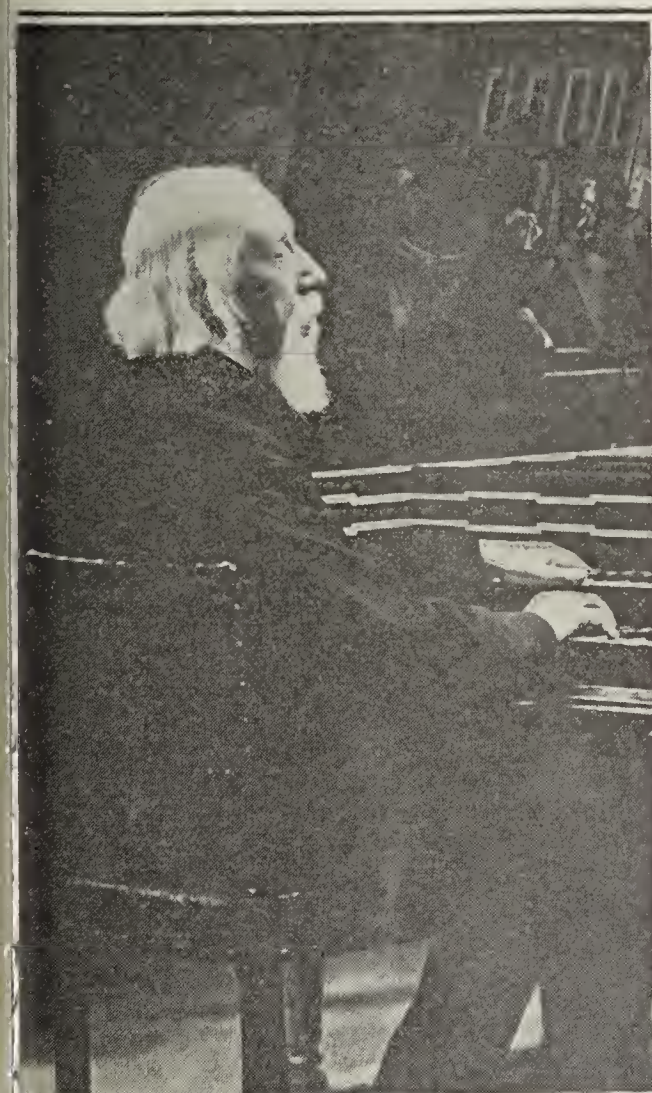
Dr. Hugo Riemann



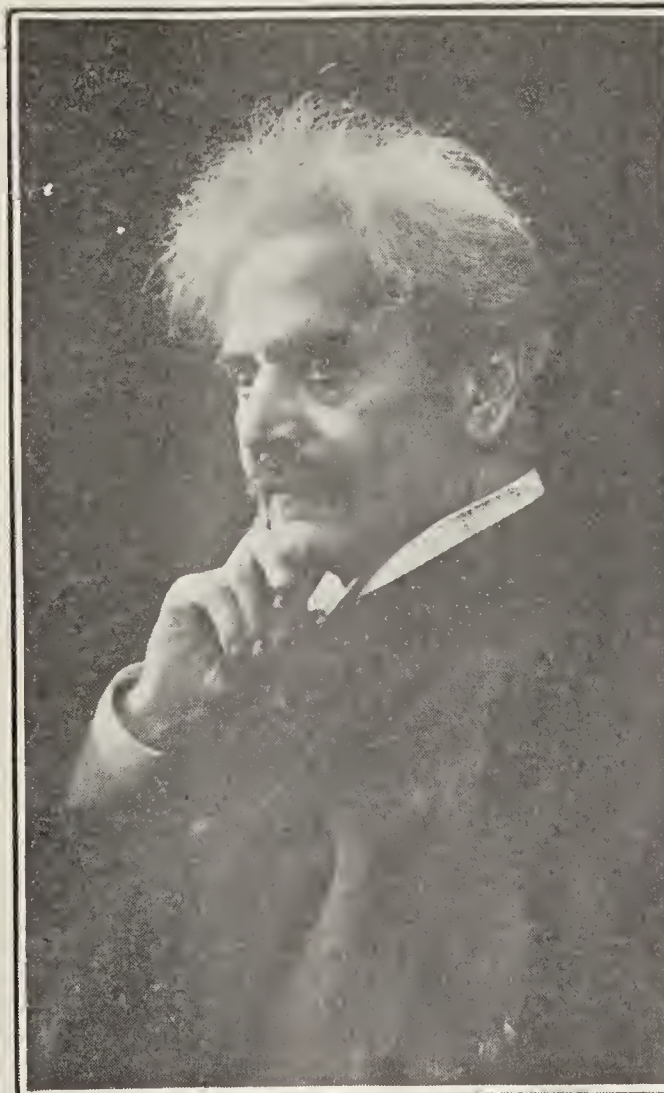
Gustav Albert Lortzing



F. B. Busoni



Francois A. Gevaert



David Popper



E. von Dohnanyi

THE GALLERY AND ITS SUCCESSOR

The Gallery of Musical Celebrities which started in THE ETUDE in February issue of THE ETUDE, 1909, has been exceptionally successful in providing our readers with indispensable biographical material—material which in some cases may not be found in even the most comprehensive musical dictionaries. The demand for these portrait biographies has been so extensive that one hundred and forty-four selections have been published in two separate volumes known as "Musical Celebrities" and "Eminent Musicians" by A. S. Garbett. The Gallery in the present issue is made from requests received from our readers for special portraits. A few more similar request galleries may be presented, if our readers will make their wishes known to us, but very few musicians of eminence have been omitted from the Gallery. The Master Study Page found elsewhere in this issue will be the successor to this feature, and should prove even more interesting.

FERRUCCIO BENVENUTO
BUSONI.

BUSONI was born at Empoli, near Florence, April 1, 1866. His father was a clarinet player, and his mother (Anna Weiss) gave him his first piano lessons. He made his first public appearance at the age of nine in Vienna, and afterwards studied there with Hans Schmitt and in Graz with Remy. He was so successful at the age of 17 that a medal was struck in his honor by the city of Florence, and he was elected a member of the Accademia Filamonica at Bologna. In 1886 he went to Leipzig, and then for a while Busoni was engaged in teaching at Helsingfors, 1888; Moscow, 1890; Boston, Mass., 1891-93, and Berlin, 1894. He has achieved a high reputation as a concert pianist all over the musical world, and has recently come to the front as a composer of opera. One of his greatest gifts is his ability to interpret the music of Bach. Busoni has also edited the works of Bach in a way that in some respects surpasses all previous attempts. Wherever possible, for instance, he has not failed to take advantage of modern developments, so as to give the music of the old Cantor of Leipzig a richness more in keeping with its character. During a recent tour of the United States, Busoni became immensely popular with American audiences wherever he went.

(The Etude Gallery.)

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GUSTAV ALBERT LORTZING.

LORTZING was born in Berlin, October 23, 1801, and died there January 21, 1851. His father was an actor, and the wandering life prevented him from getting an adequate musical education, though he studied for a time under Rungenhagen. However, he acquired some skill with the piano, violin and violoncello. He studied the works of Albrechtsberger and soon began to compose, at the same time singing and acting on the stage. He produced his first operetta in Cologne, 1824, and some years later wrote an oratorio. In 1833 he became first tenor at the Stadttheater in Leipzig, and here passed the happiest period of his life. Two comic operas from his pen appeared in 1837, *Die beiden Schützen* and *Czaar und Zimmermann*, and both were very successful, especially the latter. His next few works fell flat until in 1842 *Wildschütz* again placed him high in public favor. Two years later he left the stage and became capellmeister at the theater, but he was not successful at this work and soon gave it up. Other operas followed, *Undine* (1845), *Der Waffenschmied* (1846), and *Rolandsknappe* (1849). The latter work procured him the offer of a capellmeistership at Leipzig, but negotiations fell through. From now on his life was a hard one. He went from place to place, singing, acting, or conducting his own operas; his new operas were refused, and eventually he died conducting vaudeville in Berlin. A public subscription was raised after his death for his family.

(The Etude Gallery.)

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HUGO RIEMANN.

DR. HUGO RIEMANN was born at Grossmehlra, near Sondershausen, July 18, 1849. He was educated in law and other subjects at Berlin and Tübingen. After going through the Franco-German war he decided to devote his life to music, and studied accordingly at the Leipzig Conservatory. He then went to Bielefeld for some years as a teacher, but subsequently returned to Leipzig as "privatdozent" at the University. Riemann went to Bromberg in 1880, but 1881-90 he was a teacher of piano and theory at Hamburg Conservatory. He held a post at Wiesbaden (1890-95), but eventually returned to Leipzig University as lecturer. In 1901 he was appointed professor. In addition to his work as a teacher, lecturer and composer of pedagogical pieces, Dr. Riemann has made for himself a world-wide reputation as a writer upon musical subjects. His best known works are the famous *Musiklexikon*, a complete dictionary of music and musicians, the *Handbuch der Harmonielehre*, a work on the study of harmony, and the *Lehrbuch des Contrapunkts*, a similar work on counterpoint, all of which have been translated into English. He has written many other works which indicate an encyclopædic knowledge of music in all its branches. He is held in the highest possible esteem by German musical authorities.

(The Etude Gallery.)

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ERNST von DOHNANYI.
(Doh-nahn'-yi)

DOHNANYI was born at Pressburg, Hungary, July 27, 1877. He first studied music with his father, a professor of mathematics in the gymnasium, but afterwards became a pupil in pianoforte and composition with Carl Forstner, organist of Pressburg Cathedral. In 1894 he became a pupil of the Royal Hungarian Academy of Music at Budapest, where he was a pupil of Stephan Thomán for piano and of Hans Koessler for composition. He completed some elaborate chamber music for strings, and in 1897 his symphony in F was rewarded the King's Prize. After a few lessons with d'Albert, Dohnanyi made his début in Berlin, 1897, and was at once recognized as an artist of high attainments. Similar success in Vienna followed, and thereafter he made the tour of Europe with the greatest success. He made his London début at a Richter concert in the Queen's Hall, where he gave a memorable performance of Beethoven's G Major concerto. During the following season he visited the United States, and established his reputation here no less than abroad. Dohnanyi is devoting his time more and more to composition, and consequently has not appeared so much in public in recent years. "His compositions," we are told in Grove's dictionary, "show a strong leaning for classical forms, great originality of ideas, and treatment that is always interesting and very often felicitous in the extreme." (The Etude Gallery.)

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DAVID POPPER.

DAVID POPPER was born June 18, 1846, at Prague, and studied music at the conservatory in that city. He studied the violoncello under Goltermann, and soon attracted attention. He made his first tour in 1863, and after charming the German musicians—especially Hans von Bülow—he extended his tour to Switzerland, Holland and England, where he was equally successful. He made his debut in Vienna in 1867, and was made solo-player at the Hofoper. After a few years, however, Popper resigned so as to continue his concert tours on a larger scale. For many years he traveled over Europe, everywhere being received with the greatest possible favor. Since 1896 he has been professor in the Conservatory at Budapest. Many compositions for his instrument have made his name familiar to concert-goers, his best known work being the famous *Sarabande and Gavotte*, besides string quartets, suites, concertos, etc. He has more recently written a "monumental" *Violoncello School*. According to Grove, "His tone is large and full of sentiment; his execution highly finished, and his style classical." His compositions are remarkably well adapted to the instrument for which they are written and have achieved a well deserved popularity among violoncellists.

(The Etude Gallery.)

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FRANCOIS AUGUSTE GEVAËRT.
(Geh-vart)

GEVAËRT was born at Huysse, near Oudenarde, July 31, 1828, and died at Brussels, December 24, 1908. His father was a baker, and he was intended for the same profession, but better councils prevailed and he was permitted to study music. He was sent in 1841 to the Conservatory at Ghent, where he studied under Sommère and Mengal. He was then appointed organist of the Jesuit's church. His compositions soon attracted attention, and he eventually won a prize which entitled him to two years' travel. The journey was postponed during the production of his first opera and other works. In 1849 he commenced his journey, and after a short stay in Paris went to Spain, and subsequently to Italy. Important compositions were produced in Paris, and in 1867 he was appointed "Chef de Chant" at the Académie de Musique, Paris, in succession to Halévy. In 1871 he was appointed head of the Brussels Conservatory. Though a successful composer he was happier as a teacher, historian, writer and lecturer on music. His many works include the well-known Treatise on Instrumentation, a book on Harmony and a Vade Mecum for organists. His compositions include about a dozen operas (*Quentin Durward*, *Le Capitaine Henriot*, etc.), cantatas for national occasions, songs and other works. His chief service to music, however, was as an educator.

(The Etude Gallery.)

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Great Technicians and Their Tricks.

By ARTHUR ELSON.

ABOUT two centuries ago a certain man sat before a harpsichord, playing diligently, while a second man listened. The themes and subjects passed in orderly view, while the player wove them dexterously into a flowing web of contrapuntal beauty; but the listener, more and more disappointed, at length stole away unseen, and at once began the journey to his distant home.

The performer was Bach; the listener, Marchand. Ordinarily Bach's music will not drive people away; Marchand was to meet Bach in a keyboard competition on the next day, and his Sherlock Holmes work had shown him that the contest would be too one-sided. Yet Marchand was no mean player. He had the alliance of his native France, and once boasted that he could add an embellishment to every note that he played. The spinet, too, was exactly suited to this

In Italy, Domenico Scarlatti was the pioneer in harpsichord and spinet playing. He regulated its technique and introduced new effects, such as cross-hand work. This was in his younger artistic days, when he was slim. With advancing age he became too stout to indulge in such gymnastics; and we may note that the cross-hand work disappears in his later pieces. Scarlatti and Handel met in a competition at Venice, where both were held equal on the harpsichord, while the latter excelled at the organ. After this Scarlatti showed a profound respect for Handel, and some say that he would cross himself devoutly whenever the German's name was mentioned.

THE DEVELOPMENT OF MODERN FINGERING.

In Bach's time the fingers were held in a curve instead of flat, and the "overpassing" of Mattheson and others gave way to the underpassing of the thumb, as in our present scale work. But Bach's son, Karl Philipp Emanuel, is rightly held as the real founder of piano playing. The latter's famous book on the true art of playing (1752) gives many sound principles. Especially does it praise real expression, which is not to be obtained merely "by thumping and drumming, or by continual arpeggio playing." Another son, Johann Christian, was instrumental in spreading a knowledge of the piano in England.

Genius was expected to show itself in many forms; and the program of Mozart's Mantua appearance will indicate how versatile such a prodigy could be. There was a symphony of his own; a piano concerto which he was to read at sight; a sonata (in the early brief form) to which he should add variations, with repeat in a new key; words given, to which he would improvise a setting, singing it himself; a sonata and a fugue to be created on themes given by the audience; a trio in which he would improvise a violin part; and another of his symphonies. Mozart was responsible for the well-known technical trick of writing a piece containing a note in the middle of the keyboard at a time when both hands were busy at the extreme ends. "That's impossible," said his friends; whereupon he played the piece himself, leaning down and hitting the unexpected note with his handsome but prominent nose.

Beethoven did not do so many miscellaneous tricks; but he improvised more wonderfully than Mozart, and played with a passionate strength that was far in advance of his time. With Beethoven the scales, passages and technical points were not a mere display, but became the means to a glorious and transcendent end. The Kalkbrenner school of trivial refinement and virtuosity he held as mere "gymnastics;" while he feared that the growing perfection of piano mechanism would tend to destroy real truth of expression. Kalkbrenner deserves mention as having used a guide bar as a rest for pupils' wrists, a poor device for arm development. More fortunate for music were Schumann's efforts to strengthen the fourth finger by a pulley-and-weight contrivance; for the permanent injury to his hands, which drove him into composition, resulted in our enjoying the lasting beauty of his works. Another of Beethoven's contemporaries was Woelfl, whose tremendously large hands helped his career greatly. Woelfl could extemporize well; and once when an approaching band disturbed him in a recital, he cleverly changed the tempo and made his theme merge into the band's music as long as the latter remained audible.

THE VIRTUOSITY OF FRANZ LISZT.

Beethoven's pupil Ries caught his master's fire, though Von Lenz called him a "woodchopper at the piano." Clementi, Cramer, Czerny, Hummel and

Moscheles played more important parts in piano history. But of actual tricks we find none of prominence until the advent of Liszt. The keyboard does not admit of many unusual effects but Liszt found one in the so-called "vanishing trill." This is begun in the usual way, and played diminuendo. At a certain degree of softness the damper pedal is pressed down, and the two notes are played together and held, the upper note being played a little the louder and being repeated very softly every two or three seconds. The resulting "beats" or pulsations give an excellent imitation of a trill dying away into space—a trill too delicate, in fact, to be actually played. A direct contrast to this is found in the "force trill" used by Henri Ketten—an alternation of hands as well as fingers, by which the player can produce a fortissimo undreamed of in the usual trill.

Liszt's playing in itself belonged to the miraculous, aside from any special trick. He poured forth literal showers of notes, and dashed off whole series of the most brilliant passages. His own works show the high technical standard of his execution, but they give only the faintest idea of his astounding ability. It was said, for instance, that he had a phenomenal reach; while



N. PAGANINI.

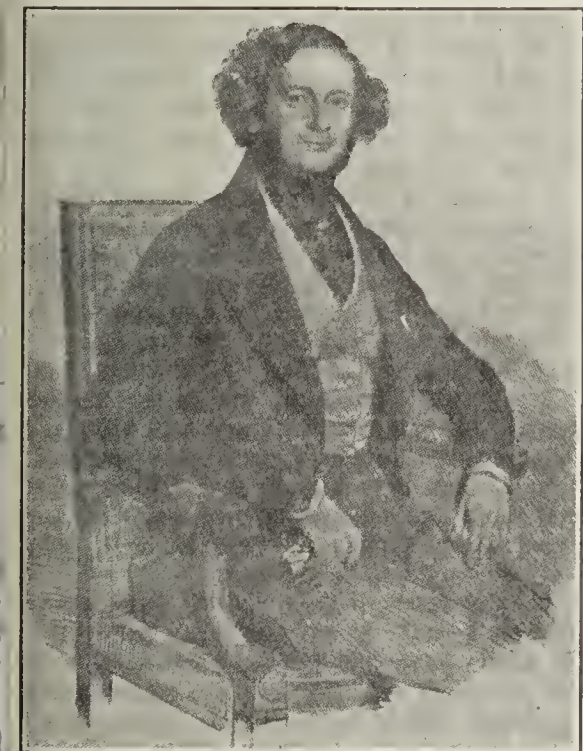
Whose tricks became classic traditions.

in reality his reach was not so unusual, but his speed of jumping about on the keyboard deceived his hearers. He was well called "the eighth wonder of the world."

Among other pianists of the time, Chopin was noted for his almost feminine delicacy. His rubato was a model, the left hand moving on steadily while the right indulged in most captivating variations of tempo. Henselt was one of the first to improvise a practice clavier; by using quills and feathers to stop the tone of his piano strings. The resultant tapping was disconcerting to his visitors, but did not trouble him; and he would have reading matter on the piano rack during his practice. Thalberg seems to have been showy and brilliant, but more conservative than Liszt; for Mendelssohn praised him, and Liszt said he could play violin on the keyboard. He was able to divide the melody, and play it partly in the left hand, with unusual fluency. Dreyschock was a master of octave work. Rubinstein could read a sixteen-part score on the piano with full harmony and due expression; but in this he was surpassed by Liszt.

VIRTUOSOS OF THE VICTORIAN AGE.

A craze for the unusual seemed to arise near the middle of the last century. One man made a wager that he could play a million notes on the piano inside of twelve hours. He succeeded in doing so, and his actual playing time, exclusive of rests, was eight hours and twenty minutes. A Polish virtuoso, Wolowski, tried to play on two pianos at the same time—presumably one with each hand; but he found it hard enough to play on one, and drew only a small audience. Henri Herz would improvise on themes given by his auditors, and in Baltimore several dozen hearers tried to give him their themes at once, even standing on their seats and whistling at him. At New Orleans Herz arranged a piece for eight pianos and sixteen performers. One of these players withdrew at the last minute, and Herz impressed the services of a young lady who was present. When she protested that she could not play a note, he told her that she need only go through the motions without pushing the keys wholly down. Unfortunately he forgot that in one place there was a rest of a few measures in all parts,



HENRI HERZ.

A brilliant performer who was not above trickery.

Its strings, plucked by quills, gave a tone that was not long sustained, and unsuited for legato. Early music contains many trills, turns, etc., just on this point. But in the customary competitions style and manner of improvisation counted as well as technique, and in these none could equal Bach. The virtuoso had to retreat before the real musical genius. Display pieces have flourished from ancient times, and have formed a large part of the virtuoso's equipment. In the eighteenth century we find them well developed, and *The Battle of Prague*, with its various alarms, cries of the wounded, and triumph of victory, is a fair sample. There was variety enough for such effects on the harpsichord, for it sometimes had six manuals, including couplers, and two manuals. The piano did not displace this instrument until Beethoven's time. The clavichord, too, had its own rare charm, and Bach was fond of it. Its delicate tones could be made to swell and subside by an increase and diminution of pressure on the key. This variation, or "Bebung," was much used; and we find Beethoven trying to imitate it on the piano by alternately pressing and releasing the soft pedal. The idea was clever, but it did not succeed; and the real development of pedalling came from Steibelt.

and when this came the substitute kept on with her motions in dumb show, to the great glee of the audience. Gottschalk, in a similar case, was more fortunate; for the defection occurred before rehearsal. It was a piece for fourteen soloists, and as the substitute proved incompetent Gottschalk had the action secretly removed from the aspirant's piano just before the concert. Before leaving Spain Gottschalk composed a similarly large piece for ten pianos, entitled *The Siege of Saragossa*. A military passage in it, with an imitation of drum beats, caused the audience to rise in its enthusiasm and demand an encore.

Display program pieces of this sort are seldom in the best taste; but until a few decades ago they were very popular. Battles raged on the keyboard with fierceness and frequency; carnivals, without the Schumannesque beauty, blossomed in wild profusion; and there were not lacking more intimate scenes, like the notorious *Maiden's Prayer*. They were in the usual repertoire of the virtuoso, who loved such technical, or rather pictorial, tricks. But the true musician does not prize these, and even the virtuoso may now rely on the grander and more artistic tone-pictures of Liszt. Thus, when a Rosenthal is called a virtuoso the term does not carry with it the reproach of a former century; and his auditors may be sure of a worthy program, even though great technique is made more prominent than a Paderewski would make it.

A noteworthy figure among modern pianists is Count Geza Zichy, the Hungarian. When young he lost his right arm in a hunting accident; and after that he became a one-armed pianist, and a famous one as well. The left-hand repertoire is fairly extensive, and is often employed for display purposes by two-handed artists.

THE IMPORTANCE OF LESCHETIZKY.

One cannot dismiss modern pianists without a passing word on the Leschetizky method. That great teacher was himself a pianist, in the days of divided melody, swift cross-hand work, octave glissandos and other such bits of agility. He was a composer, too; and when Brahms looked at his manuscript and said, "Little things," he replied, "Yes, but ten times more amusing than yours." His fame, however, came from his teaching. In the muscular equipment he claims that hand, wrist and arm must be under such complete control than any one of them can do anything independently, or contract while the others remain relaxed. "If your wrists are weak," he says, "go and roll the grass in the garden." In learning a piece the pupil dissects it by bar and phrase, decides on fingering, touch, accent, etc., and learns each detail before trying to play the whole work. "Think ten times before playing once" is a favorite saying with Leschetizky. After the grouping of all these details the higher education of expression begins. In this the teacher is full of apt similes—*accelerando*—"like a train gaining headway;" *rallentando*—"like drops of water ceasing from a turned-off faucet," and so on. With it all he uses special methods to suit the individual. A pupil who played by ear was forced to learn a piece from the printed page alone; another, too easily disturbed, he accustomed to sudden interruptions; while many received special exercises. For a full account of Leschetizky the student will do well to read Annette Hullah's biography of him.

The mechanism of the piano is too well defined to admit of many actual tricks. When the key is pressed the hammer hits the strings and at once drops back a little, even though the vibration goes on till the key is released and the damper dropped. From this it will be plain that but one main point can underlie all systems of touch—a control of the speed with which the hammer is made to hit the strings, depending on the way in which the key is pressed down. A light, quick, short blow from the hammer may produce a slightly different tone-quality from that obtained by a slower stroke of longer swing; but strength of tone is almost the only thing that the player can control. It follows also that, *after the key is down*, no amount of wiggling of the finger can alter the tone quality. Yet even a Paderewski will sway his hand, as if he were trying for the swells and subsidences of the old clavichord tones.

THE POSSIBILITIES OF THE VIOLIN.

With the violin the case is different, and the performer has much more control over the tone-quality. Most striking to the auditor are the harmonics, produced by a light touch on the string that makes it vibrate in parts equal to the length touched. The lower harmonics (halves, thirds, etc., of the string) are fairly easy to obtain. Few players can go beyond

the eighth harmonic, but Paganini, by using thin strings, was able to reach the twelfth. Stopped harmonics (making a stopped string subdivide) are harder than those on the open strings; yet a good performer will sometimes play an entire melody in harmonics.

Double stopping, or playing two strings at once, may be carried to any degree of difficulty. Ole Bull often used a very flat bridge on his violin, so that with strong pressure he could make three strings sound at once. Ordinarily three and four strings can be played only in arpeggios, but even so any amount of skill may be used, as in Bach's Chaconne. Ole Bull was fond of "effects" in public, and would end an almost inaudible note by continuing to draw his bow in the air.

The tremolo of repeated notes was invented by Monteverde, who introduced also the pizzicato, or plucking of strings. To-day an expert performer can produce all sorts of striking effects by a combination of pizzicato and bowing. Other points are the *martellato*, or *détachée*, in which the tone is stopped by pressure of the bow on the strings; the *arco saltando*, or bouncing of the bow on the strings; the *coll' legno*,



A YOUTHFUL PICTURE OF OLE BULL, WHOSE TRICKS WERE WIDELY IMITATED.

or rapping the wood of the bow on the strings; and even the thin, piping tones from beyond the bridge, which Remenyi sometimes used. The violin glissando is easily obtained. The sordino, or mute, fitting on the bridge, lessens the tone to a thin, sweet quality; and the vibrato, obtained by swaying the left hand, gives a rhythmic character to the tone. Remenyi tried to dazzle the public by tricks of brilliancy in all these points, but he could play like a master musician when among friends. He did this once at the old Orpheus Club in Boston; and Mr. Louis C. Elson, for whom he played the Bach Chaconne, asked why he did not adopt this higher standard in public. "That isn't what they want," was the reply.

Special tunings of the violin have often been used. Best known is the flattening of the E string by St. Saëns in his *Danse Macabre*. This is introduced when Death tunes his fiddle for the dance of the skeletons; and its effect is indescribably weird. Paganini would sometimes tune all four strings a semitone up, for brilliance of tone, and then transpose the printed notes a semitone down in fingering, to get the proper pitch. In earlier times the German Strungk visited Corelli. After earning mild praise by a few simple pieces Strungk put all the strings out of tune and performed a brilliant composition with the utmost ease. The astonished Corelli then said, punning on his name, "They call me the archangel (arcangelo), but you must be the archdevil himself."

Corelli and Tartini developed violin playing, the latter making great improvements in bowing; but the real master was Paganini. The latter performer did so many unequalled feats, in G string and other work, that the credulous Italian peasantry believed that he was aided by the devil. Some of his works have proven too difficult for his successors to play. Once, some men at Naples wished to discredit him, and had a composer named Danna write a piece bristling with difficulties; but Paganini read it off with ease. It is doubtful if he had any "secret" except that of hard work; yet he imparted to Caterina Colcagno, his fifteen-year-old pupil, a brilliance of execution that astonished all Italy.

VIRTUOSOS ON LESS KNOWN INSTRUMENTS.

Other instruments have had their virtuosi, such as Servais on the 'cello, Dragonetti on the contrabass, or Thomas Harper on the trumpet. Dragonetti could imitate a thunderstorm with a fidelity that would bring his neighbors out of bed to close their windows. Many instruments are better played at present than ever, but the trumpet deserves mention as an exception. In the middle ages there were important guilds of trumpeters while in the time of Bach and Handel the so-called "Clarinbläser" performed prodigies on trumpets of high compass. The organ affords great variety of effect in the matter of registration; while occasionally a man of large physique, like Frederic Archer, could play two manuals at once with one hand. Vocal work is a matter of method rather than tricks. Keep lip firm, chin down, throat relaxed, and nose open, and you will not go far wrong.

On the whole, the way of the virtuoso is hard. He spends his days in effort, only to see public taste outgrow him and call him meretricious. Fifty years ago the proverb might have run, "Be a virtuoso and you will be happy;" one might even have claimed that virtuosity was its own reward. But now one may advise the student not to indulge in too many tricks. Above all, avoid such a trick as that once played on Joachim. Some one, just before a concert, put some split peas into his violin, thus causing a highly original tone-color in the *Don Juan* serenade. The guilty party was never discovered, but both the peas and the performer were badly "rattled."

SYMPATHY, THE "OPEN SESAME" OF SUCCESSFUL STUDY.

BY MRS. LILLIAN M. WHITE.

TEACHERS having an experience covering a quarter of a century and more have found the open sesame in cases of pupils of all ages, from six to thirty-six years, to be just this—sympathy. George Moore has called it the greatest word in the English language and is there any one word that more nearly embraces the Golden Rule than this?

It is related of Joel Chandler Harris, that genial writer and entertainer, that in his youth he was thrown much among the negroes, from whom he caught the quaint style of expression, and *apropos* of this, Jam W. Lee writes: "He learned their methods of thought and through insight and sympathy was able to *thin* his way into their inner lives. At this time the negro was his human text-book which he studied and mastered. He was able to think and talk, and pray and worship on the negro's mental and religious level. The illustration is a homely one, but in some summan manner must every music teacher make his way in the inner life of each pupil under his care, before the highest efficiency can be reached.

How often teachers hear this, "I don't see what the matter, I could do ever so much better at home. When pupils have this trouble because of a nervous fear of not doing well, the reply can be something at this fashion: "Now let us find the reason why this is so. You know a chain is no stronger than its weakest link, now it may be some of these more difficult places have not been worked on quite enough, and the extra strain of knowing some one is listening shows up the weak parts. Put more time on to these and see if the next lesson does not find the trouble all done away with; meanwhile remembering that teachers have only a desire to be helpful; never critical in a fault-finding way. Having traveled the same hard road they know the difficulties and discouragements and are only anxious to point out the easiest path for you."

All teachers have seen pupils become so nervous and the muscles so tense during the lesson period that it was positively painful to look or listen. In such cases it works like a charm to call a halt, and change the whole current of thought by relating some interesting incident, musical or otherwise; or better yet get the pupils to tell of something of interest to themselves; it matters not what, the latest school football news, reception or concert, reading or fanciful work. It takes but a few moments from the lesson and well pays in the reestablishment of muscular and mental relaxation, and gained in this way the relaxation is of double value, for it is not mechanical, but unconscious and really a test.

THE important thing in life is to have a great aim and to possess the aptitude and perseverance to attain it.—Goethe.

Economy in Technic

By LOUIS STILLMAN

study technic or not study technic. is the problem, whether 'tis better to ignore the science to study the science for the sake of the art."

In all the arts we find as the thought and feeling come more complex, so also does the expression of the imprisoned spirituality. It is a moving image with the great artist to express simple thoughts in a simple manner. He will not stoop to conquer the public by clothing trivial ideas with an elaborate garment. The more complex the technical side of the art the more difficulties are encountered which are insurmountable to most contemporaries because the works of the forerunners do not serve as a technical preparation for interpreting the works of a later creative artist. Thought and feeling are more logical in their development than the technical means of expressing them.

It is my firm belief that if pianists prepared themselves scientifically for the difficulties which must be overcome, they would learn compositions more easily. The prime factor in learning a piece quickly is not a physical difficulty but a mental one. I know it to be a fact that public performers practice a work until they can reproduce the notes mechanically. In fact, this very undesirable condition is absolutely necessary to them to insure a successful one. Of course, after such an amount of practice, it is not to be wondered at that speed takes the place of æsthetic considerations. If the player's technic had been developed properly, if concentration (finger thought) had been developed, each repetition would have added a little more control.

If a person concentrates and plays a work six times in succession, he is doing just about as much as his mind can stand of the same note succession at one sitting. Let us suppose that by careful preparation the pianist has learned to control his hand long enough to play through Bach's *Fantasia and Fugue*, which takes ten or eleven minutes. To play it six times means that he must keep control of his mind for over an hour, no easy task in itself. In other professions, we find that only in rare instances is it necessary for a public speaker, lawyer, statesman, actor, college professor, orator, minister, entertainer, to concentrate for more than an hour. These comparisons are not fair to the pianist, however, because his art is much more complex. The elemental details are composed of the most subtle adjustments of the head, heart and hand.

SCIENTIFIC TRAINING NECESSARY.

Let us take a peep at the technical difficulties of such a work. A similar technical analysis might have been made of many other classical works. This *Fantasia and Fugue* does not require an unusual amount of strength or finger control. Most of the melodic parts in the *Fugue* can be easily handled. The principal difficulty in this *Fantasia* consists of making smooth connections between the hands. Summed up, its technic, like the technic of most pieces of this type, is based on five-finger passages. Let us see what benefit is derived from this kind of five-finger work. In the first page of the *Fantasia* the stronger fingers (first, second and third) are used one hundred and twelve times, the weaker ones thirty-eight times. The first page of the *Fugue* uses the stronger fingers one hundred and twenty-five times, the weaker, thirty-six times. Normal physical development is not possible under these conditions. The weaker fingers should receive more attention than the stronger ones. Of course, it is quite impossible to make the weaker fingers as strong as the strong ones, but it is possible to minimize the difference, and it is not only possible but absolutely necessary to strengthen the fifth finger, as it becomes the melody finger in octaves, chords and double notes. How inconsistent seems that music is so arranged that the fifth fingers are compelled to sound the lowest of the bass and highest treble notes, which notes are usually assigned to give the melodic and harmonic outlines.

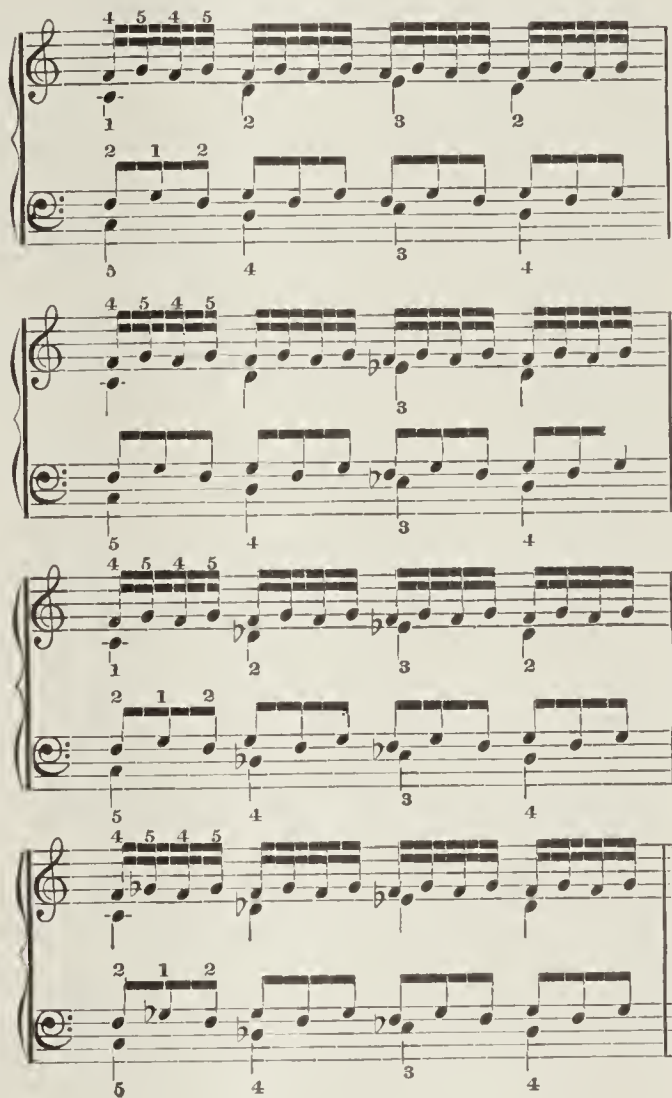
What mental-technical control has been gained? Very little or, more likely, none at all. Why is this?

Because what little may have been gained at first is soon lost through incessant repetition without concentration, making the student more parrot like the longer he knows the work, until finally such an abnormal condition is reached that the student may be able to play the work, but cannot read it, if his life depend upon the act.

The only way he can acquire facility in the other keys is by transposing the piece through all of them. A moment's reflection will prove that life is too short to indulge in such a prodigal waste of time. How, then, can all this unscientific method of study and technical mental training be corrected? The answer is simple. By using a five-finger exercise which employs the weaker fingers more than the stronger ones. To be stimulating to the mind, it must have some melodic and harmonic interest. Keyboard facility is gained by transposing it through all keys, and on this account it must be composed of simple elements compounded so that it is easily understood though difficult to do.

Special Five Finger Exercises Designed to Cultivate Independence and Power.

Ex. 1.



Ex. 2.



If a five-finger exercise of the above variety can be played with different kind of touch and dynamic contrasts, the student is then ready to undertake the study of the *Fantasia and Fugue* as it should be studied from the æsthetic, musical interpretative standpoint immediately, thereby saving much time and aimless practice in mastering the notes for the technic only. He can proceed at once to give attention to the phrase or musical thought groups instead of breaking them up into technical kernels. Concentration is fostered and developed because something tangible and mentally and emotionally interesting aids the mind in clinging to a thought sequence.

THE TIME ELEMENT IN MUSIC.

BY DANIEL BATCHELLOR.

THE importance of the time movement in music is acknowledged by all. We sometimes hear the expression that the rhythm is the life of the piece.

The feeling of rhythm is almost universal. It is found well developed among the most barbarous tribes and it is rarely absent in child life. The readiness with which children respond to it is seen in the movements and chanting intonations of their games.

When we turn to the Mother Goose classics of childhood we find that the two most prominent features are Rhythm and Rhyme. The latter appeals to the tone sense and need not be considered here. But the rhythmic movement underlies all of the nursery jingles; we also find that the nearer we approach to babyhood the more dominant becomes the pulsation of the rhythm. Take, for instance:

"Ride a Cock Horse to Banbury Cross,
To see a fine lady upon a white horse," etc.

In this we feel that the spring of the rhythm is the main thing.

Since children respond so readily to rhythm we should naturally expect that this would be easy and pleasant to teach. Yet in the majority of cases it is the least interesting part of the music lesson and the lack of spontaneity, which is so common among players, is largely due to a lack of rhythmic feeling. Does not this anomalous condition indicate that there is something radically wrong in the ordinary way of teaching the time element in music?

In this, as in other matters, the important thing is to make a good start. But here is where so many fail. In the early lessons they seem most anxious to teach the relative value of notes. Sometimes, by a process of division, they start with the "whole note" and from that produce "half notes," "quarter notes," etc.

Or again, taking the "quarter note" as the one-beat standard, they develop two-beat and four-beat notes, etc. These things are made clear to the children by means of diagrams, movable notes, or blocks.

The lessons are often skilfully given and would be altogether admirable if this were a question of calculation, or mental arithmetic; but it happens to be a problem of sensation, a sort of *vital* arithmetic. To try to teach that by any process of reasoning is like trying to teach colors by the sense of smell, or perfumed by an appeal to the eye.

In order to make a good start the teacher must bear in mind that the most important thing is not to teach the relative value of notes, but to *train the rhythmic sense* of the child. When he responds freely to the pulsations of the music it will be time to consider the meaning of the time symbols.

It is not *your playing* but the *piece* your friend is interested in. Self-confidence does not mean that intolerable conceit and self-complacency which are sure death to artistic achievement and progress. Be certain that if you are wholly satisfied with your performance, no one else will be, and that your talent, if you ever had any, is in the advanced stages of decay. The true artist is always modest, aspiring, unsatisfied, ever striving towards an ideal that ever recedes as he advances.
EDWARD BAXTER PERRY.

CALENDAR OF FAMOUS MUSICIANS, NOVEMBER

Vincenzo Bellini

Born Nov. 1, 1801.
Died 1835.

Famous Operatic
Composer.

Best known works: *Sonnambula*, *Norma* and *I Puritani*. His works are very melodious and his arias will long be popular with coloratura sopranos.

I. J. Paderewski

Born Nov. 18, 1860.

Great Piano Virtuoso and
Composer.

As a pianist he is to-day unrivaled. His compositions include the opera *Mannu* and several piano pieces, notably the *Menuet in G*.

George W. Chadwick

Born Nov. 13, 1854.

Eminent American
Composer.

Best known works: Comic opera, *Tabasco*, lyric drama, *Judith*, Symphonies, overtures, chamber music, anthems, and many beautiful songs including *Allah*.

Gasparo L. P. Spontini

Born Nov. 14, 1774.

Died 1851.

Famous Operatic
Composer.

Best known works: *La Vestale*, *Fernand Cortez*, and *Olympie*. He was for many years director of opera in Berlin.

Anton G. Rubinstein

Born Nov. 28, 1829.

Died 1894.

Great Russian Pianist and
Composer.

Best known works: Operas, *Dumir*, *Donskoi*, *Feramos*, etc. Piano concerto in D minor, and many smaller pieces including *Melody in F* and *Kammenoi Ostrov*.

Gaetano Donizetti

Born Nov. 29, 1797.

Died 1848.

Famous Italian Operatic
Composer.

Best known works are the operas *Elisir d'Amore*, *Lucresia Borgia*, *Lucia di Lammermoor*, *La Favorita* and *Don Pasquale*.

SELECTING STANDARD CLASSICS FOR THE STUDY SEASON.

Useful Pianoforte Pieces for Special Development.

BY CLARENCE G. HAMILTON.

(This article is the continuation of a longer article upon the same subject which appeared in the last issue of THE ETUDE.)

CLASSICS CONTAINING GOOD CHORD PRACTICE.

During the nineteenth century the tendency among pianoforte composers was to mass the component notes into chordal forms which became more and more expanded in their reach. The student should supplement his study of simple technical passages, therefore, by the study of chords and octaves first in easily spanned positions, and afterwards in more extended groupings. Double-note passages are important as introduction to this work; but their specialized use is found mostly in études. A few pieces may be cited, however, in which they appear prominently, such as Mendelssohn's *Gondellieder* in G minor and F sharp minor (Nos. 6 and 12 of the *Songs Without Words*), and Godard's *Au Matin*, Op. 83, all of the fourth grade, and of the fifth grade Mozart's *Sonata in A*, No. 12, where octaves and other double notes occur in the third variation of the first movement and in the last movement. The *Minuet* of Beethoven's Op. 2, No. 1, of the fifth grade, has an interesting double-note passage. To the sixth grade or higher belong Rubinstein's *Fourth Barcarolle* in G, and Chopin's *Nocturne in G*, Op. 37, No. 2, both replete with double-note passages for the right hand.

Chords form the ground-work of Schumann's *Soldatenmarsch* and *Ein Choral*, from Op. 68; of Gounod's *Marche Romaine*; and of Mendelssohn's *Kinderstück* Op. 72, No. 1, all of the third grade. The rhythmic and majestic *Gavotte in B flat* by Handel is somewhat more difficult.

In the fourth grade we include two more numbers of Schumann's Op. 68: the *Kleine Romanze*, No. 19, and the *Fremder Mann*, No. 29.

His Opus 15 furnishes other examples in its *Curiose Geschichte*, No. 2, its *Wichtige Begebenheit*, No. 6, its *Ritter vom Steckenpferd*, No. 9, and its last number, *Der Dichter Spricht*. Another pleasant piece in this grade is Jensen's *Happy Wanderer*, Op. 17, No. 2.

Mendelssohn's *Funeral March* (No. 27 of the *Songs Without Words*) leads our fifth grade list, followed by Schubert's *Minuet in B minor* and Chaminade's *La Lisonjera*. Chopin's *Prelude in E minor*, No. 4, furnishes chord work for the left hand, while of wider expanse are Chopin's *First Prelude* and Schumann's *Nachtstück* in F, Op. 23, No. 4.

The powerful chords and octaves in the last movement of Beethoven's Op. 2, No. 1, allot it to the sixth grade, in which are also listed Schubert's *Impromptu* Op. 90, No. 2, middle and last division, and the third and fourth variations from his *Impromptu* Op. 142, No. 3, Mendelssohn's *Hunting Song* (No. 3 of the *Songs Without Words*) and his *Song Without Words*, No. 23, in G minor furnish arpeggios mingled with chords, in the latter piece serving as an agitated accompaniment. The same composer's *Andante con Variazioni* Op. 82 is strong with compact chord-progressions. In Schumann's *Papillons*, Op. 2, his *Arabesque*, Op. 18, and his *Eintritt*, the first number of Op. 82, chords and octaves abound. The middle part of Chopin's *Nocturne in G minor*, Op. 37, No. 1, and his *Prelude in D flat*, No. 15, are good chord studies. Sibelius' strong *Romance*, Op. 24, No. 9, also comes within this grade.

PRACTICAL STUDIES IN CANTABILE.

Technicians have much to discuss regarding the difference between the legato and the staccato touches. Most of the above-mentioned compositions fall within the legato list, many of them involving that emphasized legato known as the *cantabile*, which appears most emphatically and emotionally in compositions of the *Romance* or *Nocturne* type.

For special study of *cantabile*, let us consult in the third grade the *Minuet* from Beethoven's Op. 49, No. 2, where the singing style is assumed by the right hand, and Schumann's *Happy Farmer*, Op. 68, where it is mainly in the left. Bach's *Sarabande* from the *English Suite*, No. 5, is of fourth grade, as is also the second movement of Mozart's *Sonata in C*, No. 15. Schumann, in his Opus 15, gives us fine *cantabile*, especially in Numbers 1, 5, 7 (the familiar *Träumerei*) and 10. French composers love to put a sensuous *cantabile* in the middle register of the instrument, as in Thomé's

Simple Aveu and *Sous les Feuilles*, of about grade 4½. A similar effect is in Rubinstein's *Melody in F* of the fifth grade.

In the last-named grade come Bach's wonderful *Prelude No. 8*, from the first volume of the *Well-Tempered Clavichord*; Beethoven's *Adagio* from the *Sonata Pathétique*, Op. 13, and the first movement from the "Moonlight Sonata," Op. 27, No. 2; a number of Mendelssohn's *Songs Without Words*, notably Numbers 25, in G major, and 30, the *Spring Song*; also Chopin's *Waltz in A flat major*, Op. 69, No. 1, and his *Prelude* No. 6, where the left hand bears the burden of the melody. The Schubert *Impromptu* Op. 90, No. 4, sixth grade, presents the melody in varying voices, as does Schumann's *Warum*, Op. 12.

INTERESTING APPLICATION OF THE STACCATO TOUCH.

No less important to the pianist is the acquirement of an elastic staccato touch. For cultivating this in the third grade we have recourse again to Schumann's Op. 68, of which the *Jägerliedchen*, No. 7, the *Wilder Reiter*, No. 8, and the *Lied Italienischer Marinari*, No. 36, are especially important.

Mendelssohn's *Kinderstücke* Op. 72 Numbers 5 and 6, illustrate the staccato in the fourth grade, as do Schumann's *Hasche Mann* Op. 15, Jensen's *Will-o'-the-Wisp*, Op. 17, No. 11, and Godard's *Second Gavotte*.

Of the fifth grade are Bach's *Gavotte* from the *Fifth French Suite*, Beethoven's *Scherzo* from Op. 2, No. 3, Mendelssohn's *Song Without Words*, No. 45, Moszkowski's *Scherzino*, Op. 18, No. 2, Chaminade's *Callirhoe* and Delahaye's *Menuet Columbine*.

For grade VI we note the *Presto* from Beethoven's Op. 10, No. 2, and Mendelssohn's dainty "Trumpet Vine" *Caprice*, Op. 16, No. 2.

If the student thus passes in review the various fundamental factors in technical requirements, including simple finger-work, scale and arpeggio passages, the combination of these into double-note, octave and chord passages, with special attention also to the singing legato and the crisp staccato, he should be well prepared to grapple with the difficulties of more taxing music, such as the more intricate works of Chopin, Liszt and Brahms. Modern composers, too, seeking the unusual, are tricking preconceived notions by the insertion of unwonted scale and chord progressions. Having mastered the secret of a careful analysis of each difficulty as it arises, the student need not fear to cope with these unexpected turns of musical speech which sometimes yield with surprising ease before a well-directed and fearless assault.

HOW GOOD NATURED CRITICISM HELPS

BY PHILIP DAVIESON.

Most of us have suffered by criticism, and nevertheless we have also been helped by it. Probably more sneers have been uttered at the expense of the critic than at any body of workers, yet it must be conceded that they perform a very necessary work in maintaining the highest standards. Musicians are apt to believe that critics rarely know anything about music and that all their criticisms are the result of personal animus. Yet this is far from being the case, and it is impossible for anybody to attain any reputation to-day as a music critic unless he has a very intimate knowledge of all branches of the art.

Criticism is of most benefit when it is softened by kindness. Sharp criticism, however truthful, is apt to injure rather than help. There is a story of Doctor Johnson which will illustrate this point. He once attended a concert at which a violinist played an elaborate and rather exhausting cadenza.

"What is that?" asked the Doctor.

"That," replied his friend, "is a very difficult cadenza."

"Difficult!" sniffed the Doctor, "I could have wished sir, that it had been impossible."

The effect of such criticism as this would rather be to convince one that Johnson had a caustic tongue than to discourage the writing of lengthy cadenzas. An admirable contrast is found in the warm friendship and wise criticism of Nordraak, which resulted in weening Grieg from the German traditions he had acquired at Leipzig and directed his efforts to expressing in his music the spirit and ideals of his own Northern land.



The Teachers' Round Table

Conducted by N. J. COREY

The Aim of the Teachers' Round Table.

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belongs to the Questions and Answers department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

THE CRIME OF ILLEGIBILITY.

The crime of illegibility is widespread, and is found among all sorts of people. One of the most famous musicians in Boston wrote so illegibly that a pupil used to show his bill for lessons at the door of Music Hall to any of his teacher's concerters and tell the ticket taker it was a pass. It never failed to work, as nothing could be made out but the signature which nearly every one knew. Illegibility cannot always be put to such advantage. It is usually a two-edged weapon which works discomfort to both giver and receiver. We occasionally have requests in this department for a personal and immediate answer. Not infrequently it is difficult to make out the address. I recently had one in which the name appears to be very legibly written as Hollenville, N. Y. It is so plain that several people have agreed that there was no mistaking it. It has been returned from the postoffice, however, with the inscription, "No such postoffice in State named." I have had a number of letters returned with the same inscription during the last few years. Those writing and desiring information, no matter what the department, should use the utmost care in giving the address.

ONE OR TWO A WEEK.

"Is it as well for a pupil to take one lesson a week as two, providing she does the same amount of practicing? I desire to learn as fast as possible, but without unnecessary expense."—S. M. N.

Pupils never accomplish as much on one lesson a week. One of the fallacies in the popular understanding of the functions of the music teacher, is, that he exists solely for the purpose of giving out information. The teacher should be a trainer, and the oftener he is with the pupil the better. Daily would not be too often if it could be possible. The quality of teaching often lies more in the quality of the attention given, than in the quantity of the information. Every pupil needs close watching.

Two lessons a week is not a question of the amount of time a pupil practices. When a new lesson is assigned the teacher should supervise the manner in which it is being practiced at the earliest possible moment. For example, B is assigned two new pages to prepare for the next lesson. In picking it out he makes a number of mistakes. These he diligently practices over one week. At the end of the week the mistakes are perfectly learned. B is sure to make them every time he plays the piece. At the lesson these are pointed out, but are so fixed in his mind and fingers that it is only by the utmost diligence and patience that they are corrected during the entire following week. It is only during the third week that he is ready for the final polishing.

If B had taken a lesson during the first week, and had the errors pointed out before they had become a fixed part of his work, he could have had the two pages correctly learned by the end of the first week, and so much better that the polishing process would not have required nearly so much time as in the former instance. This is one of the principal reasons why pupils progress so much more rapidly on two lessons a week, whether they have more time for practice or not. It is not so much a question of time for practice as it is intelligently directed practice. Even at that the responsive intelligence of the pupil must be equal to the work laid out, especially as to its manner. With the average child that practices one hour a day, not more than half of the time counts, and often from no fault of the child, for it is foolish to look for a mature intelligence in a child. For this reason those children who can have supervision during practice time are peculiarly fortunate.

Many pupils, for economical reasons, are limited to one lesson a week. If this is the case such pupils should use every effort to cultivate the intelligence to quick and correct action; he should analyze to the most minute degree every little thing done.

SIGNATURES AND KEYS.

"1. Will you please tell me how I may know the key of a piece? I thought by the signature and end, but some begin in minor and end in major, and yet are spoken of as in minor. Chopin's Scherzo, Op. 31, begins in B flat minor, but ends in D flat major. Mendelssohn's Op. 30, No. 2, begins in five flats and ends in two flats. How and when does the signature change from five flats to three sharps, as in the Scherzo?"

2. When three or more notes are tied, which are struck, just the first, or every other one?—A. B. C.

1. The only musicianly way to determine the key of a piece is to learn thoroughly every key as you progress from one scale to another in your piano practice. You should render yourself independent of any makeshift aids. When you see the signature five flats, you should know at once that it is either D flat major or B flat minor. An examination of the first measure will generally indicate which. Cultivate your eye to know the chords. If not yet able to recognize them, play a few and your ear will inform you. The two major and minor keys that have the most notes in common are related, and have the same signature. The relative minor may be found on the third descending tone of the major scale. C major and A minor, for example, have the same signature. The relative major to a minor is found by the reverse process, D flat major being the relative of B flat minor. It is very common for a minor piece to end in its relative major. Also its tonic major. Tonic major and minor scales or keys are those that begin on the same keytone. In the time of Bach it was the usual thing to end a minor piece with the tonic major chord.

A composer may modulate to any key he chooses during the progress of a composition. Chopin simply chose to place the middle section of his Scherzo in A major, which was his privilege. A major key is intimately connected with the major key found a major third below its keynote. The first strophe of the Scherzo closes in D flat major. Its enharmonic is C sharp major, which has a logical connection with A major. Hence its choice by Chopin.

2. When any number of notes are tied, none are struck a second time. A tie simply indicates that one tone is a continuation of the one preceding. It is most usual when it is desired to prolong a tone from one measure to the next, it not being possible to indicate a note value beyond a given measure except in this manner. Although Brahms has done so in some of his compositions, yet it is unusual. When notes are apparently tied, but a dot also is placed over each note, a marcato effect of each note is intended. The tie is only apparent. This often causes confusion to untrained eyes.

"GOING STALE."

"Sometimes I am getting along very nicely with my pieces, and have them nearly completed, but will suddenly go weak in them, my fingers refusing to go where they should and I lose control of them. Not all my pieces give me this trouble, but I find it discouraging when I do. Can you tell me the cause and suggest a remedy?"—E. R.

They have a phrase in newspaper offices that when a reporter works too long at any class of work he "goes stale," and is assigned to another department. I have known this to be the case with piano players. It may be the case with you. If so it is better to drop the given piece for a time and take up something else. After a few weeks or months resume work on the piece you dropped and it may go so much better that the progress will seem magical. No player makes a genuine success of any composition of difficulty until he returns to it a second time.

I have found a more frequent cause for this, however, in the fact that pupils in learning a piece unconsciously increase the speed much more rapidly than is conducive to ease in playing. It is always very difficult to make them realize this. They fall in with the spirit and mood of the composition much more quickly than their

fingers are able to follow. The best way to overcome this is to practice with a metronome. It will seem to you that the metronome is beating slower and slower, when it is in reality your own comprehension of the music that is increasing so rapidly that it seems as if you must play it at the correct tempo. An endeavor to play a piece faster than the fingers are ready to respond to is always sure to result in the condition you mention. If you do not have a metronome try holding yourself back constantly in your practice, always slower than is agreeable to you. Try this method and see if it will not help you.

RENEWING PRACTICE.

"I am twenty-seven years of age and have not taken lessons for more than ten years. My desire is to resume practice again. I can play third grade music after much practice. What exercises and pieces would you recommend me to take up?"—E. D.

You would better take up first the Czerny-Liebling Studies, Book One, using the first part in the way of review. Procure a metronome and try and work each study up to time by beginning slowly and advance by setting the metronome ahead one notch at a time until you get as near the specified figure as you can. These simple studies at the beginning should be used to train your hands to play without stiffness or strain. When you have reached near the middle of the book and can play with freedom and flexibility, you can then also take up the third book of the Standard Graded Course, working at both. Do not attempt to make your progress rapid or you will develop much stiffness. Refer to your files of THE ETUDE and you will find in the October and November numbers of 1911 some fine lists of pieces from which you may select enough to keep you busy.

FINGER SYMPATHY.

"I have a pupil whose second finger insists on moving with the fourth and fifth when playing passages similar to the following. How can I stop it?"—G. C.

The tendons and ligaments of the fourth finger are so closely united with the others that it is better to permit some freedom of motion in the other fingers when it is used, or stiffness and strain will result. In the early stages this is especially true. One should not insist on a beginner keeping the fifth finger quiet when the fourth plays. Such individual development should be left to more advanced training. The case is similar though not nearly so marked in the instance you mention. The third finger will have more or less sympathetic action when the fourth and fifth are in motion, but a quiet index finger ought not to be so difficult to obtain. I should recommend that you let her practice the foregoing passage with the index finger stationary on a depressed key as well as the thumb. Make an exercise of it, and after a few weeks the difficulty will begin to vanish.

HOW TO STUDY.

"A young girl of fourteen wishes to prepare herself for teaching; how many years must she study before she can teach the lower grades? Should she study continuously, or as in the public schools, only for a part of each year? She is very talented, and an excellent student."—L. W. C.

A three years' course of study ought not to be too long a preparation for teaching the lower grades. Something besides the mere ability to play pieces in a creditable manner is necessary for teaching; a certain maturity of mind, and an absorption and thorough understanding of the primary essentials of musicianship. Not only should she be taught how to play, but also how to teach. This side of musical training is often sadly neglected. A pupil who intends to teach should be able to give a good definition of everything connected with her study. The average pupil is unable to give a definition of such simple things as measure, signature, time-signature, etc. No one should study anything all the year round. Continuous work is paralyzing to the mental faculties. The old proverb, "all work and no play makes Jack a dull boy," is as true as the world is old.

Music and painting are both founded in geometry, and have proportion for their subject. And though the undulations of air, which are the immediate cause of sound, be of so subtle a nature as to escape our examination, yet the vibrations of musical strings or chords, from whence these undulations proceed, are as capable of mensuration as any of those visible objects about which painting is conversant.—AVISON.

Study Notes on Etude Music

By PRESTON WARE OREM

THREE MELODIES FROM BEETHOVEN.

The student of the musical classics is intimidated frequently through the fact that some of the best gems of the great composers are contained in lengthy and frequently difficult pieces, surrounded by all sorts of intricacies. In the works of Haydn, Mozart and Beethoven this condition is due to the fact that these three composers employed the *sonata-form* almost exclusively, whether writing for a solo instrument, for a few instruments in combination, or for a full orchestra. Some of the most beautiful melodies of Beethoven are to be found among his sonatas for pianoforte, and there is no reason why the student should not enjoy these while waiting until sufficient technic has been developed to take up the larger works in their entirety. The three melodies here presented are all in the same key (A flat), and they may be played separately or one after the other. Each is complete in itself. They are not difficult to play and one cannot fail to enjoy them.

IN THE WOODS—A. DURAND.

This interesting piece is by one of the most popular of modern French writers. "In the Woods" is a characteristic piece in which the composer endeavors to convey musically the impressions and sensations of a stroll among the trees. It is a lively number, vigorous in rhythm, with just enough syncopation to add piquancy to the whole. The shifting accents must be worked out carefully. The second section has some dainty scale passages which should be executed in a light and nimble manner. Pieces by composers of the modern French school are all notable for finish and attention to detail. The interpretation should always be in accordance therewith.

LOVE'S CONFUSION—A. NÖLCK.

This is a new waltz movement by a successful modern German writer. It is of the idealized type and consequently unsuited for dancing, but it should make a splendid drawing room or recital piece. This waltz should be played in rather slow, languorous style, with considerable freedom throughout. The three charming and well-contrasted melodies should be delivered in the orchestral manner, highly colored and with warmth of expression. The first theme is lyric and flowing, the second is sprightly and capricious, the third is alternately pleading and coquettish.

A POLISH DREAM—E. F. CHRISTIANI.

This is a fine modern *mazurka*, correct in rhythm and with the true spirit of the national dance. In playing a *mazurka* it must be borne in mind that the rhythm is decidedly different from that of the waltz, although both dances are in 3/4 time. The movement of the *mazurka* is always considerably slower, and the motives and phrases are so constructed that the accent frequently falls, or appears to fall, upon the second beat of the measure. In the waltz the accent is always upon the first beat. The themes in a *mazurka* are usually strongly contrasted in character; alternately wild, chivalric, tender.

GLITTERING WAVES—C. SCHMEIDLER.

This is a brilliant drawing room piece in which the principal theme receives additional ornamentation upon each repetition. This affords excellent opportunity for the study of grace notes; singly, at first; then, in groups of two; finally, in groups of three. The entire piece is graceful and well written. It should go well at recitals or for exhibition purposes.

FOREST REVELS—C. MOTER.

This is a rollicking characteristic piece, full of the outdoor spirit, in which the themes are tossed about with delicious abandon. The piece is in semi-classic form and is a sort of a *rondo* in form. Both hands have plenty to do, and the left hand in particular will need to be watched closely in order that the passage may not be blurred. Play the piece throughout in a vigorous manner. It will make an excellent colored third grade study or recital number.

MANDOLINE—M. LOEB-EVANS.

This is a very pretty idealization of one of the popular Spanish dance rhythms. Play it rather lazily and without rigidity of movement. The middle section in 6/8 time requires more animation. The return of the first theme in double notes is very effective and must be played smoothly and evenly.

RONDO-ETUDE—W. D. ARMSTRONG.

A portrait and sketch of this well-known teacher and writer will be found in another column. "Rondo-Etude" is from a set of pieces recently completed. It is an excellent teaching piece for an advanced second grade or early third grade pupil. It is tuneful and pleasing, yet it gives just the right amount of finger technic and chord playing. The left hand part should not be heavy so as to obscure the melody and the running work of the right hand should be clear and sparkling.

MAYPOLE DANCE—L. A. BUGBEE.

This is an attractive easy piece for a second grade pupil. Miss Bugbee has had much success in this line of work, and her compositions for young players have proven successful. The second theme in this piece is assigned to the left hand, always a good feature. The time is that of a slow waltz. There is a revival of the old English dances at present and the Maypole dance is one of the most familiar. Music for this dance is usually in triple time.

COMRADES IN ARMS—F. C. HAYES. (Four Hands.)

This is a stirring march movement which is very popular as a solo, also as an eight-hand number. The four-hand arrangement is new and very effective. Play it at a lively pace and in the orchestral manner. The *trio* section with the rippling *arpeggios* of the *primo* against the heavy theme in the *secondo* will be found very brilliant.

MINUET IN G (VIOLIN AND PIANO)—L. VAN BEETHOVEN.

This dainty little minuet has become very popular. In its original form it is one of a set of minuets for pianoforte, published without *opus* number. There is also an orchestral version of these minuets. The present arrangement for violin and piano is by Felix Borowski, who is a composer and violinist of international reputation. The arrangement is excellent in all respects. It should be played in a refined and stately manner, giving it the real flavor of the old-fashioned dance.

ADORATION (PIPE ORGAN)—F. P. ATHERTON.

This expressive number appeared originally as a piano solo, but it was always the intention of the composer to have it as an organ piece. The present arrangement is by Mr. S. L. Hermann, an experienced organist and writer. It will make a splendid prelude or offertory, or recital number. The registration is such as to display the full capabilities of the instrument both in soft and full combinations. The fine melody cannot fail to hold the attention of the listener.

THE VOCAL NUMBERS.

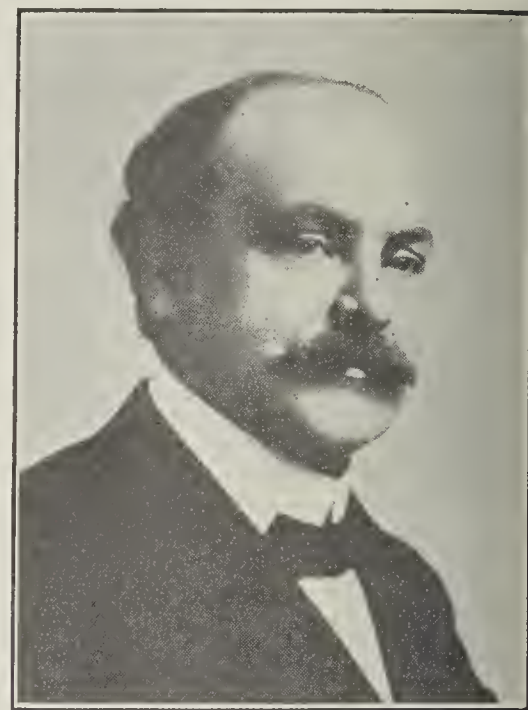
Mr. Albert W. Ketelbey has not been represented in our music pages previously, but he could have no better introduction to our readers than his fine song, "The Pearl of My Heart." This song should appeal to all good singers. It has a refrain which is positively haunting. Mr. Ketelbey is a native of Birmingham, England, but has lived for a number of years in London. He has a number of excellent published compositions to his credit.

Agnes Clune Quinlan's "An Irish Glen Song" has the true Hibernian flavor. This would make a very attractive *encore* song.

Gounod's "Serenade" is one of the standard songs with violin and piano accompaniment. It is included this month in connection with the "Master Study Page," which is devoted to Gounod and his works. In rendering this song the violin part may be omitted, if desired, as the piano accompaniment is complete in itself, but the violin adds much to the general effect and should be used when possible.

TRUTHFULNESS is an indispensable requisite in every artistic mind, as in every upright disposition. —*Wagner*.

Well Known Composers of To-day



W. D. ARMSTRONG.

Few people have any idea of the substantial progress in the art of music made in the Western States during the last twenty-five years. The desire for higher musical education seems to have been unanimous, and the establishment of excellent schools and teachers in thriving communities has astonished all who have not been familiar with the educational ideals of the country. Mr. William Dawson Armstrong, born in Alton, Ill., in 1868, pupil of Clarence Eddy, G. M. Garrett, Chas. Kunkel, E. R. Kroeger and others, has been among the most active and able men engaged in the forward movement in music in the West. Many of his works have been published by leading publishers in Germany and his compositions are greatly admired by musicians. He has written in all the larger forms and his opera, *The Specter Bridegroom*, was given in St. Louis some years ago. His contribution to the present issue of THE ETUDE is an interesting example of his finish work in the lighter forms.

HINTS FOR THE YOUNG TEACHER.

BY C. W. FULLWOOD.

AFTER the piece is finished is the proper time to call attention to mistakes, not while the pupil is playing.

A pupil needs only enough hints to enable him to work out his difficulties for himself; besides the encouragement of conquering the problem, he will acquire the habit of analysis.

Many students start out with the idea that music study is all mechanical, and that there is small need of intellectual study. This is a great mistake. There is no finer means of developing clear, accurate thought processes than music, if it is properly studied.

Concentration and system are the handmaids of musical success.

A large number of your pupils will come to you with the expressed idea, "I want to learn enough about music to entertain myself and friends." Nothing could be more depressing, and yet nothing could better express the functions of the teacher. For it is the teacher's business, above all else, to afford his pupils a glimpse of higher ideals than he has been accustomed to. If the environment of your studio is right, and the motives which guide your work sincere, it will not be long before the pupil will become interested enough to follow higher ideals—that is, if he has a spark of music in him.

Music is a jealous mistress and demands devoted and thorough attention. Keep in mind Emerson's axiom, and "Hitch your wagon to a star." If you do not find the star you will find uncounted beauties and profits by the way.

Allegro M.M. ♩ = 120

W. D. ARMSTRONG

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THE ETUDE
FOREST REVELS
SCHERZO CAPRICE

CARL MO

Allegro con spirito M.M. ♩ = 132

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The tempo is marked 'Allegro con spirito' with a metronome marking of 132. The score is divided into seven systems. The first system starts with a forte (f) dynamic. The second system continues the melodic and harmonic development. The third system introduces a 'marcato' (marked) section with a forte (f) dynamic. The fourth system features a series of chords and arpeggios. The fifth system continues the rhythmic pattern. The sixth system begins with a piano (p) dynamic and includes a 'cresc.' (crescendo) marking. The seventh system concludes with a 'ff con fuoco' (fortissimo with fire) marking. The score includes numerous fingerings, slurs, and other performance instructions.

THE ETUDE

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This image shows a page of musical notation for a piano piece. The notation is arranged in several systems, each consisting of two staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), *mf giocoso* (mezzo-forte, playful), and *ff* (fortissimo). There are also articulation marks like accents and slurs, and fingerings are indicated by numbers 1 through 5. The key signature is one flat (B-flat), and the time signature is 3/4. The notation is dense and technically demanding, with many slurs and complex rhythmic figures. The page is numbered 11 at the bottom left.

THE ETUDE

COMRADES IN ARMS

MARCH-GALOP
SECONDO

F. CLIFTON HAYES

Con Spirito M.M. ♩ = 120-126

The musical score is written for piano and consists of several systems of staves. The first system includes a treble and bass staff with a grand staff. The second system continues the grand staff. The third system introduces a 'TRIO' section with a new key signature and time signature. The fourth system continues the Trio section. The fifth system concludes the piece with a final cadence.

First System: Treble and Bass staves. Dynamics: *f*, *ff*, *f*. Performance instructions: *Ped. simile*.

Second System: Treble and Bass staves. Dynamics: *mf*, *f*, *f*.

Third System: Treble and Bass staves. Dynamics: *mf*, *p*, *mf*. Performance instructions: *Ped. simile*.

Fourth System: Treble and Bass staves. Dynamics: *f*, *f*. Performance instructions: *sempre marcato*.

Fifth System: Treble and Bass staves. Dynamics: *f*.

COMRADES IN ARMS

MARCH-GALOP

PRIMO

F. CLIFTON HAYES

Con Spirito M.M. ♩ = 120-126

This musical score is for the 'Primo' part of the march-galop 'Comrades in Arms' by F. Clifton Hayes. It is written for a single melodic line in 2/4 time, with a tempo of 120-126 beats per minute. The key signature has two flats (B-flat and E-flat). The score is characterized by its energetic and rhythmic nature, featuring numerous eighth and sixteenth notes, often beamed together in groups. Dynamic markings include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *p* (piano). The piece includes several trills, slurs, and fingerings indicated by numbers 1 through 5. A repeat section with first and second endings is present, leading to a 'Fine' marking. The score is divided into systems, with some measures containing multiple staves for complex rhythmic patterns. The overall style is typical of late 19th-century piano literature.

THE ETUDE

SECONDO

This musical score is for a piano etude in B-flat major, 3/4 time. It consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The piece features a variety of textures, including dense chordal passages and more fluid, flowing lines. The dynamics range from *fz* (forzando) to *fff* (fortississimo). The score concludes with a *D.* (Da Capo) marking and a final *fz* dynamic.

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THE ETUDE

SECONDO

fz

ffz

f

fz *fff*

fz *fz*

D.

PRIMO

[illegible]

THE ETUDE

LOVE'S CONFUSION

IM LIEBESRAUSCH

Valse

AUGUST NÖL

Tempo di Valse moderato M. M. ♩ = 126

p cantabile

poco cresc. e string.

f

piu tranquillo

dolce

a tempo

cresc. e string.

piu tranquillo

f

p

Fin

p legg. scherzando

Red. simile

poco rit.

a tempo

p dolce

p cresc. e string.

a tempo

f

p

p

p

p

2/4

Tempo I

poco cresc. e string.

piu tranquillo

a tempo

dolce

con molto espressione

rit.

a tempo

mf molto cresc.

cresc.

e string.

ff poco tranquillo

mf dim.

ff marc.

p

p sotto voce

poco rit.

a tempo

stretto

poco rit. e dim.

D.C.

THE ETUDE

A POLISH DREAM

MAZURKA

EMILE FOSS CHRISTIANI

Moderato M.M. ♩ = 126

The musical score is written for piano and features a variety of musical elements. The main piece is in 3/4 time, key of D major, and consists of 126 measures. It begins with a piano (p) dynamic and includes a mezzo-forte (mf) section. The tempo is marked 'Moderato' and the metronome marking is 'M.M. ♩ = 126'. The score includes a 'Con gracia' section and a 'Grandioso' section. The Trio section is marked 'Grandioso' and 'ff'. The score ends with a 'Fine' marking.

TRIO

Musical score for "The Etude" in G major, 3/4 time. The score is written for piano and features intricate fingerings and dynamic markings. The first system includes a *mf* marking and a *V* (crescendo) marking. The second system includes a *un poco rit.* marking and a *Fine of Trio* instruction. The third system includes a *f* marking and a *p* marking. The fourth system includes a *p* marking and a *f molto cresc.* marking. The fifth system includes a *ff* marking and a *fff* marking. The score concludes with a *D.C. Trio* instruction and a repeat sign.

From here go back to Trio and play to Fine of Trio, then go back to the beginning of piece and play to Fine.

MANDOLINE SPANISH SERENADE

MATILEE LOEB-EVANS

Tranquillo e amoroso M.M. $\text{♩} = 69$

Musical score for "Mandoline Spanish Serenade" in G major, 3/4 time. The score is written for mandolin and features intricate fingerings and dynamic markings. The first system includes a *mp* marking. The second system includes a *mp* marking. The third system includes a *mp* marking. The fourth system includes a *mp* marking. The fifth system includes a *mp* marking. The sixth system includes a *mp* marking. The seventh system includes a *mp* marking. The eighth system includes a *mp* marking. The ninth system includes a *mp* marking. The tenth system includes a *mp* marking. The score concludes with a *mp* marking.

First system of musical notation, featuring treble and bass staves with complex melodic lines and fingerings (1-5).

Second system of musical notation, featuring treble and bass staves with complex melodic lines and fingerings (1-5). The tempo marking *rall. dim.* and dynamic marking *pp* are present.

Third system of musical notation, featuring treble and bass staves with complex melodic lines and fingerings (1-5). The tempo marking *Appassionato M.M. = 72* is present.

Fourth system of musical notation, featuring treble and bass staves with complex melodic lines and fingerings (1-5).

Fifth system of musical notation, featuring treble and bass staves with complex melodic lines and fingerings (1-5). The dynamic marking *ff* is present.

Sixth system of musical notation, featuring treble and bass staves with complex melodic lines and fingerings (1-5).

Seventh system of musical notation, featuring treble and bass staves with complex melodic lines and fingerings (1-5). The tempo marking *Tempo I.* and dynamic marking *mf* are present.

The first system of the musical score for 'Maypole Dance' consists of three systems of staves. Each system has a treble and bass staff. The first system features complex fingerings and slurs. The second system begins with a piano (*p*) dynamic. The third system includes markings for *rall.*, *dim.*, and *pp*.

MAYPOLE DANCE

L. A. BUGBEE

Allegretto M.M. $\text{♩} = 126$

The second system of the musical score for 'Maypole Dance' consists of three systems of staves. The first system is in 3/4 time and includes fingerings and slurs. The second system includes markings for *rit*, *Fine.*, and *atempo*. The third system includes markings for *rit.* and *D.C.*

THREE MELODIES FROM BEETHOVEN

L. van BEETHOVEN

Andante con variazioni M.M. ♩ = 72

1

p *cresc.* *sf* *p* *cresc.* *p*

cresc. *sf* *p* *cresc.* *sf*

cresc. *sf* *cresc.* *sf* *cresc.* *p*

poco rit. *a tempo*

Allegretto vivace M.M. ♩ = 72

2

ten. p *sf* *ten. p* *sf* *p* *sf* *p* *sf*

p *sf* *pp* *sempre stacc.* *f* *sf poco rit.*

a tempo *cresc.*

The musical score is for the piece 'L'Espresso' by Franz Liszt. It is written for piano and voice. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4. The score is divided into two systems, each with a piano part on the bottom staff and a voice part on the top staff. The piano part is marked with a piano (p) dynamic, and the voice part is marked with a tenor (ten.) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Adagio cantabile M.M. $\text{♩} = 60$

A musical score for the song "The Rose Tree". The score is written for two staves, likely representing a vocal line and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the upper staff, and the accompaniment is in the lower staff. The score includes various musical notations such as notes, rests, and fingerings. The lyrics "The Rose Tree" are written below the melody. The score is marked with "mf" (mezzo-forte) and "mp" (mezzo-piano) dynamics. The piece concludes with a double bar line and a repeat sign.

The musical score for 'L'Espresso' by Franz Liszt, measures 10-16, is presented in a two-staff format. The key signature is B-flat major (two flats) and the time signature is 3/4. The music is written for piano, with dynamics ranging from mezzo-piano (mp) to piano (p). The score features rapid sixteenth-note passages, often beamed together, and a 'molto rit.' (very slow) section towards the end of the excerpt. The notation includes various musical symbols such as notes, rests, and dynamic markings.

THE ETUDE IN THE WOODS

SOUS LES BOIS

All^{to} moderato M.M. ♩ = 84

AUGUSTE DURAND, Op.

The musical score is written for piano and consists of 84 measures. It is in G major (two sharps) and 2/4 time. The tempo is marked 'All^{to} moderato M.M. ♩ = 84'. The score is divided into several systems, each with a treble and bass staff. The dynamics range from *mf* (mezzo-forte) to *sf* (sforzando), with *cresc.* (crescendo) markings indicating increasing volume. The articulation includes accents, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a *rit.* (ritardando) marking. The copyright notice at the bottom indicates it was published by The Presser Co. in 1912.

f *mf e ben staccato*

a tempo

cresc. rit.

f *mf* *cresc.*

p *sf* *mf*

rit. molto *p* *pp*

THE ETUDE
GLITTERING WAVES

WELLENGLITZERN

CARL SCHMEIDLER, Op.

Tempo giusto M. M. ♩ = 108

fp *rit.* *a tempo*

p *rit.* *a tempo*

f *piu vivo* *f*

cresc. *Tempo I.* *p* *rit.*

Fine

p dolce. *mf* *p*

cresc. *f* *f* *dolci* *p*

molto rit. *p a tempo* *mf*

f *cresc.* *ff* *D.C.*

MINUET IN G

L. van BEETHOVEN

Arranged by Felix Borowski

Allegretto M. M. ♩ = 72

p *f* *sf* *sf* *Fine*

legato *f* *sf* *sf* *Fine*

Trio *p* *piu f* *mf* *Menuetto D. C.*

THE PEARL OF MY HEART

JOHN EVERARD

ALBERT W. KETÉLBE

Andante con moto

§

*p con espres.*1. The twi-ligh
2. At this sad

dim a - round the vale is creep - ing, The pass - ing day is fad - ing in the west; The ev'n - ing
hour of part - ing and of sor - row, In ev - 'ry look there is a world of pain In deep des

star is gent - ly o'er us peep - ing, My love with ach - ing heart press - es to my breast, Our lips in
pair, we see the si - lent mor - row And fear that we who part ne'er may meet a - gain. Tho' deep the

fare - well are sad - ly meet - ing, How can I leave thee? of hope be - reft! My heart is
wa - ters that will di - vide us; Tho' far the strange land where I may be, I'll love thee

break - ing! This last sad greet - ing Shall we for - get? While life is left! Ah,
ev - er What e'er be - tide us, For - get thee ney - er On land or sea!

rit. *poco accel.* *colla voce* *cresc.* *con passione* *colla voce* *f* *cresc.*

Con molto espress. *p* *poco a poco cresc.*

How can I leave thee, Dear heart of mine, Tho' I must grieveth thee, Do not re - pine; Al - ways re - mem - ber

sost. *p*

When we're a - part, Thou art for ev - er, The Pearl of my heart! *ff* *D.S.* heart!

AN IRISH GLEN SONG

Semplice *p* *AGNES CLUNE QUINLAN*

Cuck - oo, cuck - oo, cuck - oo! Are you in the glen, Or down be - side the old, old, well Be -
Black - bird, Black - bird, Black - bird! Will you pipe for me, If I re - turn to Ire - ish shores And
Ire - land, Ire - land, Ire - land! How I long for thee To hear the note, with - in the throat Of

mf *p* *f*

neath the fair - ies den? Oh I would that I might sail a - way Out in a fair - y boat And
be a child with thee? Oh I would that I might sail a - way Out in a fair - y boat And
birds flown in from sea. Oh I would that I might sail a - way Out in a fair - y boat And

p *3* *pp* *molto rit.*

be once more a child a - gain, And hear you in the glen, And hear you in the glen.
be once more a child a - gain, And hear you in the glen, And hear you in the glen.
gaze up - on your hills once more, As in the days of yore, As in the days of yore.

p *3* *pp* *colla voce*

SING, SMILE, SLUMBER

SERENADE

VICTOR HUGO

CHARLES GOUND

Moderato

VIOLIN

VOICE

PIANO

1 When thou sing - est while nest - ling at eve close by my side
 2 At thy smile — on thy lips bud - ding love breaks in - to bloom
 3 In thy slum - ber, while fond - ly mine eye guards the re - pose

Dost thou know
 Ev' - ry doubt
 And thy lips,

— what my soul un - to thine would fain con - fide
 — is dis - pell'd naught but trust in my soul finds room
 — all un - con - scious to me thy love dis - close,

Thy sweet voice wakes the
 Ah! thine in - no - cent
 When I gaze on thy

mem' - ry of days ren - der'd joy - ful by thee
 smile speaks the heart that from guile — is free
 beau - ty, my heart — with rap - ture doth thrill

Ah! — then sing, ah sing my fair — one, then
 Ah! — then smile ah smile my fair — one, then
 Ah! — then slum - ber, slum - ber fair — one, then

p *cresc.* *dim.* *cresc.* *dim.* *p*

sing, still sing to me — Then sing — ah sing, my fair one, still sing to — me; ah — sing, my —
 smile, still smile on me — Then smile — ah smile, my fair one, still smile on — me; ah — smile, my —
 slum-ber, slumber still! — Then slum - - ber fair one slum - ber, slum-ber still! then — slumber, my —

fair one, still — sing — to — me. —
 fair one, still — smile — on — me. —
 fair one, ah — slum - ber, — still! —

1st and 2d ending 3rd ending

ADORATION

Registration { Sw. Soft 8' Coup. to Ch.
 Choir, Gamba 8'
 Ped. Bourdon 16'

Andante moderato M. M. ♩ = 69

FRANK P. ATHERTON

Arr. by S. L. Herrmann

Sw. p Sw. Ch. 3 rall. mf dim. p a tempo Sw. 3 3 3

Ch.

PEDAL

Religioso
Choir

piu cresc. mf

THE ETUDE

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*, *f*, *p*, *mp*. The music features a melody in the treble and a supporting bass line.

Sw. add Open Diap.
mf poco agitato

Second system of musical notation. Treble and bass staves. Dynamics: *f*. The music features a melody in the treble and a supporting bass line.

Choir add Melodia

Swell both hands
Full Swell

Third system of musical notation. Treble and bass staves. Dynamics: *f dim.*, *p*, *f dim.*, *p*, *f*. The music features a melody in the treble and a supporting bass line.

Full Choir

Coup. Gt. to Ped.

Grandioso

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*. The music features a melody in the treble and a supporting bass line.

Ped. Coup.

Sw. Vox. Celeste

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*, *p*, *dim.*, *pp*. The music features a melody in the treble and a supporting bass line.

allargando

Ch. Dulciana
rall.

Bourdon 16'

THE MUSIC-LOVER'S DIGEST

The Best in Musical Literature from Everywhere

THE ETUDE'S monthly scrap book of paragraphs worth re-reading, selected, perchance, from yesterday's mail, from the continent, the latest book, or from some old and rare tome, as the case may be, giving our readers the cream of reading from contemporary journals in all languages and from the most stimulating books.

MasseNET and the Fair Sex.

As MASSENET it was "tousjours la femme," as a clean, honorable man, whose were those of a chivalrous gentleman, always had some goddess for idolatry. He inspired him. He said in women was some divine wine of life which he sought. He would have loved the of Louis XIV. One day I stood with the edge of the pool before the palace of Versailles. Dead leaves floated on the water, for it was autumn. He fell into the water. Abruptly he grasped my arm, and led me to the dark surface of the pool.

Do you see them? There are the faces of all the dear, dead women which mirrored here in the great days gone. There is Louise de la Valliere as she was when she was a vineyard girl, there is Pompadour, magnificently beautiful, and there is a supremely lovely woman as sad as the mother who turns from the grave; it is the face of Antoinette. I was as uncanny, and I dragged him away. He said that women played a large part in his life. This is evident when one reads what he wrote "Thais" and "Etelar" for the unfortunate Sybil Sanderson, "Quiebotte" for lovely Lucy Arbell and "Emma Calve." He was a lover of flowers, too. Flowers, fair women and children. Can you imagine a more joyful life, prosperity and fame. Fortune loved good, great man; he deserved every thing that came to him.—BESSIE ABBOTT, *Tribune* (New York).

Shakespeare's Attitude Toward Music.

WE take it that Shakespeare was in the position of the average man in his attitude towards music, it says much that is to be said for the public of the time. Again he reveals a quick sense of its value and a keen susceptibility to its charms. References to music are frequent, and seldom without some point. He makes allusion to concord and discord, to time to letting down the pegs, to hoarseness of the singer who has "a cold," to forbidden progressions and to other things. These are enough to show that Shakespeare knew more of the music of the average literary man does. And so indicate that by the gentlefolk of the time music was not dismissed with a wave of the hand as being an affair fit only for the leisure of girls, but was treated as something so wonderful and beneficial in its effect that it should occupy some place in the life of every man.—D. C. PARKER in *Monthly Musical Record* (London).

Cuts in Music.

How to Become an Orator in Twenty-four Hours, "Perfect French in Three Months," "To Play the Piano in Three Weeks"—these would be ridiculous if works of art did not openly imply a swindle. In any sane person be persuaded that a mere course in music can be included in one hundred and fifty pages of the best book ever made. An instruction book at best only a beginning. Its aim is to encompass the elementary work, but it does that thoroughly it can not cut. It should point to the lighter music such as Mozart Sonatas or *Songs without Words* by Mendelssohn. It should not, however, attempt to do difficult music by omitting the real things.—Selected from an article by H. H. UTZ in the *Musikpädagogische Blätter*, 1911.

Organ Progress in Organ Building.

For a long time all progress in the art of building in America seemed to be in the direction of mechanical development and the one aim and desire simply to build a perfect machine. Fortunately, the tide is now turning in favor of better and more expressive musical instruments by employing larger and fuller diversified pressures, etc., and the desiring of greater individuality and variety of tone by means of superior voicing throughout the different departments. My recent tour of the United States of greater interest than ever in the past and a keener appreciation for the best of organ music. The audiences were large, and in many instances surprised, for the box-office receipts frequently exceeded more than a thousand dollars. Consider a most encouraging and inspiring sign of the real interest which is manifested everywhere.—Paper read at the Convention of Organists at Ocean Grove, N. J., by CLARENCE EDDY.

How Verdi Prepared for Work.

GIUSEPPE VERDI had the habit of rising early in the morning, ordinarily at five A. M. He had a great respect for the old saying, *Il presto a letto e balzar presto in piedi. Sano, salve e ben all'uomo provvede* (Early to bed and early to rise, makes a man healthy, wealthy and wise).

After dressing he took a cup of coffee and descended into the garden and assisted in the work that the gardeners were doing. Like Virgil and Petrarch, he took the greatest possible delight in his garden. It gave him the greatest imaginable pleasure to see upon his table the fruits that he himself had cultivated. Perhaps he thought with Bacon that the cultivation of a garden was the purest of pleasures and the greatest possible relaxation for the mind. At eight, with the stroke of the bell, he sat for breakfast, eating a frugal meal and drinking another cup of coffee. At eight-thirty he was always seated at the piano or was engaged in reading some literary or historical work. At ten-thirty came another breakfast a little more substantial than the first. After this, when he had guests he would play billiards for a while and then he considered himself prepared for the work of the day.—Translated for THE ETUDE from GIUSEPPE VERDI, by G. BRAGANOLA.

The Hobby of Frederick the Great.

THE opera-house that Frederick built in Berlin in 1742 was the most magnificent in Europe. Graun was in Italy at the time, and engaged the singers. Burney tells us that the orchestra consisted of fifty of Germany's finest instrumentalists. The establishment was complete in all details—a ballet-master, a troop of dancers, a chorus, and everything that could be thought of at that period was done to make the place worthy of its object. The expense of it all was defrayed by the king. Admission was free to all properly accredited persons. We can thus look upon this opera-house as a sort of royal hobby; one that was built for the pleasure of the king in the first place; but we cannot deny that a more public-spirited motive lay behind, and that the ultimate object was the revival of an art that had lain dormant during the reign of Frederick's predecessor.

Interesting as Frederick was in politics, in war, with his band, or in the streets of Potsdam, he was perhaps still more so in the opera-house. There he played the part of commander-in-chief as he did on the parade-ground. Standing behind the conductor or the harpsichordist, he directed the proceedings as only a musician could, and as a man who felt he had a proprietary right to do so. "He is such a strict disciplinarian," says Burney, "that if a mistake is made in a single movement, or evolution, he immediately marks and rebukes the offender, and if any of his Italian troops dare deviate from strict discipline by adding, altering, or diminishing a single passage in the parts they have to perform, an order is sent 'de par le Roi' for them to adhere strictly to the notes written by the composer at their peril."—JERRY PLAYER, in *The Musical Times* (London).

Virtuoso Composers.

SINCE the rise of the German school for music the world has grown suspicious of the compositions of the virtuosos. When a man wins a name as a player on the piano or the violin he can scarcely get people to take him seriously as a composer; and if his work does get a hearing it is as a rule listened to with patience only out of respect for the performer. Time was when to be a musician meant chiefly to be a performer. Until the arrival of Wagner the great German composers were harpsichordists, pianists or organists first; they were allowed to compose only because by hook or by crook music had to be got for them to play. Consider the list of big men: Handel and Bach were the foremost organists of their time, and as organists they first sprang into fame; Haydn was a fiddler and player of the harpsichord; Mozart and Weber were pianists; when Beethoven went to Vienna after Mozart's death, Count Waldstein wrote the famous letter: "Dear Beethoven: You are traveling to Vienna in fulfillment of your long-cherished wish. The genius of Mozart is still weeping and bewailing the loss of her favorite. With the inexhaustible Haydn she found a refuge but no occupation, and is now waiting to leave him and join herself to some one else. Labor assiduously, and receive Mozart's spirit from the hands of Haydn." This was in 1792, when Haydn was doing his best work; and it is evident that it was as a pianist, not as a composer, he went. Gluck stands alone in the eighteenth century as a musician who gained his renown by his music and not by his playing.—J. F. RUSSELLMAN, in *The Saturday Review* (London).

What We Might Be Without Education.

IF all human beings save new-born infants vanished to another planet, and if by a miracle the babies were kept alive for a score of years, preserving whatever knowledge and skill came from natural inner growth, and lacking only the influence of the educational activities of other men, they would, at the age of twenty-one, be a horde of animals. They would get a precarious living from fruits, berries, and small animals, would easily become victims of malaria, yellow fever, smallpox and plague, and would know little more of language, mechanic arts or provision for the future than the monkeys. They would be distinguished from other mammalian species chiefly by a much greater variety of bodily movements, especially of the hands, mouth-parts and face, a much quicker rate of learning, and a very much keener satisfaction in mental life for its own sake. They would consequently enjoy the remnants of civilization, using the books, tools, engines, and the like as toys, somewhat more intelligently than would apes, but they would not read the books, repair the tools, or make of the engines more than spectacles for amusement, wonder and fear.—PROF. EDWARD THORNDIKE in his new work, *Education*. (Macmillan and Co., Publishers).

Kullak and the Boot Manufacturer.

KULLAK, the famous pianist, was once invited to dinner by a wealthy Berliner, who was the owner of a large boot manufactory, and had been a shoemaker in his time. After the repast, Kullak was requested to play something, and he consented. Not long afterwards, the virtuoso invited the boot manufacturer, and after dinner handed him a pair of boots. "What am I to do with these?" inquired the rich man. With a genial smile Kullak replied: "Why, the other day you asked me to make a little music for you, and now I ask you to mend these boots for me." Each to his trade! This is at least as good as the story of Fischer, the oboe player, who, being asked at supper if he brought his oboe, blandly replied: "My oboe never sups."—J. CUTHBERT HADEN, in *Musical Canada* (Toronto).

Modern Operatic Requirements.

THE mere singing—no matter how perfect—of the vocal part of a modern opera is not sufficient to assure the success of an operatic debutant. It demands a certain degree of dramatic training and stage presence. Such elements as elocution, delivery, personal appearance, histrionic talent, and a capacity for dramatic characterization are important factors in achieving success. The greater and more pronounced these phases are revealed on the first appearance of a debutant, the more emphatic will be the public recognition. Without these dramatic gifts the outcome will be doubtful. In regard to English enunciation, for instance, our American singers are very deficient. It was generally observed last season that in the performance at the Metropolitan Opera House of Parker's prize opera, *Ilona*, which was sung almost exclusively by American singers, the only singer whose enunciation of the English language could be fairly well distinguished was a German singer, J. VAN BROCKHAUSEN, in *The Musical Observer* (New York).

The Difficulties of Being Conventional.

SPEAKING of the themes of César Franck, in his interesting book on that master, Vincent d'Indy says they "have nothing in common with what the frequenters of the Italian opera during the greater part of the nineteenth century called melody; nor do they resemble the short-winded succession of notes which in certain modern scores are labeled 'motives.'" Here we seem to have the question of themes in a nutshell. On the one side, we have composers who base their claim to attention upon the phrases of conventionality; on the other, those who seek for new and unused expressions. In one sense it is far more difficult to be conventional and vital than it is to be original. When you throw in your lot with those who use the language of conventionality you are competing with numberless men who have been hammering at the same thing from early days. When you start out boldly throwing rules and precedents to the winds you have a greater chance of saying something which has not been said before. The area of conventionality has been over-exploited because the average man has a more or less conventional mind. It is only the strong and free spirits who reach the unexplored extremities. D. C. PARKER, in *The Musical Standard* (London).

Nomads Whose Language is Music.

THERE are now about 150,000 Tziganes (Gypsies) in Hungary. They may be divided into three classes: Those who go bare-headed and bare-footed, the wandering gypsies; those who wear headgear and shoes on Sundays, the semi-nomads, and those who always wear hats and shoes, and who, to a great extent, abandoned the nomadic life of their ancestors. The Tziganes of the last-named category are generally musicians, says a writer in the London *Daily Mail*. When the Tziganes first arrived in Hungary they were not trained musically, but they soon appropriated a Magyar music, and out of it have made a weird art of their own. Their favorite instrument is the violin, or bass alja, as they term it. Some play the harp, but they have a marked aversion for the piano, merely because it cannot be easily moved about.

No popular fête takes place in Hungary without a Tzigane orchestra. At election time a Tzigane band always heads the electoral processions, and no wedding is considered complete without Tzigane music for the dance. The Tziganes have become natural musicians, playing from inspiration and unable, as a rule, to read music. Liszt, who made a study of the Tzigane, says that music is to them a sublime language, a mystic song which they often make use of instead of conversation.—From *Musica* (London).

The Feminine Touch?

WE never, for the life of us, could understand why Orpheus was forbidden to glance back at Eurydice while he was personally conducting her from the underworld back to life and light. Why did Pluto put such an absurd restriction on Orpheus?—or was it the doings of his wife, Proserpina? There is a certain nagging spitefulness in the prohibition which looks decidedly feminine. Pluto, in a man's blunt way, said, "No! Your wife is in hell; let her stay there." Orpheus played his harp a little longer and sent in another request. The answer came back, "Very well; take your wife back to earth, but you must not look at her." That, we repeat, seems like the feminine touch.—*Musical Courier* (New York).

Concerts in the European Music Centers.

NEXT to Berlin and Vienna there was a large increase of concerts in Hamburg with 271, Leipzig with 269, Frankfurt with 207, Breslau with 185, Stuttgart with 129, Karlsruhe with 87 and Prague (in musical Bohemia, the real home of the "German bands") with 83 concerts.

As regards the classification into vocal and instrumental performances, the art of singing stands in the foreground. No less than 237 concerts in Berlin were given by professional singers. Of these more than two-thirds (257) were given by ladies, so that one is bound to conclude that a fine voice is oftener found with the female sex among human beings, in striking contrast to the rule observable among the singing birds. This predominance of the ladies disappears, however, in the case of piano concerts. Of them Berlin had during the season 269, but only 94 given by ladies. Violinists were almost entirely of the male sex.

Two hundred different operas by 121 composers were sung last season in 665 houses in 435 German cities and towns, according to the *Deutsche Bühnen-Spielplan*, which gives details regarding these performances, as well as those of stage plays without music. Of these latter there were more than 2,000 performances by half that number of players.

Turning to another musical center, it is said London harbors 1,700 professional vocalists, and no fewer than 638 of these are sopranos. Of "professors" of the voice, piano, violin, etc., there are more than 6,730. Of solo violinists there are a round thousand, but strangest of all, is the fact that there are no fewer than 100 musical directors. The choral societies of London and outskirts number 73. *Musical Leader* (Chicago).

The Neglected Centenary of Balfe.

AMONG the many centenaries which have been celebrated lately there is one, now over-past, that has been ignored so far as the writer of these lines has noticed. To be sure, no one would claim that the composer of *The Bohemian Girl* stands in the first of even the second rank of composers whose memories are cherished by the musical world, but he has given much innocent enjoyment to the young and the immature in the appreciation of art and has doubtless often paved the way for the establishment of a higher taste in music than is demanded by the elementary standards of his works. F. S. LAW, in *The New Music Review* (New York).

COMPOSER MONTHS.

BY LIONORA SILL ASHTON.

Why not have special months devoted to the work of special composers? For instance, the teacher might make a program something like the following and try it out with different pupils:

NovemberHandel
DecemberBach
JanuaryBeethoven
FebruarySchubert
MarchMendelssohn
AprilMozart, etc.

Each month arrange the work of each pupil so that one composition of each of the above composers may be studied. Unless great care is taken these additional compositions will prove an interruption in the pupil's regular work and defeat the purpose of attempting to secure additional interest by adding novelty. This, of course, may be circumvented by introducing pieces that are so obviously within the pupil's technical grasp that there will be no waste of time in studying them. At the end of each month it will be possible to provide for a little composer recital. During the month the pupils should be encouraged to collect biographical material. In fact, the wise teacher will assign special tasks for each pupil. One could investigate the composer's ancestry, another his technical ability, and so on. Pictures of the composer should be secured and the attractive portrait post cards will add an additional interest to the recital, in the way of souvenirs.

Teachers with advanced pupils may find national musical months more elastic for their purposes than months confined to one composer. A French month, a German month, a Slavic month, an American month suggest many fascinating moments spent in preparation. Some teachers even go to the trouble of giving costume recitals employing suggestions taken from the costumes of the peasants in different countries. In almost all libraries the investigating teacher may find books with ample illustrations of peasant costumes from which many simple and inexpensive ideas may be gleaned.

An American recital is always effective when given near any one of our patriotic holidays. *ETUDE* readers may secure an abundance of material from the music pages of the journal itself. Programs made up of the compositions of MacDowell, Dr. Mason, Nevin, Arthur Foote, Mrs. H. H. A. Beach, etc., offer a great deal of interesting variety, and the setting of the recital may border upon the spectacular. Despite its three contrasting colors our flag seems to look well with all kinds of flowers. In fact, it is a good plan to start a national series with an American month. The special month plan will open the students' eyes to much that is vital in the different national characteristics of music, while in the meantime the regular weekly lessons will slowly but surely embrace the world of music as a whole. The special national issues of *THE ETUDE* (Italian, January, 1910; English, January, 1911; German, April and May, 1911) will be found invaluable to teachers preparing special months.

NOTES AND TONES.

HAS it ever occurred to you what a great difference there is between a note and a tone? The "inversion" of the "n" and the "t" makes all the difference between a living vital thing and a dead symbol. The note is only a black mark on a piece of white paper, and that same mark may represent the divine tone of an Isolde in an ecstasy of passion over the dead body of Tristan. One and the same note may represent alike the pastoral sweetness of an oboe, the rich mellowness of a horn, the martial strain of a trumpet, the majesty of a trombone, the rich golden quality of the harp or the resonance of a piano!

Too often the harmony student regards notes as something to be juggled with, according to a set of rules. Let him remember that Beethoven used the same symbols in his symphonies! Too often the piano student looks on the printed notes of his music as something to be read over like a paragraph in the Sunday paper. Let him remember that to a master pianist, such as de Pachmann, Busoni, Paderewski, or Hofmann, the note represents tone quality which only a genius can gain after years of practice.

I have never been able to see what should attract men to the profession of criticism but the noble pleasure of praising.—*Steinburne*.

THE FOLLY OF MAKING BLUNDERS.

BY T. L. RICKABY.

RUBINSTEIN, when not in the mood for playing, was in the habit of striking wrong notes, and one of his jests after a performance was that he had missed enough notes during the program to make an extra number. But players in general must not make mistakes unless they are able, like Rubinstein, to give some superb playing in atonement. Mistakes are distressing to the musical listener, and are distinctly harmful to the one who makes them—especially if the player is a student.

Piano playing is primarily a mechanical act, or, rather, series of acts—a succession of correct physical movements accomplished by repetition. Marvelous stories are told of players who perform whole concertos, etc., which were learned as the players traveled on the train to where the concert was to be given. There are also some who advocate the theory that piano playing is absolutely a matter of the mind, and that to play a thing well all one has to do is to take the music, sit down in a corner and think it over. Granting that all this is possible, the fact yet remains that the greatest players that the world ever saw—Paganini, Liszt, Rubinstein, Paderewski and others practiced industriously, repeating indefinitely (but repeating slowly and correctly) the passages containing difficulties until the difficulties disappeared.

By the elimination of all that is unnecessary, and by concentration on all that is essential, much drudgery has been abolished; yet the truth still confronts us that supreme excellence in playing comes only by much repetition and much concentrated practice. While the majority of pupils understand this, and honestly attempt to benefit by it, many of them work blindly, making mistakes (wrong notes) as they practice, forgetting that a mistake *cannot be remedied*. When a pupil plays a wrong note he often thinks that all that is necessary is to repeat the measure and play the right one. But, mark this—when a wrong note is played even just once, that wrong note has been *practiced*, and the finger will have a tendency to go on the wrong key again when the place recurs. Suppose a passage is played twenty times, and that on the fourth repetition a wrong note is played. That one note nullifies the three correct repetitions. Suppose, further, that in the twenty repetitions a mistake was made three or four times—then the effort was wasted and the passage was not learned. Pupils may think it unreasonable to expect them to play and never make mistakes; but they must be reminded that the great concert players do not make any. The better class of players do not make them, and really good pupils do not make them, and if you wish to become a good player you must not make them.

WHY STRIKE A WRONG KEY?

If you practice correctly—which means carefully and slowly—you will not practice mistakes, as many often do; and you will make no mistakes when you recite your lessons for your teacher or when you play for your friends or you play in public. No more effort is required to strike a right key than a wrong one. Then why strike a wrong one? It is a waste of time and energy, and, over and above that, it is establishing a fault. All practice, to be real practice, should be aimed at establishing a correct set of movements with the fingers or wrists, or both. It is not unreasonable for the teacher to insist on the absolute correctness of every stroke every time if players would succeed eventually. Fingers that are trained by slow and correct practice *never go back on one* at the critical moment.

At a state convention of music teachers, the late Dr. W. Mason had lectured on some phase of piano teaching, and had invited those present to ask questions relating to the subject in hand, and some one propounded this one: "Should a teacher correct the mistakes of a pupil as they are made or wait till the end of the piece or movement?" The answer was: "Neither. Do not let the pupil make the mistake." This at first sight did not seem to be very enlightening. But it was unquestionably right. Mistakes may be due to the fact that the piece is too difficult, in which case the fault must be laid at the door of the teacher. But as a rule mistakes in practicing and playing are due to insufficient scale and arpeggio drill. The schoolboy who does not know the multiplication table is heavily handicapped in his arithmetic. It is the same with the piano pupil. Scales and arpeggios are the multiplication table of piano music, and mis-

takes may be expected if the drill in these phases of technic has not been thorough enough. Long Chopin told his pupils: "If you neglect your scales and arpeggios now they will rise and haunt you later." Mistakes occurring often are spectres, indeed, and are forbidding and hard to exercise. Guard against them early by careful and slow practice. Establish the fingering of the major and minor scales, the arpeggio of the common chord, and, what are still more important—the arpeggios of the chord of the diminished seventh. Then, on taking up a new piece, use the same care and mistakes will not occur. As in anything else, prevention is better than cure. A mistake is like the camel in the fable—very hard to get rid of once it gets in.

REAL "SELF-HELP" FOR AMBITIOUS PUPILS.

BY MAUDE BURBANK.

IN a recent number of *THE ETUDE* the anecdote was quoted relating Beethoven's reply to Moscheles. The latter had written at the end of a manuscript submitted for Beethoven's examination—"Finis, with God's help." Underneath the great man wrote, "Man, help yourself," and returned it.

It is most interesting to review some of the remarks of Moscheles that have endured, and among them sentiments of such nature as this:

"The student who has heard and has worked a great deal should not require a master to urge him on."

Moscheles certainly made his own opportunities, perhaps without realizing the power of Beethoven's suggestion, but he "heard" and he "worked" his way to efficient independence.

GET UP A SELF-HELP MUSIC CLUB.

The teacher should do everything to foster the "self-help" spirit in as many ingenious ways as possible. She should bring her pupils to see that progress depends largely upon original purposeful thinking, not mere processions through just so much music. Teachers of languages know this principle and use it constantly. The pupil who starts to learn French, for instance, by writing page after page of exercises copied from books or the pupil who reads aloud for years will not be able to compete with the pupil who makes up original sentences in his own mind and keeps making them up through his own creative process of thought. Languages are built up from within and not merely absorbed from without through mechanical exercises. This is one of the greatest truths in education and yet very few know about it or act upon it in connection with musical instruction.

The teacher who confounds self-help with instruction is making a huge mistake, especially if she harks back to the apprentice's old-time jealousy of tricks of the trade. Cultivate a broad progressive spirit and compel your pupils to see that the principle of self-help, self-thinking, self-guidance is the rock bed upon which all substantial progress is built. Some teachers have even founded "self-help" clubs with a view of encouraging your people to do better thinking and better work.

In your Self-Help Club you should make it a point to study that part of the lives of the masters which shows how they were obliged to struggle to secure their results. Since only those musicians who have developed the creative principle very strongly have been able to reach which have attained wide fame, you can make your work particularly interesting and develop originality which you may never have suspected before. Show men like Leybach, Krug, Sidney Smith, Herz, even Gade and Abt failed to attain great eminence because they permitted themselves to go comfort along the lines of least resistance, and although they may have been industrious, they laid greater stress upon conventions and traditions than upon looking after their own souls, listening to their God-given message and translating them as inspired mediums of a new art. These men make their own laws, their own rules, their own restrictions. They work with twice the cerebral force of the average worker and the principles they evolve while seeming to violate those of their predecessors are really no more than new structures built upon the foundations of the old edifice. No man ever gets such ideas from others—they come from within—from self-help.

MANY things which cannot be overcome when they are together yield themselves up when taken little by little.—*Plutarch*.



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Editor for November

ARTHUR L. MANCHESTER

[Mr. A. L. Manchester is well known to American music lovers through his excellent articles upon the vocal art and through his valuable services in musical journalism. At present he is the Dean of the Department of Music of Converse College, Spartanburg, South Carolina, where he has attracted national attention through the remarkably fine musical festivals conducted there under his direction.—EDITOR OF THE ETUDE.]

HAS OPERA INJURED VOCAL STYLE?

A STRIKING feature of the musical art, which strongly impresses even the casual student, is the many forms into which it has evolved, each capable of great independent development and possessing inherent artistic value, yet closely related to the progress of the art as a whole and exerting a pronounced influence on the development of the other forms. The history of music is the story of many different manifestations of the tonal art, some of which had sudden revelation, coming as swift inspirations, while others revealed themselves gradually, growing out of forms already well cultivated and reaching perfection by slow degrees. Thus, the sonata and the symphony, the result of a demand for contrast in unity, were founded on the grouping of certain balance forms in the suite and occupied more than a century in their progress toward perfection. On the other hand, the opera was the outcome of a revolt from conditions into which the art music of the period had fallen. It was a more sudden and radical conception of a form, and, striking fire, was cultivated with an intensity that gave it immediate and powerful influence on both instrumental and vocal forms.

The insight into the varied resources of musical art and a growing recognition of the capabilities of its many forms and of their inter-relation that come from our study of the general progress of music, the influence upon this progress of the inception and development of various forms, and the benefit accruing to one form from the discovery and cultivation of another, give keen zest to the study, not only of musical evolution in its entirety but also to the development of individual forms. Through them we perceive the great advancement which comes to one form from the development of another; the complex character of the art of music is revealed and our interest in each of its manifestations is greatly heightened.

A NOBLE CONTEMPT FOR MELODY.

Another equally interesting and important fact revealed by this view of the inter-relation of musical forms is that the cultivation of one form not infrequently results in the retardation of another, working it positive artistic injury, which requires years to remedy. A striking illustration of this fact is the influence of the cultivation of opera on vocal style and subsequent vocal composition. Mention has been made of the intensity with which opera was cultivated, and that it was a revolt from what was considered to be an intolerable condition. It was a rebellion against a form of composition which made of the voice a mere instrument.

The polyphonic music of the fifteenth and sixteenth centuries had become mathematical problems in which parts, sometimes to the number of thirty, were interwoven with clever skill, but to the detriment of all true musical expression. The text was considered to be of little or no importance, and the voice was simply an instrument to be used in unravelling the complexity of the composition. This debasing of the voice to the rank of a mere instrument was a wide departure from the purpose of those who first united music and voice in singing, and the inventors of opera, basing their theories on the Greek drama, also accepted the opinion of the Greek philosopher, Plato, that of the component parts of music, speech was first in importance, rhythm, second, and melody, third. As is usual with innovators, they were inclined to go to extremes and not only decried the lowering of speech to the lowest place by the complicated musical puzzles of the composers of the day, but cultivated the declamatory style to the extent of glorying in "a noble contempt for melody."

THE RISE OF THE ARIA.

In its earlier development, the form thus conceived illustrates the beneficent influence of one form upon others, for it incited to the production of freer instrumental writing, led to the introduction of new and expressive harmonies not before permitted by the strict contrapuntal school, and laid the foundation for a union of words and music in which it was the office of music to heighten the meaning of the text rather than to obscure it. But the good intentions of its inventors were soon to be lost sight of in the enthusiastic cultivation of the new form. The declamatory style was not rich enough to satisfy and the melodic part of the form ere long began to assume ever increasing importance until long arias became the leading feature of the opera. Composers and singers were quick to see the possibilities of the new form. The combination of wonderful voices and gift of song possessed by the Italians as well as the willingness of composers to furnish the material soon caused the original purpose of the opera to be forgotten and a new manifestation of musical art arose, which, for a long time, ran riot and still exerts a considerable influence, exemplifying most clearly the truth of the statement that the cultivation of one form can prove extremely detrimental to another.

THE AGE OF VOCAL DISPLAY.

The Italian vocal style, the *bel canto*, or beautiful song, so much admired, so eagerly sought, was the outcome of the enthusiastic cultivation of opera. This vocal style, so long and powerfully prevalent in Europe and still finding many admirers in America as well as in Europe, was nothing but the use of the voice as an instrument. One writer has aptly called it "the instrumental style of vocalism." In it we see the relegating of the voice back to the state in which the inventors of opera found it and from which it was their purpose to deliver it. While, in truth, it was a much more beautiful

and sensuously satisfying manner of use, yet none the less did it degrade the voice from its real function. Carried to extreme it found full display in the operas of Donizetti, Rossini, Bellini, and in the earlier operas of Verdi. The determination to make the music enforce the meaning of the text was cast aside for the ignoble purpose of displaying vocal agility, the production of sensuously beautiful tone, and the exhibition of wonderful lung power. It consisted in training the voice, by long years of patient labor, in various kinds of trills, grace notes, runs, and vocal gymnastics called *fiorture*. These were introduced into every song, quick or slow, regardless of the meaning of words or music. Despite the evident unnaturalness of such embellishments when used in connection with a melody that should portray sadness, this coloratura was used in the most dramatic and tragic portions of an opera.

Both composers and singing teachers were affected by the baneful influence of this development of a single form. Both adapted their methods to the craze for florid singing. The important point was not what was sung but whether it was sung with sensuous beauty of voice, facility of execution, and astounding power of lung. Composers concentrated their powers on the production of vocal fireworks; singing teachers shaped their instruction for the purpose of inducing beautiful tone production and facile execution, ignoring entirely the enunciation of words. Such vowels as lent themselves to these purposes were used exclusively, and the consonants were either eliminated or slurred over in such way as to avoid marring the stream of

beautiful tone. The slurring of a single syllable over more than a hundred of notes, as was done in some operas of that period, is typical of the nature of the vocal art which developed out of this operatic cultivation, and evidences its lack of real art value and positively harmful influence on all forms of the vocal art. The eagerness to develop purely beautiful tone interfered with distinct enunciation, the avoidance of consonants and the modification of vowels making impossible clear pronunciation. Habits of singing were established which eventually made impossible a dramatic delivery of the text of either aria or song. Thus, affecting composer, teacher and singer, the tendency given the vocal art by the development of operatic form was one of inartistic display which, for more than one century, retarded the development of the true purpose underlying the union of speech and music, for it was not until Schubert spoke the true vocal idiom that the art song began its proper evolution.

QUEST FOR SENSUOUS BEAUTY.

The singer, very naturally, was not slow in perceiving the opportunity afforded by the vocal style thus inaugurated for the display of voice and vocal technique. Realizing that those singers were favorites who could perform feats of vocal endurance or who displayed luscious beauty of tone without reference to the expression of the meaning of either text or music, the singers of the period set themselves to the acquirement of sensational vocal powers. The singer who held a tone longer than could a famous German trumpeter and then sang so fast

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that the orchestra could not keep up with him was frantically applauded. Another who sang, in one breath, a chromatic chain of trills up and down two octaves, was the hero of the hour. Such degradation of the art of singing is lamentable, but, unfortunately, the evil influence of its development still lingers with us as is evidenced by the enthusiasm aroused by the too prevalent vocal display of the present-day concert stage.

An eminent illustration of this influence on otherwise splendid vocalization was the inimitable Adelina Patti. Those who heard her will remember the flawless beauty of her voice, but a little thought will cause agreement with Henry T. Finck in his estimate that the charm of her voice was almost as purely sensuous as the beauty of a dewdrop or a diamond reflecting the prismatic colors of sunlight, and also with his further conclusion that the habits of pronunciation formed in the cultivation of the Italian vocal style made it impossible for her to sing even the rôles in *Faust* and *Aida* satisfactorily because they prevented her from properly accenting the words, thus prohibiting anything like a dramatic delivery of the part.

IS THE TREND OF OPERA HARMFUL?

The history of opera reveals a decided case of retrogressive development. Initiated with laudable intentions, and based on sound theories, it turned aside from the path of true artistic development, and while adding something to the sum of musical progress, in the main, depreciated one of the most valuable forms of musical expression. In the light of both past and present, an impartial critic is compelled to give as his decision regarding the influence of opera on musical art that its trend is harmful. Despite the reforms of Gluck and Wagner and the developments of modern dramatic composition, opera is not a spontaneous and sincere form of art. It is artificial in theory, insincere in its methods, debasing in its influence on singer and hearer, and of very doubtful artistic value. The standards of excellence demanded by hearers, the claims to distinction put forth by the singer, are still too like those of the past. A long sustained and vociferous high note, a tawdry chromatic scale are even now, more apt to call forth frantic applause, just as they did in the early part of the eighteenth century, than true, though less conspicuous, vocal art. The evil influence of the form on composer, singer, and hearer is not yet overcome.

Liszt was an eagle; Rubinstein a lion. . . . The two great artists had nothing in common save their superiority. Neither the one nor the other was ever at any time a pianist, yet even when performing the simplest pieces in the simplest way, they remained great by virtue of the grandeur of their irresistible personalities; the living incarnation of art, they imposed a kind of mysterious awe upon their audience far in advance of ordinary admiration. They worked miracles.—*Saint-Saëns*.

REFLECTION, and plenty of it, is absolutely necessary before undertaking anything, and you should strike to such purpose that all obstacles fall to pieces before you. There are only two means of strength in this world—prudence and patience.—*Berlioz*.

WHY SO MANY STUDENTS OF SINGING FAIL.

THE fact that of the many students of singing so few succeed in obtaining the result of a perfectly trained voice, which responds easily and certainly to demands made upon it, has given rise to much discussion of methods of teaching and to many harsh criticisms of the work of singing teachers. While it is undoubtedly true that much empiricism exists in methods of voice training, faulty teaching is not alone responsible for many of the failures musicians and critics so earnestly deplore. A very large proportion of these failures is due to the attitude of the students themselves, the attitude not only of those who are indifferent, but also of those who really are earnest in their desire to improve.

MENTAL CONTROL INDISPENSABLE.

A trained voice is the result of a mental control of the vocal organs by means of which they are made to do instantly and certainly the mandate of the singer. This perfect action of the vocal organs is the product of both active and passive conditions of muscles that are co-related and progressive and interdependent on each other. The function of each muscle involved, the manner of its control and its relation to the functions and control of other muscles, and the influence of each upon the others, must be thoroughly understood. The two opposing conditions of passivity and activity must also be understood and under complete control. The power to bring into powerful action certain muscles while others are kept in a completely passive condition must be gained. This power must be made automatic, responding to the will instantly and surely, and is acquired by the proper exercise of these muscles. The principles governing their action must be understood and applied.

All this demands close mental concentration as well as continued repetition. It is here that the mental attitude of the student vitally affects the character of his work. He may repeat the exercises with conscientious devotion and yet fail as so many do. To the faithful practice of exercises must be added two elements which are absolutely indispensable to success, yet which are too frequently absent in the work of even earnest students. Reflection and reasoning are the links too often missing, or at least very weak, in the chain of vocal development.

It is a tendency of the majority of students to let go of a subject before it is thoroughly worked out in all its bearings. The attention is directed to some new phase of the subject before a preceding basic principle is fully understood and completely carried out, and its bearing on subsequent principles thoroughly realized and applied. Impatience to secure results, and a desire to cover as much ground as possible in a short time are responsible for the accumulation of a mass of unrelated facts and principles, the purpose and application of which are not understood. Unrelated facts are of little, or no, use at any time, and particularly are they ineffective in voice training in which mental control over a series of physical actions of the most powerful nature and closely inter-related is the secret of good tone production.

HARD AND STEADY THINKING.

Facts that are not thought about after they have been learned and are not properly correlated are of little value. Merely trying to understand instruction and re-



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that it does not bring results. Hard and steady thinking is necessary for the successful training of the voice. The instruction given by the teacher is in the form of facts, or underlying principles, with their bearing on later principles, accompanied by exercises which have been found most successful in the practical application of these principles, the whole providing a series of steps leading to the control and use of the muscles involved in tone production. By the securing of mental control of these muscular activities the student is expected to produce an automatic, frictionless response to each act of the will in singing. But this mental control comes only through a clear understanding of each principle and its application and correlation with other principles, which can be had only after careful reflection. It is not enough to repeat indefinitely a series of exercises, no matter how excellent they may be, nor will the understanding of single principles be sufficient. Hard and steady thinking which goes to the bottom of each act, each condition, and gives it proper adjustment with each vocal action is absolutely essential to success in training the voice.

It is here that the best teaching meets its Waterloo. The failure of students to do this hard and steady thinking renders null the best work of the teacher, and such undeserved criticism results. Or, perhaps it would be better to say, much wrongly directed criticism results. It is the experience of voice teachers generally that a large part of their most careful instruction and painstaking labor goes for naught, not because it is faulty in principle or application, but because the student does not use his reflective and reasoning powers. The training of a voice is a difficult and delicate matter, but a great deal of the difficulty would be done away with and much time saved and a larger percentage of successful results obtained if the student's attitude toward the instruction given was that of hard, steady and continuous thinking.

CONSIDER ALL THE FACTS.

The importance of this attitude of the student can be made clear by an illustration. Broadly speaking it may be said that human thinking is defective, chiefly in that it fails to consider all the facts that apply to the matter in hand. We fail to take into account all the facts that ought to be considered and their relationship to each other. The neglect of a single condition may, and frequently does, result in failure to attain to our object. A boy once undertook to noose a lizard with a noose made of a spear of grass. He evidently had often caught lizards in this way before. His manner of procedure showed his familiarity with the process. The lizard lay quiet, blinking its eyes and lying still. The noose was properly made, and went easily over the head of the lizard. The loop closed around its neck. But the little animal started away almost without a struggle. The boy had used a spear of grass that was just a little too dry so that, in bending, it broke a little too much at one place, holding together only by the outer skin. When the lizard jumped it snapped. It was a little defect, a very slight oversight on the part of the experienced boy, but it was enough to spoil his plans and prevent success. So the failure, through the lack of reflection, to grasp thoroughly the relation of a single principle to other principles, or to master the application of the smallest detail leaves a defect that, when the stress of singing is placed on the voice, results in disappointment.

DARWIN'S SCIENTIFIC CARE.

Mastery is reached only by the use of infinite patience, the working out of each detail in all its completeness. It is the capacity for taking pains that the student of singing should cultivate. And here, again, is applicable an illustration from the work of Charles Darwin. This scientist wanted to find out which of two sets of plants on which he was experimenting produced the most seed. To many it would appear sufficient to examine a few cases, because anything but a slight difference would be easily discovered. But Darwin was dealing with small differences, and it was important that there should be no mistake. So he deliberately counted twenty thousand seeds under a microscope before he regarded the question as settled. He spent a lifetime doing work that way, and the reason his work has lasted so well is because he pursued every question until, by his merciless exhaustiveness, he fairly proved the view that he finally held.

The task before the student of singing is not so extremely minute as the counting of twenty thousand seeds, but it does require the same determination to understand thoroughly the smallest act involved, which can only be had by reflection and reasoning from cause to effect. If students of singing, curbing their impatience, devote more time to hard thinking and do their practice of exercises more intelligently, there will be far less cause for criticism of methods of teaching and much more satisfactory results.

SHALL VOICE CULTURE BE TAUGHT BY IMITATION?

It will be conceded that the mastery of any subject is dependent on a thorough understanding of the principles on which it rests and of each stage of their development to completion. The child imitates his elders and learns to speak, but he does not know his native language and its effective use until he has mastered the alphabet, orthography, grammar and rhetoric. These he cannot learn by imitation, nor can he express himself with force and beauty of language until he has patiently learned the principles underlying them and gained facility in their use by constant application.

One with an aptitude for the handling of tools may become quite expert in imitating the work of a master builder, but he cannot build even a simple structure without first becoming well acquainted with the principles of its construction and the proper methods of applying them. The faculty of imitation is strong in many, and by its help we are aided in the achievement of our purposes, but in nothing can we feel ourselves to be masters unless each step of the processes by which results are attained is clearly fixed in our understanding and can be as clearly demonstrated by us. Mastery is not a matter of hand alone, it is also a matter of mind.

MIND AND MUSCLE.

The mastery of voice production is a matter of both mind and muscle. The vocal organism acts automatically when the will asserts its control, but such automatism cannot be reached until the muscles involved are brought under mental control, and this simple imitation cannot do. It may aid, but it cannot perfect and maintain perfect control. The teacher of long experience will recall many instances where the attempt to develop voice broke down most ignominiously.

(Continued on Page 829)



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THE WOMAN AS ORGANIST.

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[The following article from the first woman to receive the degree of Mus. Doc. in Great Britain is especially interesting and instructive.—EDITOR'S NOTE.]

THERE is a half-expressed, half-confessed prejudice, especially in the Old Country, against the so-called "Lady Organist." Here and there, it is true, we find women filling important church positions in English towns and performing their duties with credit and ability. But the exceptions seem to prove the rule that "No ladies are eligible." Wherever, in fact, there is a surplised choir, an excellent organ or a fairly good salary, the woman applicant for a post is generally out of court. In country places, however, women will bravely tackle ill-paid positions where the choir is voluntary and often painfully uncertain, and the instrument may well be described as "a kist o' whistles."

There, in all weathers and under all sorts of adverse conditions, the lady organist toils away with rough village material in the way of choristers and an organ which, if it is not chronically out of tune or perpetually cipherying, has some of its notes dumb! Yet if a fine appointment opens in a prosperous town, where pay, instrument and choir would enable a good musician to take some interest and pride in her work, the cry is "No woman need apply," the reasons given being that the duties are unbecoming to a female, as she is both unable to train a choir and, moreover, the organ is too hard an instrument for her to play. Fortunately, both in Ireland and America, church vestries and committees are much more liberal in their treatment of a woman candidate.

Now, in these days when women are, perhaps often too strenuously, asserting their civic rights to be regarded as "persons" as far as voting is concerned, a plea may be made for the girl-student

who turns her attention to the King of Instruments; whilst, on her part, she should realize fully the duties a church organist is required to fulfil. The writer can look back upon many years of varied professional experience in this department, and it may be that the life lessons she has learnt thereby, and also the fact that she has proven that there is room for the competent woman organist if she have the pluck and patience to persevere, will prove of use and encouragement to those of her sex who have yet the problem of finding a position to face.

REQUIREMENTS OF A CHURCH ORGANIST.

First, the question must be asked: Does the student who is training for a church post set about her studies in the right way? It is not enough to be able to play the organ well or even brilliantly; the art of vocal accompaniment in all its detail should be mastered, and it is to be remembered that this includes the ability to read and transpose at sight, as well as some facility in "arrangement" of piano-forte or orchestral music for the organ. Some practical experience in the training and management of a choir is essential. A good plan is to commence with school children and drill them thoroughly in the singing of hymns and chants. The young teacher learns a great deal in this way. Thus, accurate attention to breathing, marks of expression, phrasing and enunciation in the rendering of hymns greatly aids in obtaining a beautiful and effective service of song. An intimate knowledge of the psalter and approved methods of chanting forms the bedrock of the expert organist's *savoir-faire*. By instructing the young in these matters, and carefully going into every detail which such instruction involves, is the best way for the choirmistress herself to learn. For girls have not the advantage that boys enjoy in a cathedral training as choristers. The girl must therefore pay special attention to this department of her work, hearing the best chanting at foremost churches, mentally noting various modes of recitation, accent, and so on, and particularly

the way in which good choirmasters accompany the psalms.

PRESENCE OF MIND AND CONCENTRATION.

Even when these matters are "safe," the woman organist has to be sure of herself. She must, in the first place, possess presence of mind and what is usually known as "a cool head." The best organs have been known to give very unpleasant surprises to those who are playing upon them. Cipherying is a common trouble, for which a variable atmosphere and other causes are responsible. Worse still is the collapse of blower or bellows; in which case the wind goes out and the unfortunate organist is suddenly faced with a dumb keyboard. Once this contingency faced the writer, whose only resort was to "play on" upon the silent keys, leading the singing as well as she could until the conclusion of the canticle being sung.

Other dilemmas are the announcement of a strange hymn, the tune of which may be unknown to an amateur choir. If a familiar tune to suit the metre of the words can be substituted at sight, so much the better. Failing this, the only thing to be done is for the organist to give plenty of support and color to the unfamiliar tune and to sing it through with the choir, if possible. Slips and omissions of all kinds are apt to occur in a variable service, and for all these the organist must be "on guard." Want of concentration on the part of players, too, is a frequent source of possible confusion. Organists should never allow their minds to wander. For the time being, the work in hand must be their sole concern. They are then almost immune to surprises and hitches of all kinds, things that are most disconcerting and humiliating to a competent musician.

IS A WOMAN REALLY HANDICAPPED?

It is often alleged of the lady organist that she is unreliable, and also that—as we have already stated—the instrument is too hard, or too "heavy" for her to play. With regard to the first insinuation, it lies entirely with individuals to refute such a statement. Let us allow, of course, that a woman who intends to fulfil an organist's post must enjoy fairly good health. She need not be actually robust, but she should be "wiry." She requires also to be active and supple in her movements, quick at stop registration, etc. Headaches or slight colds should never be pleaded as excuses for indifferent work. One learns in time to rise superior to such minor ills. Punctuality in attendance both at choir practices and services should distinguish the conscientious organist, no matter what the sex may be.

Courtesy and tact in the management of a choir go far to form a real bond of union and sympathy between organist and singers, and it is in this sphere of her work that the capable woman will generally score. If she easily assumes and maintains the dignity of her office she will find the male choristers her steady allies; whilst, if she avoids stirring up or noticing petty jealousies among the lady members, and, above all, shows herself a friend to even the humblest member of the choir, she will establish a healthy *camaraderie* between herself and her coadjutors which will go far to establish her position as leader of the church music. A reverent attitude in church, as well as good taste in the choice of voluntaries should be matters deserving the attention of the efficient woman. In this way, with care in regard to details of dress and general tidiness of the organ loft, a lady organist has it in her own hands to overcome the prejudices which have so long existed against her.

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Finally, a word on the supposed "difficulty" of organ playing in the case of a woman performer. In the early epochs of the Christian Era, when the organ "pulsator" had to bang the great key levers with his fist and the mechanism of organs was crude and imperfect, we can well imagine that even St. Cecilia may have felt fatigue after some of her improvisations. On the other hand, the touch of modern organs, especially of those constructed with pneumatic action, is often too light to admit of clear execution, and one is even glad of the slight resistance and support to finger action which the couplers afford.

The organ seat, enabling a player to slide easily from side to side, and the neat system of alternate foot pedalling taught and advocated by the best masters, offer a mild and invigorating exercise to the body, the benefits of which are not estimated so highly as they ought to be. Far more restful than the seat of a bicycle, and infinitely less fatiguing to the feet than dancing, both the organ seat and the act of pedalling furnish perhaps the best hygienic exercise for the human frame, even of the constitutionally frail, that could well be devised. This, at least, has been the personal experience of the writer, who never enjoys better health than when in the full discharge of regular duties at the organ keyboard. Those who rail against the supposed difficulties of organ playing are, in truth, those who are wholly unfamiliar with the art of organ manipulation and pedalling. In this case, an ounce of practice is worth a pound of precept.

Thus the lady organist is advised to take heart. There are many details worthy of her attention, but in time they become automatic, and the so-called "difficulties" are by no means so insuperable as they are represented to be. A nobler or more inspiring duty than to lead the praise portion of Divine service it would be hard to name. The devotional nature of womankind eminently adapts her to such a task if her talents and especially her temperament incline her in the same direction. Only by showing what she can do and continuing in the well doing of it can she herself best disabuse the objections that, in some places, have been urged against the woman as organist. Choir-training is a study too often neglected by the male organist, which a woman may well make her speciality; for she is a born teacher, especially where accuracy and detail of light and shade are requisite.

THE COMPLETE ORGANIST.

A thousand and one little traits go to make the complete organist, and few there are, whether male or female, who reach the pinnacle of perfection. But all can at least aim at the following seven acquirements, with a list of which we will conclude this article:

Ability to play the organ well, read and transpose at sight; Presence of mind in emergency—a cool head and steady hand; Concentration, absolute, thorough and heart-whole; Activity of person, punctuality and conscientiousness; Knowledge, tact and courtesy in the management of a choir; Reverence for one's work and its surroundings; and a cheery optimism regarding all that concerns one's sacred duty and position.

FROM whatever side and with whatever feeling we may glance at Mozart, we always meet with the genuine and pure nature of the artist, with its irrepressible desire and inexhaustible power to create—a nature filled with perennial love, which finds only joy and satisfaction in producing the beautiful—animated with the spirit of youth—which instills the breath of life into all that it touches—conscientious in earnest work, cheerful in the freedom of feeling.—OTTO JAHN.

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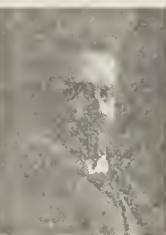
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DOES ORGAN PLAYING SPOIL PIANO TOUCH?

BY J. CUTHBERT HADDEN.

THERE is a very popular delusion, held by those who know a little, but obviously not much, about organ playing, that organ playing is detrimental to piano playing, and *vice versa*. In Mr. Thomas Hardy's first novel there is a classical statement of this old and widespread error, so far as regards organ practice being detrimental to piano touch. No doubt Mr. Hardy, writing forty years ago, is to be excused this error; for he would, of course, have in his mind the heavy touch of the organs then generally in use. But it is very different now when the pneumatic action, taking the place of the venerable "tracker," has made the touch of the organ as light as (and often lighter than) the touch of the best grand pianos.

Now, let it be observed first that many noted pianists have also been good organists. Bach's instrument was the clavichord, and the touch of the clavichord was extremely delicate and sensitive; while that of the organ of Bach's day was stiff and clumsy. Nevertheless, here was a player excelling on both instruments. Mendelssohn occupied the same position, he was equally renowned as pianist and as organist. Mr. Saint-Saëns, too, the veteran French composer, shows his mastery over the peculiarities of both instruments, and keeps the touch of the two separate and distinct. Mr. Alfred Hollins, the greatest of all living blind organists, is a "crack" pianist, and indeed does nearly all his organ practice on that instrument.

PIANISTS WHO WERE ORGANISTS.

The late Sir Charles Hallé, one of the older virtuosi of the piano, who flourished before the days of Paderewski and Pachmann and the rest, studied the organ with Rinck, of "Organ School" fame; and although one never thought of connecting Hallé with the organ, it is a fact that he played Mendelssohn's first organ sonata on one occasion at a public concert. Schumann, it may be remembered advises his students to "neglect no opportunity of practicing on the organ." There is no instrument, he adds, "which inflicts such prompt chastisement on offensive and defective composition or execution."

And that is true. A study of the organ will reveal the ugliness of a bad touch undoubtedly; but dignity, certainty, and *cantabile* must inevitably follow its judicious use. "I don't like your chopped music, anyway," says one of Oliver Wendell Holmes' characters. There is a good deal of "chopped music" to be heard from some pianists, but not as a rule from pianists who have studied the organ.

THE GREAT ESSENTIAL IN ORGAN PLAYING.

For the essential of the organ is *legato*. The perfect *legato*, as everybody knows, consists in making the two notes to apparently overlap each other by the least trifle, so that the departing tone will seem to the ear to absolutely join the coming tone. Now the common failing of piano students and amateur players is that they quite forget to take up their fingers at all, especially in the left hand. This sounds slovenly enough on the piano; on the organ it is hideous. Thus the one instrument corrects the other, so to speak.

On the piano, the bad effect of a note not being struck squarely in the middle, or of a thumb resting on a note that is not required, is not greatly noticeable, whereas on the organ, if a thumb happens to rest on a note that is not required, the fault is at once made apparent by the sounding of that note. Also, if a note

be not played quite evenly and squarely, in all probability either the required note will not sound, or two notes may sound together. Again, on the piano, a scale passage may sound tolerably well, if the time be correct, even though all the notes be not evenly played. But on the organ, unless the notes are played with perfect evenness and absolute accuracy, the blemishes are at once painfully evident.

There is still another fault which is common to pianists, and cannot be glossed over on the organ as it may be on the piano. I put it in the words of another writer: "On the piano a half note and a quarter note are struck in exactly the same way, and very often quitted in a precisely similar manner, the damper pedal covering the fault. But on the organ a half note is unmistakably two quarters and must be held as such, otherwise the passage in which the half note occurs will be presented with ugly gaps in the melody, instead of with a smooth and continuous flow, the sound passing from one note to the next without any overlapping, and without any gaps, which are appalling to listen to when these faults are perpetrated by untrained or badly trained organists."

AN OBVIOUS MORAL.

The moral of all this is that organists ought to play the piano, and that pianists ought to play the organ. The better an organist plays the piano, the better certainly will be his organ playing. Indeed, it might be laid down as a general rule that unless a man has a fair amount of execution on the piano he will never really play the organ at all. The late Sir John Stainer, organist of St. Paul's Cathedral, London, expressly states in his "Organ Primer," that he assures his student to have fairly prepared himself at the piano before taking up the study of the organ.

This may be supported by a quotation from S. Eaglefield Hull's recent valuable work on "Organ Playing." Dr. Hull says: "It should here be stated that the greater part of an organist's keyboard technique should be acquired at the pianoforte keyboard. At the organ the questions of tone and color demand so much more consideration and often prove too alluring for the student ever to acquire great finger agility there. He should work through a course of studies by Czerny, Plaidy, Cramer, Beringer, Loeschhorn and others, and he will find the two-part and three-part Inventions, together with the 'Forty-eight Preludes and Fugues' of J. S. Bach an excellent and most necessary preparation for his organ work. This may be thought somewhat exacting, but if the student is aiming really high, it is by no means overstating the case. Indeed, all the finest organists, both of the past and present times, have been and are almost equally good as pianists."

Thus, to sum up, we find, first, that while the touch of the piano and organ are and must be kept distinct, the piano student brings to the organ the sharp touch which is requisite; and second, that the organist brings to the piano the perfect *legato* which is essential in all "singing" passages. And we see that the study of each instrument helps the other if the player but uses his ears and his wits.

THE principal objects of true musical instruction and training are to afford pupils the means whereby they shall be enabled to develop their own individual gifts and capacities to the best advantage, and to give them a sure and permanent basis in the musical and technical knowledge, by the assistance of which they will be able, even without guidance, aided by their own intelligence and with their own powers, to comprehend and achieve the highest musical results.—Scharwenka.

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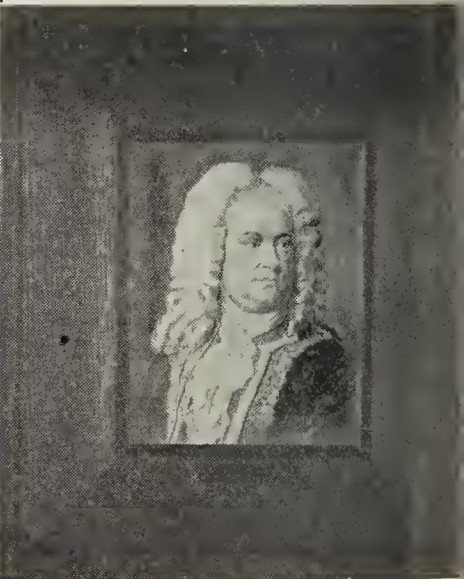
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Department for Violinists

Edited by ROBERT BRAINE

PRESENT-DAY OPPORTUNITIES FOR VIOLIN TEACHERS.

The following is an extract from an address made by Mr. Robert Braine at the Ohio State Music Teachers' Convention, upon the subject, "Modern Tendencies in Violin Playing."—EDITOR OF THE ETUDE.]

WHENEVER I talk with a violin student destined for the profession, who tells me that he will be a concert solo violinist or something, and who turns up his nose at the idea of ever descending to playing in an orchestra or teaching, I always advise him to hang up the fiddle and the bow, and to study civil engineering, or medicine, or the grocery business, or to enter some calling where the chances of success are greater. Such a student is treading on dangerous ground, he is staking his all on a lottery ticket in a lottery where the number of really great prizes are infinitesimally small. Take our own country, for instance, with its eighty or ninety million population; how many violin soloists are able to keep continually employed with really paying solo engagements—possibly one or two native, and five or six foreign violinists. In addition to this there is, of course, a much greater number who obtain positions in minor concert companies, which in a lyceum and Chautauqua work, play engagements in the smaller towns, etc. His work is not any too well paid, his engagements are precarious, and the traveling, especially in the smaller towns, where hotel accommodations are poor, is not any too pleasant. I saw a letter from a young Ohio violinist, who went out with a concert company, in which she said: "We missed railway connections at a junction; it is Christmas Day, and we are eating our dinner in a box car." So I would say to every ambitious young violinist: "Aim high—that is undadable—but make up your mind to the fact that the chances are enormously in favor of your having to do much teaching and playing in orchestras in your future life. To be on the safe side, it is so not a bad idea for the student studying for the profession to study the piano as well as the violin, and also to give an hour's daily practice to the study of some wind instrument. Theory, harmony and composition he should study as a matter of course.

Never have the ranks of the solo violinists been so crowded as to-day. In Europe, violinists who have sufficient technique to play most of the great violin concertos are as the sands on the seashore. In a city like Berlin you could tag probably fifty violinists from their beds any night who could play for you a dozen of the greatest violin concertos ever written, from memory, without stopping, but who are practically unknown outside their own city. Fritz Kreisler, one of the greatest solo violinists now before the public, once said: "I could name quite a number of violinists in Europe who are really great, but who are practically unknown, because fortune did not seem to offer them a chance to become famous. A few of us have been fortunate in winning international fame, but there are many equally deserving who have been less successful."

Of course, men of real genius like Haydn or Kubelik, or the late Joachim

or Sarasate are as rare as ever. The violinist with a great nature, burning temperament and the soul of a poet, will ever be a man picked out from the common herd of talent, just as is the case in literature or art. And right here is a remarkable fact, notwithstanding the immense increase in the number of really excellent solo violinists since the days of Paganini, there is probably not in the world to-day a violinist who bears such universal fame, as did such men as Paganini and Ole Bull during their day. There are violinists living to-day who are probably the equal in point of technique with either of these great men, and probably superior to them in their conceptions of true art, but who have not made themselves familiar to the masses in the same way. Both Ole Bull, who was in many ways self-taught and had many crudities, and Paganini were known to the common people, to the bootblacks and newsboys, and the man who scrapes the street, as no violinist of to-day is known. This was because they had the subtle qualities which appeal to the masses. In other professions these men would doubtless have been great generals or scientists or poets.

There are probably hundreds of violinists now living, who, if they had lived in the days of Paganini, would have been famous all over Europe, as solo violinists, for they are able to play the compositions of Paganini as well as the advanced modern works. In his day he was at first the only one who could play such works, although he soon found imitators. His fame and wonderful feats in violin playing gave an immense impetus to the art, resulting in a gradual increase in the average technical skill of violinists, which has endured down to the present day. Students in our day master, as a matter of course, violin compositions, which in the early days of violin playing were only attempted by world famous violinists.

The tendency in the United States as to the class of violin compositions demanded by audiences, has been steadily towards improvement during the past half century. In the early days of our country musical taste was at a low ebb, and audiences were best pleased by compositions which bordered on the jig type, pieces of imitative character, operatic airs with long strings of variations, etc. Ole Bull achieved some of his greatest successes in this country with pieces which he composed in honor of the Americans, such as *To Niagara Falls*, *Solitude of the Prairies*, *To the Memory of Washington*, etc. These pieces were effective enough with mixed audiences when played by Ole Bull, but had small musical value, and have not survived.

No one has yet repented of having proceeded slowly and cautiously with the publication of his works. Every single note has to be weighed; and if it weighed only one grain too little—away with it, until the right one is found. Such self-abnegation and self-denial may be disagreeable for the moment, but later on we should be thankful for not having yielded to momentary advantages.—ROBERT FRANZ.

OLD OR NEW.

It is doubtful if the discussion over the respective merits of old violins and new will ever end. If one is satisfied to leave the verdict to a majority of the most eminent solo and orchestral violinists of all countries, however, the question has already been decided in favor of the old. It is practically impossible to induce a concert violinist of note to use a new violin, no matter what its quality, in his concert work. Concert soloists with few exceptions buy the best Cremona or other Italian violins that they can afford, and failing in this buy old French or German violins. In the orchestra we find a larger proportion of new violins in use in this country than in foreign orchestras, but orchestral players as a rule are not so particular in regard to the use of old instruments.

FINE OLD INSTRUMENTS.

The London Symphony orchestra which has just completed a short tour of the United States, under the direction of Arthur Nikisch, considered by many the leading orchestra conductor of the world, has a remarkably fine string section. The ravishing beauty of its passages for strings is attributed by many critics to the fact that almost all of the violins and other string instruments used are fine old instruments with a similar tone quality, which blend with effects of marvelous beauty. The judgment of these eminent London musicians from the world's greatest city, in the matter of selecting instruments cannot fail to be of interest to the readers of this department. A list of the string instruments used by the orchestra, as obtained by a representative of the *New York Musical Courier* is as follows: Violins, Nicolas Gagliano, Nicolas Aine, Despin, J. Gagliano, Colin Mezin, Fabris, Mancotilus, Graganini, William Foster, Testore, Italian (maker unknown), Joseph Rocca, Sanctus Seraphin, Pilosius, Despin, Nicolas Gagliano, Guadagini, Monk, Bernerdell, Philip Goss, Gagliano, Lorenzo and Tomasso Carcassi, Old German (maker unknown), Pressenda, Nicolas, Joseph Hill, Despin, Colin Mezin, Joseph Rocca, Testore. The violas are as follows: Amati, Old German (maker unknown), Grancini, Richard Duke, Francois Gand, Old Brescian (maker unknown), S. A. Foster, Panorma, Francois Fendt, John Batiste Guadagnini. The 'cellos are by Carlus Ferd. Landolphus, Fendt, Buthod, J. B. Villalume, Vincenzo Panorma, Gilbert Goodhead, Marconini, Old English (maker unknown) Nicolas, Grimm, Lockey Hill. Double Basses, Maggini, Italian (maker unknown), Old Italian, Old English, Budiani, Montagnini, Thomas Kennedy, Old Italian (maker unknown), Testore.

The great preponderance of old Italian instruments will be noticed in the above list, although there is a sprinkling of old French and old English. If a poll of Italian, French or German orchestras was taken it would doubtless show an even larger proportion of old Italian, French and German instruments. The absence of the names of Stradivarius, Guarnerius, Bergonzi and other great names of the Cremona school of violin making in the above list is caused by the enormous prices to which such instruments have attained, making them beyond the reach of the orchestral musician.

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BACH'S VIOLIN WORKS.

ADVANCED violin students do not, as a rule, give enough attention to the study of Bach. Schumann, in his rules for young musicians, says: "Make Bach your daily bread." Although he probably had in mind the piano works of Bach, yet it is equally important for the violin student to be on familiar terms with the "master of masters." A famous musician said that he could always tell, by the character of his playing, an artist who had made an exhaustive study of Bach, for his interpretations would have a clearness, an intelligence which could have been acquired in no other manner. I was present when one of the most eminent conductors of orchestra in the United States gave a hearing to a young violinist who applied for a position in the symphony orchestra directed by the conductor. After hearing several compositions, the director said: "You have not studied much Bach." The applicant was surprised. "How do you know?" he asked. "It shows in your playing," was the reply; "your playing lacks clearness, rhythm and finish. Go and study Bach's Six Sonatas for the violin alone, together with your other studies, for a year, and return at the end of that time, and I think I can give you a position in the orchestra."

The young man took the hint, "made Bach his daily bread" for a year, and eventually was numbered among the first violins of the conductor's orchestra.

These six sonatas of Bach for the violin, if carefully studied under an eminent teacher, amount to a liberal education for the violin. They were originally written by Bach for violin solo, but if a piano accompaniment is desired, there is an excellent one written by Robert Schumann. Most of them are very difficult to interpret, but an occasional movement is met with which can be studied with advantage by a pupil who is not so advanced. Certain movements from these sonatas are often given by eminent violinists in public as encores, unaccompanied, and the Chaconne has become to be recognized as a supreme test of excellence in a violinist.

Bach is undoubtedly the master mind of music, and to commune and associate with such a mind through the medium of these sonatas must necessarily broaden the intelligence and exalt the soul of the violinist who makes a deep study of them. The works of Bach are said to contain the germ of every device of musical art as we know it to-day, and the violinist who has made himself master of these matchless phrases has acquired a foundation on which he can build to any height, just as the writer who has made an exhaustive study of the plays of Shakespeare, will naturally have acquired a fine literary style.

The violinist who can play his Bach well can learn to play anything well, for there is nothing higher in music. Many works for the violin, through an elaboration of technical difficulties, may seem of excessive difficulty, but when the fog of technic is cleared away, the structure upon which it is built may be found to be quite shallow and simple. The musical germ in Bach is always found to be beautiful, noble, and in the highest degree intellectual and the violinist who can play Bach well can justly claim the title of artist. The violin concertos of Bach are also written in his best vein, and only artists of the highest type can do justice to them. Many a violinist can

achieve considerable success with other concertos which seem much more difficult technically, when he would be absurd in a Bach concerto.

THE SILENT BOW.

BY BERTA HART NANCE.

I WAS a young and enthusiastic student of the violin. I practiced and played a great deal. My mother has always been a very nervous woman. After a time the music annoyed her, but she was fond of me, and did not like to interfere with what was such a delight to me. So she endured it as long as she could and then the crash came. I found that, for a time at least, I would have to give it up entirely. I was in despair; I felt that I could not bear to give it up, and yet it was a necessity.

After a great deal of thought, I solved the difficulty as follows; I bought another bow and used it without resin. It made very little sound, but to me, whose chin rested upon the instrument, it was audible enough for me to tell what I was doing. For two years I may safely say that I used no other bow, yet I kept in practice.

I think that this is my own discovery. It has been of the greatest value to me in the years that have followed. With my silent bow I can practice in the small hours, without disturbing anyone, and beguile many an hour that would otherwise be dreary. It is a little easier to draw across the strings than the resined bow. I have grown to like the little ghost of melody it produces, and I suspect that it has in some measure saved my own nerves.

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A SHORT CHRISTMAS CANTATA FOR YOUNG PEOPLE

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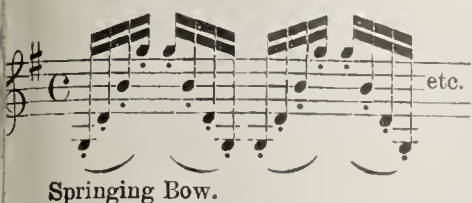
Libretto by WM. H. GARDNER Music by LOUIS F. GOTTSCHALK

10c per copy; \$1.00 per doz., postpaid

This Cantata can be produced without scenery and with very simple costumes, although full directions are given for a very elaborate setting. The songs and choruses are well within the range of children's voices, and are very melodious and attractive in every respect. It received the First Prize in the competition instituted by the Ladies' Home Journal in 1902, and has since been revised and enlarged. It takes 15 to 20 minutes to produce.

Theo. Presser Co., Philadelphia, Pa.

STACCATO ARPEGGI.



Springing Bow.

RAPID staccato arpeggi as given in the above example are executed with the springing bow. Passages of this kind are frequently met with in violin music and are extremely effective when well executed. In the Mendelssohn Violin Concerto there are twenty-four bars of these arpeggi, which serve as an accompaniment, while the orchestra or piano has the melody, and many other examples could be cited in famous violin compositions.

The staccato notes are not made, each with a separate impulse of the wrist as a beginner might think, but by the springing of the bow. A good Pernambuco stick, with the tightly stretched hair, forms an exceedingly elastic combination, which bounces on the string like a rubber ball, when the proper impulse is given to it.

When playing this rapid staccato arpeggio stroke, the bow bounces very lightly, and the hair hardly leaves the string, only sufficiently, in fact, to pick up the notes crisp and staccato. These staccato arpeggi with springing bow can be executed in this manner over two, three or four strings. Many pupils get the knack of executing this stroke very quickly, but others find it rather difficult to grasp the idea.

FIND WHERE THE BOW BALANCES.

There is some one spot near the center of each bow where it balances and moves best, and each pupil must find the place for himself, for this is where the springing bow must be done. The student who wishes to learn the staccato arpeggio stroke should first practice the arpeggi slowly without the springing bow, until they can be played with the utmost possible evenness and smoothness. Then place the bow on the open G string in the above example, and pull it upward with a smart jerk. This will cause it to bounce and the stick to vibrate up and down. As the bow is drawn over each successive string it will bounce on its own accord on each note. By pulling the bow slower or faster the bouncing will be slower or faster, making it possible to control the tempo of the exercise to be played perfectly. Some acquire the stroke sooner by throwing the bow on the string at first, to start it to bouncing, while some teachers advocate keeping the arm against the body at the beginning of each down bow for the same purpose, when the beginner is first learning to get the idea of the stroke. The practiced violinist only requires to give a very slight impulse when beginning the stroke, and once started, it goes of itself through the motion of the exercise. Occasionally a pupil only succeeds in getting the initial idea by practicing slowly, while elevating the bow from the string at every note and then gradually increasing the speed. This is merely to grasp the idea.

Many fail to acquire this bowing through two very common mistakes. First, they bow too near the point of the bow, thus producing a mere stutter on the strings, which is likely to be unreliable, jerky and uneven, and the resulting sound is too feeble to be of practical value. When played near the middle of the bow, there is enough of the weight of the bow to give the strings to give solidity and volume to the tone. Second, many use too much lateral movement—that is, there is too much lateral movement. A very slight amount of bow

is required for this stroke, the hand and arm moving up and down almost perpendicularly, like a pump-handle, and only moving laterally as much as is required to carry the bow over the strings and keep up the springing. If too much bow is used the stroke becomes wild and uncertain, and the passage lacks evenness.

An exaggerated accent on the first note of each group, both up and down, helps much in acquiring the idea at first.

The hair should not be allowed to bounce too high off the string, as this makes the arpeggio uneven and irregular, and the resulting tone is too dry. Once the stroke acquired it is not difficult. A pupil will sometimes practice it for months in vain, and then suddenly acquire it in five minutes. It is a good deal with this stroke like it was with the famous violinist, Wieniawski, who despaired of ever getting a good firm staccato, but who suddenly acquired it over night.

When well done, the playing of arpeggi with springing bow gives a crisp, fairy-like effect, which is exceedingly beautiful.

A CURIOUS VIOLIN.

A FRENCH collector is the owner of one of the most curious violins known. It formerly belonged to Paganini and at first sight merely presents the appearance of a misshapen wooden shoe. Its history is curious. During the winter of 1838 Paganini was living in the *maison de santé* called "Les Néothermes," at 48, Rue de la Victoire, Paris. One day a large box was brought there by the Normandy *diligence*, on opening which was found enclosed two inner boxes and, wrapped carefully in several folds of tissue paper, a wooden shoe; also a letter stating that the writer, having heard much of the wonderful genius of the violinist, begged as a proof of his devotion to music that he would kindly play in public on the oddly constructed instrument enclosed. At first Paganini felt this to be an impertinent satire and mentioned the facts (with some show of temper) to his friend the Chevalier de Baride. The latter took the shoe to a violin maker, who converted it into a remarkably sweet toned instrument. Paganini was pressed to try the shoe violin in public. He not only did so, but performed upon it some of his most difficult fantasias, which facts (in the handwriting of the great violinist) are now inscribed on the violin.—*Musical Opinion*.

ANSWERS TO CORRESPONDENTS.

S. F. R.—The difficult part of the 2d Mazurka (Kulawak) by Wieniawski is the last eight bars, written in artificial harmonics. It takes quite an advanced technique to do justice to these. However as you say this composition is a great favorite of yours, but that your technique is not equal to these artificial harmonics, you can simplify the last eight bars by leaving out the harmonics (indicated by the large notes printed at the top of the stem), and substituting the notes printed in black below the large notes. You will thus be able to play the entire composition as written, with the exception of the last eight bars, which, however, will be effective as simplified.

P. J. M.—1. There are many excellent works dealing with arpeggios for the violin. One of the most complete is, *Arpeggio Studies* from *Studies in Violin Technique*, Book II, by G. Eberhardt. Other good works are *Scales and Arpeggio Studies*, by A. Blumenstengel, and *Broken Chords and Arpeggios* in all Keys, by L. Abel. 2. There is no royal road for mastering the famous *Twenty-four Caprices*, by Paganini. These are virtuoso studies of the most difficult character. It is useless to attempt them without a large and finished technique. Thousands of professional violinists go through life without ever having mastered these difficult studies. You can obtain many excellent ideas about how to study these Caprices from a little work entitled, *The Study of Paganini's Twenty-four Caprices*, by E. Kross. This little work is quite inexpensive, and contains much that is of great interest to the student of Paganini.

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The Children's Page

Edited by JO-SHIPLEY WATSON

THANKSGIVING A. D. 1620.

THANKSGIVING has come to mean a gala day of stuffed turkey and football to most of us; if we do happen to go to church, we listen half-heartedly to the address and drink in the music which is usually ornate, almost operatic, in character. From the depths of our comfortable plush-lined pews let us take a backward peep at the grim and sordid Thanksgivings in New England. Let us try to hear with our inner ear those stiff and lifeless psalm tunes of our forefathers.

Like the garden seed, the first seed of American music fell upon poor and unpromising soil, for the Pilgrims were a severe and unyielding people. It is doubtful whether there was even psalm singing at that first Thanksgiving; there was little to sing about only toil, hardships and death. Besides, the Puritan and the Pilgrim distrusted music. They had grave doubts about its being a "divine art" and objected strongly to the singing even of Psalm tunes, while hymns, the secular music of the day, were not tolerated at all.

"To sing man's melody is only a vain show of art," they said, and "God cannot take delight in praises where the man of sin has had a hand in making the melody."

So we see there was quite as much controversy over the music question in A. D. 1620 as there is to-day over Debussy and the modern French school.

THE LADIES AND THE PSALMS.

To us of the twentieth century it would seem absurd to have the elders of the faith discuss the advisability of letting women sing Psalms; the chief absurdity would be to sing such deadly dull ones.

The majority of people even in those days were evidently musically inclined, and it is noteworthy that the first book published in Massachusetts was the "Bay Psalm Book" in 1640, only twenty years after the landing of the Pilgrims at Plymouth. Its heading runs:

"The Psalms in Metre; faithfully translated for the Edification and Comfort of the Saints in Publick and private, especially in New England."

To have sung at your great-great-grandmother's Thanksgiving would have been to sing something like this:

"The Lord to me a Shepherd is,
Want therefore shall not I;
He in the folds of tender grasse
Doth cause me down to lie."

As there were never enough books to go around in the churches, the ministers "lined out" the text bit by bit, the congregation singing it thus a line at a time; aside from singing these pieced together Psalms, which were hideous and deadly dull, the elders had doubts about so-called "skilful singing" as such was looked upon as sinful. No effort was made to train the voices or "to trifle with holy things." Even the possibility of men over forty years learning to sing by rule came under discussion. But these very questions indicate that the masses wanted to sing and to sing well, and after many Thanksgiv-

ings had passed by, a great barrier of opposition fell when Thomas Brattle, of Boston, imported an organ from London and had it set up in King's Chapel. This happened in 1713, and about this time choir singing began to replace the crude congregational singing and "fugue tunes" began to be known. As with all the other innovations there were wide differences of opinion regarding these new "fuging pieces."

BILLINGS' ECSTASY.

William Billings, one of the first of native composers, said of them:

"They have more than twenty times the power of the old slow tune, each part striving for mastery and victory; the audience entertained and delighted. . . . Now the solemn bass demands their attention, next the manly tenor, now the lofty counter, now the volatile treble. Now here—now there—now here again. O ecstatic! Rush on, you sons of harmony!"

Does this not sound like a gushing music student after his first orchestral concert? We still need just such enthusiasm, just such agitators in musicland, and William Billings, our first American composer, gave just the right impetus at the right time.

So let us be thankful this Thanksgiving that such beautiful American music has grown out of such stilted beginnings, and let us help out our thanks by playing more music made by Americans. And let us go to the piano this moment and play a grateful acknowledgment to all American-made music and let us thank with all our hearts the makers of it.

SONGS THAT CAUSE FIRE AND RAIN.

PROFESSOR INAYAT KHAN, the modern champion of Indian music, has arrived in London with his orchestra of four royal Hindu musicians, the instruments upon which they will play being the dilruba, sitar, veena, and the tabla. The veena is claimed to be the oldest instrument in the world, and is stated to be the invention of the god Shiva. All are stringed instruments.

Professor Inayat Khan will introduce to the British public original Indian music, but it is not stated whether the Raug Dheepuck or the Maig Mullaar Raug will be sung or played, says *The Standard*. Legend has it that Mia Tonsini, a wonderful musician in the time of King Akbar, in whose reign the dilruba, mentioned above, was invented, sang one of the Night Raugs at midday, and the power of his music was such that it instantly became night, and darkness extended in a circle round the palace as far as the sound of his voice could be heard.

Tradition says that whoever shall attempt to sing the Raug Dheepuck is to be destroyed by fire, and that Akbar commanded Naik Copaul, a celebrated musician, to sing that Raug; he endeavored to excuse himself, but in vain; the emperor insisted on obedience. He, however, requested permission to go home to bid

farewell to his family and friends. It was winter when he returned, after an absence of six months. Before he began to sing he placed himself in the waters of the Jumna till it reached his neck. As soon as he performed a strain or two the river gradually became hot; at length it began to boil, and the agonies of the unhappy musician were nearly insupportable. Suspending for a moment the melody thus cruelly extorted, he sued for mercy, but in vain. Naik Gopaul renewed the fatal song; flames burst with violence from his body, which, though immersed in the waters of the Jumna, was consumed to ashes.

The Maig Mullaar Raug is claimed to have originated from Parbuttee, wife of the god Mahades, and the singing of it was at one time believed to be capable of producing immediate rain. It is said that a singing girl once exerting the powers of her voice in this Raug brought abundant rain on the parched rice crops of Bengal, and thereby averted the horrors of a famine from the country known as the "Paradise of Regions," the name given to the province of Bengal by Amungzib. The proper time for singing this Raug is in the rainy season.—MUSIC (London).



ERICH WOLFGANG KORNGOLD.

ERICH KORNGOLD.

THE most prominent musical child in the world to-day is Erich Korngold, of Vienna. He is fifteen years old, the son of Dr. Julius Korngold, reviewer of music for the *New Free Press* of Vienna. His father has guided his studies, but no teacher seems to have had any share in them.

At the age of eleven he composed *Der Schneemann* (The Snow Man), a ballet pantomime that was danced at the Court Opera House in Vienna under Felix Weingartner's direction. The story is that Pierrot, a poor fiddler disguises himself as a snowman on Christmas Eve that he may play all night before Columbine's window and so prove his love and win her.

It is said that Humperdinck, who writes for children and those who wish to become children again, could not have written the music with a surer hand; humor, irony, tenderness all are there in the musical score; wholly delightful, and as mature in ease and imagination as from the pen of a "grown-up." Between 1908 and 1910 a pianoforte trio (Op. 1) was composed, a pianoforte sonata in B minor, a sonata in G major (Op. 2) and a set of seven *Marchenbilder* (Fairy pictures) for the pianoforte (Op. 3). Besides these he has written an *Overture to a Tragic Play*, which was performed in Leipzig at one of Nikisch's concerts last winter.

Erich Korngold does not write with the

immaturity of a promising musical child; he has surprising command of himself and his means of expression. It is said that anyone who picked up the boy's scores at random and played them through without a knowledge of the composer's age would take him to be a man of between thirty and forty.

There have been many prodigies in the musical world, but Korngold's case is quite without parallel.

NOTES DROPPED FROM MUSIC LAND.

"WELL our motto, yours and mine, 'Onward.'"—VON BÜLOW to Theodore Thomas.

"Mediocrity is the curse of art, should be wiped out, not encouraged."—THEODORE THOMAS.

"The pathway to science (law) lies over mountains and very icy ones they are. The pathway to art leads over heights also, but they are beautiful with flower hopes and dreams."—ROBERT SCHUMANN.

Of all the ten thousand or more programs which Theodore Thomas left as record of his work, there are hardly any duplicates. It was a life-long custom to make a fresh program for every concert.

"The seed from which our modern wealth of harmony and tone color sprang was the perfect major triad. . . . This chord (with also its minor form) has still the same significance that it had for the monks of the Middle Ages. It is perfect. Every complete phrase must end with it."—EDWARD MACDOWELL.

THE THINGS GLADYS INDOLLENCE IS THANKFUL FOR.

A cut finger that gives me an opportunity of skipping a lesson.

A cold room that prevents me from practicing.

A note from my teacher saying she is going out of town.

An Etude book that is lost.

Aunt Lucy's sick headache that prevents further practice of scales and exercises before school.

The last pages from my duet book.

The piano tuner coming in the middle of my first hour's practice.

The bad cold that keeps me away from teacher's Thanksgiving recital.

THE THINGS GLADYS INDOLLENCE GOT TO BE THANKFUL FOR.

For my piano.

For my music lessons.

For my well printed music books.

For my opportunity to learn the most uplifting art.

For my kind and enthusiastic teacher.

For Aunt Lucy's interest in my music.

For the opportunity of appearing upon my teacher's Thanksgiving program.

LITTLE THOUGHTS FOR LITTLE PEOPLE.

I CAN and I will.

I'll build strong.

If others have done it so can I.

Great artists can not fill the little places perhaps I can.

Good music never runs to waste, someone always knows and understands. If I aim high there are no limitations. I'll do the very best I can.

I'll make music a joy not a drudgery. When I'm asked to play I'll play as though it were the greatest privilege.

I'll love to go to my music lessons.

I'll help make the world more beautiful through my music.



A LITTLE SONG OF THANKSGIVING.

CHOPIN AS A TEACHER.

If Chopin were to teach you, you would gin by idolizing him as all of his pupils d. As you probably know, a large majority of them were amateurs, Princesses and ladies of rank. That is one of the reasons why so few of his pupils ever came virtuosi.

You would pay twenty francs, or four dollars, for your lesson and, as Chopin never taught more than five hours a day and spent a greater part of his time in the country, you would be glad to wedge a lesson most any time; at least you would not be given a choice of hours as you are now, and perhaps for this very reason you would value the lessons more. Chopin would be kind to you, always polite and considerate; if you annoyed him too much, the worst he could do would be to break up lead pencils as a hint to his nervousness. I'm sure you could find this very mild punishment.

The three points he would lay stress upon would be (1) Smoothness of execution. (2) Beauty of tone. (3) Intelligent phrasing.

Chopin would urge you to hear all the good singing possible; no doubt he would insist upon your taking singing lessons in order to develop a true and expressive method of cantabile playing.

If he played for you at the lessons you would be impressed by his tempo rubato; you would also notice that his rhythms of time remained accurate, and if you emptied a rubato without an accurate sense Chopin would call a halt and say, "That left hand is the conductor; it must not waver or lose ground—do with the right what you can and will."

FROM DOROTHY DEAKIN'S DIARY.

I WAS seven minutes late to-day. Miss Marsh said, "If you want to know how to spell 'Success,' you must know how to spell 'Promptness.' Even to play the piano successfully one's fingers must be accurate, for technique means the right finger on the right key at the right time, so be prompt, Miss Deakin!"

After a good lesson I always go for ice cream soda. I never punish myself after a bad one—isn't it punishment enough to know it was bad?

The most wonderful part of music is the way you keep on working at it after you have really given up all hope of playing well. "It's like growing flowers that perish in the fall," Miss Marsh says. "It's at this point that we always find the seed that winter's through; no matter how tiny the seed or tiny the spark of music in you, if you get it to winter over, your musical happiness is assured."

If we read a newspaper as haltingly as we do our music we would be labelled

"Mentally deficient." Yet some of us have taken lessons for years and years. Whose fault is it?

Miss Marsh says, "As long as you give all the employment to your hands you will have an unfair division of labor and your mind will remain as inactive as a snail's. Give the mind something to do; make it *think*, and your work will be easier because it is properly distributed." It sounded like a political speech, but I'm beginning to understand.

It's a good idea not to cross your knees at the piano; if you must watch the clock do it in the room with the piano and don't waste time by running in and out every ten minutes.

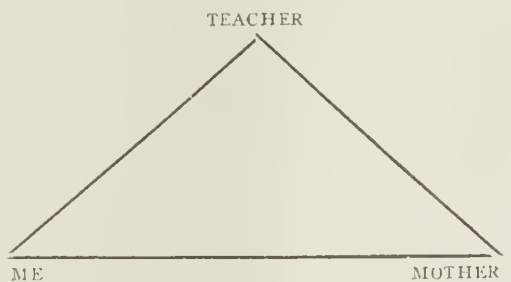
A good motto: "Punctuality is the courtesy of kings."

As I'm an American-born citizen I'm going to help my countrymen by playing more of their music. If I were a composer I should like to hear my fellow-countrymen play my things in public.

If my music gives mother so much pleasure, why do I whine when she asks me to play?

I'm fond of duets. Why doesn't Miss Marsh give a duet recital?

The triangle has been used as a symbol for ever so long in everyday life, its points are marked like this



A FEW TESTS IN MUSICIANSHIP.

If a chord of three notes was struck on the piano and the name of the middle note was given, could you name the other two without looking?

If the note Middle C were sounded on the piano, could you instantly sing any note asked for in the range of your voice?

Can you transpose a simple hymn tune at sight?

How many pieces have you studied that you can play accurately from memory?

Can you analyze the construction of your favorite piece?

Could you name offhand the accidentals required to write out the scale of D flat minor? F sharp major? B flat minor? G sharp major? E flat minor?

Can you sing the whole-toned scale, up and down, in tune away from any instrument? (C, D, E, F \sharp , G \sharp , A \sharp , C).

Can you read a piece of music of medium difficulty at sight?

Publisher's Notes

A Department of Information Regarding New Educational Musical Works

An Exceptional Business Year.

If you could come to the Presser buildings in person, you would find a kind of activity which can only be compared with the rustle and bustle on Main Street just before Christmas. There are great piles of music stored up everywhere, and plenty of eager, able clerks literally "working their heads off" to hand it over to Uncle Sam properly addressed and stamped so that it will get to our patrons with the least possible delay. There is a fine spirit on all sides, and the whole establishment is filled with the splendid optimism which comes with work. Pessimism is only for those who have nothing better to do than grumble.

Notice to Musical History Club Organizers.

We receive dozens of letters from friends wishing to form Musical History Clubs. The entire subject of "How to Organize a Musical Club" and "How to Maintain a Musical Club" is abundantly treated in the 16-page appendix to the *Standard History of Music*, by James Francis Cooke, which also contains complete and properly arranged material for all club meetings. Hundreds of clubs are using this work. Now is the best time of all to get into the splendid, helpful spirit of club work.

Thanksgiving and Christmas Music.

The usual preparations for Thanksgiving and Christmas programs are now in order and, although many choir directors have already made selections for one or both programs, there is still time for the belated ones to take up the matter, provided it is not put off too long. In any case it is always advisable to make one's selections as early as possible, so as to give ample time for rehearsals. One of the important and highly successful features of our business is the making up of "Selections" of Anthems, Choruses, Cantatas, Solos, etc., for special occasions; a liberal assortment is sent promptly on request to any choir leader, organist, musical director or soloist interested in obtaining special material of this character. We trust no one will hesitate to write us if looking for music for either of the occasions named. Our stock embraces everything worth while in music of all classes and our long experience in supplying miscellaneous wants guarantees intelligent service. Returnable copies will be sent for examination; liberal discounts; prompt attention to all orders.

With Joyful Song. A Complete Christmas Service for Sunday-schools, by R. E. DeReef and Others.

Our new Christmas Service is now ready and we feel confident that it will prove one of the most popular. In previous years we have published "Glad Tidings" and "Joy of Christmas," both of which were very successful. The musical contributors to the new service are R. E. DeReef, H. A. Farnsworth, R. M. Stults and others. The music is especially bright and catchy and it is all very easy to sing. There are no less than 12 carols in this new service interspersed with some original recitations and exercises of a novel character. It is

a real joyous service throughout. We would be pleased to send a specimen copy to any one sending us a 2-cent stamp. The service may be had in quantities at our usual liberal rates.

A Christmas Oratorio. By W. W. Gilchrist.

This is a work that we can heartily recommend to all choir and chorus directors in search of a suitable number for a Christmas performance. It is suitable for a large choir or mixed chorus and requires the usual soloists. It is elaborately worked out along contrapuntal lines, but it is not too difficult for a choir or chorus of average efficiency. It may be produced with orchestra, although the accompaniment is effective for either piano or organ. Mr. Gilchrist is one of the foremost American composers and has had wide experience in choir and chorus conducting.

Splendid Photogravures at a Slight Cost.

With Christmas only one month away, and with the human desire to remember as many of one's friends as possible, people with hearts far larger than their pocketbooks will be glad to know that we have uncovered a real bargain which may be made into exceptionally attractive Christmas gifts. One of the foremost general book publishing firms of New York found themselves overstocked with several hundred photogravure portraits of the great masters of music. These portraits are as fine as the very best photogravures you can buy in the leading art store of a large city. Everything about them is of the highest class. The pictures are printed upon stock as fine as is used for wedding invitations. The size is 10 x 12 inches. Frames suitable for these pictures may be secured at little cost—we have seen some simple hardwood frames, glass and all, for ten cents in the ten-cent stores. The pictures are in rich browns, blacks, etc., and include the following subjects: Beethoven, Tchaikowsky, Schumann, Gounod, Chopin, von Weber, Grieg, Moszkowski, Liszt, Paderewski, Joachim, Verdi, Mascagni and Wagner. We will sell them separately at 5 cents apiece, postpaid, or will send you the entire set of seventeen subjects for 75 cents, postpaid, giving you a fine chance to solve the Christmas problem with pupils or friends to whom you are compelled to give inexpensive presents. For studio decoration nothing better can be found.

Calendars.

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Through many years the philosophy, humor and sage advice of "Old Fogy" has been bubbling up in THE ETUDE every now and then. Who is the brilliant author of this unique series, retiring modestly behind an assumed name? We know, but we are not privileged to tell. We will not answer any questions or reply to any guesses, but we will go so far here as to say that it is not George Bernhard Shaw, Louis C. Elson, nor Philip Hale. Now we have decided to publish the collected writings of "Old Fogy." Those who have read some of them during the past ten years will want them all. No more entertaining series of articles has ever appealed to music lovers. The earlier ones have a kind of humorous critical atmosphere most instructive to all students who need the stimulating advice of a great critic. The series will have an introduction by the eminent writer, James Huneker, author of *Chopin, Melomaniacs, Mezzotints in Modern Music, and Overtures*. Prior to publication this book may be ordered at the special introductory price of 40 cents, postpaid.

Sonatinas by J. L. Dussek. Op. 20.

In all well directed musical studies a knowledge of the classics plays an important part, but in order that one may become familiar with the works of the great masters it is first of all necessary to take up lesser works written in similar style. Fortunately, there is abundant material to draw from in the Sonatinas by some of the good composers of the older school. Among these, the Sonatinas by Dussek stand out prominently. They afford an excellent introduction to the study of the Sonatas by Haydn and Mozart which in turn prepare the pupil for the Sonatas by Beethoven. Dussek's Op. 20 contains six Sonatinas all well written and in the best classic vein. This volume will be added complete to the Presser Collection and will be ready in a short time. For introductory purposes in advance of publication we are offering this work at the special price of 15 cents per copy, postpaid.

Scales and Arpeggios as They Ought to be Taught.

The new work, "Scales and Arpeggios," by James Francis Cooke, editor of THE ETUDE, and a practical teacher of long and varied experience, is now well on its way to completion, after some seven years of preparation. Readers who purchase this work will find it a book designed for regular year in and year out service with every one of their pupils. It is a book for the pupil, a compendium and manual of scales and arpeggios, far more complete and exhaustive than any similar work ever published. Indeed, it starts far in advance of the

Your Christmas ETUDE

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IF YOU have taken THE ETUDE for years, as thousands and thousands have, you have learned to look forward to the Christmas ETUDE. Coming out late in November, it will nevertheless be so full of the hearty warm spirit of Christmas, so crammed with good things, like Santa Claus' exploding pack, that it will make the whole splendid festival seem a month long instead of only one day. Aside from the invaluable articles by American contributors of international note we shall present

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M. Moritz Moszkowski, the most eminent living composer for pianoforte, writes upon "The Modern Revival of Great Masterpieces," a memorable treatment of a very important subject.

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Mr. Frederic Corder, Professor of Composition at the Royal Academy of Music, London, contributes a very instructive and entertaining article on "Painting in Tones," telling just what the composer may do and may not do.

Mr. William Shakespeare, the renowned English teacher of many vocal celebrities, writes upon "The Remarkable Advance of Vocal Art in America."

Senor Alberto Jonás, virtuoso and teacher of international fame, contributes the second article in the series "Mileposts in Pianistic Progress," telling of the earliest methods of playing the instrument.

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The exclusive right to reproduce this celebrated French masterpiece has been secured for THE ETUDE. The picture is a copyright and the price you would be obliged to pay for it in the best art stores would put it beyond the means of many. It will be given free with the December ETUDE. It tells the human story of the son of peasant parents who comes back to his humble home crowned with the glory and riches of the great virtuoso.

Splendid Music in the Christmas Issue

Naturally we desire to have the music of the Christmas issue the best of the year. Thousands of ETUDE friends use THE ETUDE Christmas Number as a gift for their friends. It is the best issue of the year to use in introducing THE ETUDE to others and it is difficult for one who sees the December number not to

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average scale book. The author has been convinced by experience that it was decidedly wrong to jump right into scales without much necessary preparation and drill. For this reason there is a complete preparatory section giving numerous special and original exercises tried out with hundreds of pupils at the keyboard, which teachers will greet with delight and which will make the scale manual which follows one hundred per cent. easier than is the case when scales are taken up at the start without any sensible introduction. It is just as logical a procedure to start the pupil to read with Carlyle's "French Revolution" as it is to start the piano pupil upon scales without some such adequate preparation as is given in Mr. Cooke's new book. The arpeggio section is also very comprehensive. The advance of publication price of the book is 30 cents.

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At Home.

THE Philadelphia opera season is to commence with *Aida*.

CHARLES WAKEFIELD CADMAN has completed an Indian opera entitled *Daoma*.

THE order for the magnificent new organ for the Scottish Rites Cathedral in Dallas, Texas, has been placed with the Hook-Hastings Co.

THERE is a report that an Italian organ-grinder who emigrated to America fifty years ago has now returned to his native land with a fortune of \$60,000, acquired in the exercise of his "profession."

JOSEF STRANSKY will introduce the *Overture to a Dream*, by Erich Korngold, the famous German boy composer, at one of the New York Philharmonic Orchestra concerts during the coming season.

AMONG the pianists due to arrive for the coming season none will be more welcome than Moriz Rosenthal, the celebrated Austrian pianist. He is one who has already won his spurs in the American lists.

CHARLES HEINROTH, city organist and director of music at the Carnegie Institute of Pittsburgh, has selected 930 volumes of musical scores for the Carnegie Library.

MR. CLARENCE EDDY, the eminent American concert organist, and Mrs. Eddy, contralto, have left New York, and are making an extensive tour of the West and Middle West. Their headquarters will be in Chicago.

MR. CLARENCE DICKINSON, the well-known organist and conductor of the Mendelssohn Glee Club, New York, has been appointed to succeed the late Dr. Gerrit Smith as Professor of sacred music at Union Theological Seminary, New York.

ACCORDING to *Musical America*, the number of public concerts given in New York last season was 379, or little more than one-fifth of the 1,800 such concerts given in Berlin during the same time. Of the New York concerts, 173 were orchestral and only 11 choral.

TITTA RUFFO is said to be one of the world's greatest baritones, and in securing him for the Philadelphia-Chicago opera, Andreas Dippel has been very fortunate. Ruffo will make his debut with the Metropolitan before going to Philadelphia.

A UNIQUE choral festival was held at Canobie Lake Park, N. H., at which four of New England's most prominent choral societies from Lawrence, Lowell, Nashua and Manchester were heard. Sullivan's *Golden Legend* and Handel's *Messiah* were the chief choral works given.

MR. PERLEE DUNN ALDRICH, the well-known Philadelphia baritone and vocal teacher, has secured a twenty-acre estate on which to establish a permanent summer school, on the shores of Lake George.

NEGOTIATIONS connected with the municipal opera project in San Francisco have now been completed. The city is to provide the land and the Musical Association \$650,000 for an opera house ultimately to cost a million dollars. The opera house is to be completed in time for the Pacific-Panama Exposition in 1915.

WE are informed that Messrs. Armour & Co. of Chicago will make a line of gut strings. Through their immense slaughtering business, the firm has unusual sources of supply. The London *Musical News* in commenting on this says, "Of course, the fourth string of the violin has long been metal-covered, and it would now seem that the other three will henceforth be armoured also!"

THE Metropolitan basso, de Segura, has been made by the King of Spain a commander of the Order of Alfonso XII, and is now entitled to the prefix "Don" before his name. Though there are many knights of this order, few musicians have received the dignity of being made "Commander," among them being Titta Ruffo, the well-known baritone, who has been secured for the Philadelphia-Chicago Opera Company by Andreas Dippel.

ARMANDO C. BARILI, a promising young baritone of Philadelphia, died recently of tuberculosis of the throat in a charity hospital in Philadelphia. He was a nephew of Adelina Patti, and a great future was prophesied for him. When the disease assailed him, however, he disappeared from view and his friends were unable to trace

him. They found him once and endeavored to assist him. He was too proud, however, to accept their aid, and went to the fatal prophesying that he would die in weeks. He died within twenty-four hours of the time he had given himself.

GREAT regret is felt in musical circles at the death of Bernhard Ziehn, the famous musical theorist. Ziehn came to this country in 1868, and was at first a teacher of the higher mathematics. While in Chicago, however, he turned his attention to music and for a time acted as organist. His contributions to the German press, and publication of his work on Harmony Modulation attracted wide attention and drew many pupils to his side. Among the most distinguished of these may be mentioned Fannie Bloomfield-Zeisler, Artur Schnabel and Wilhelm Middelschulte. Ziehn had been suffering from cancer of the larynx for a long time.

THE fourth largest organ in the world in the new million-dollar municipal building in Portland, Me. This organ is the gift of Cyrus H. K. Curtis, publisher of the *Saturday Evening Post* and *Ladies' Home Journal*, and has been erected in memory of Hermann Kottzschmar, the gifted musician, whose years of activity in musical pedagogy endeared him to Portland music lovers. The feature of the dedicatory exercises which were recently held was the unveiling of a bust of Professor Kottzschmar by his widow. Mrs. Kottzschmar has been a frequent contributor to THE ETUDE.

PHILADELPHIANS are looking forward to an especially rich orchestral season. The Philadelphia Orchestra, founded in 1900, composed of eighty-five splendidly selected musicians, and during the coming year will be under the direction of Leopold Stokowski, whose cosmopolitan experience and American sympathies promise much for the success of the organization. Under thirty years of age, of Polish-Irish extraction, born in London, educated at Oxford University and trained musically in Germany and France, organ of the *Elite St. Bartholomew's* in New York for half a dozen years, married to the successful American virtuoso pianist Olga Samoff, lately conductor of the Cincinnati Symphony Orchestra, and more lately exceptionally successful as guest conductor with the London Symphony Orchestra, Stokowski has a fund of personal attributes to delight the heart of the press agent and the curiosity of the public. Best of all he has substantial qualities of musicianship and the rare traits of mind that make a vigorous, forceful conductor. THE ETUDE wishes great success in his new field. The solo during the coming season will include Górecki, Schumann-Bleink, Ysaye, Ganz and others.

THE *Chicago Journal* makes Dr. H. Felix, the Viennese composer of *Tantalizing Tommy*, state that he wants to hear opera in Gaelic. Apparently he wants to hear more than that—but our readers must for themselves what the learned doctor says. "But what I am anxious to hear is opera produced in Gaelic. I think it is of the most interesting of languages, and if some of the operas, *Lucia di Lammermoor*, for instance could be translated into Gaelic, I am sure it would not only be great success, but would arouse great interest in Irish music, and might result in an opera which would embody the folk-song of the Emerald Isle." *Lucia di Lammermoor* is of course founded on Scott's novel *The Bride of Lammermoor*, and the composer, Donizetti was an Italian of Scottish descent. There is very little "Scottish" in the score. If the mere translation of libretto into Gaelic will make this opera "Irish," a new field is open to impresarios. If *Parsifal* were translated into Hottentot for example, what a splendid thing it would be for African music! Evidently Dr. Felix is weary of "Tantalizing Tommy," and has commenced "Tantalizing Paddy" for change!

PRESIDENT TAFT has given leave to the United States Marine Band to make a concert tour of the Pacific Coast. This organization had quite a romantic origin. It said that about the beginning of the nineteenth century, Captain McNeill, of the American frigate *Boston* was cruising in the Mediterranean. While off the coast of Sicily he heard the sounds of a band playing. He occurred to him that the folks at home would also like to hear such music, accordingly invited them aboard next evening, and while they were enjoying the liquid refreshments provided, the skipper hoisted the anchor and set sail. History silent, however, as to what became of the kidnapped musicians, as the archives were lost when Washington was burnt by the

lish in 1814. Lieutenant Colonel Henderbrought from Naples in 1801 thirteen Italian musicians, and from this importation is the origin of the band as part of the regiment. As early as 1798, however, the creating the Marine Corps provided for drum and fife band. The national reputation of the band commenced under Francis La's leadership, and Congress granted a compensation for open-air concerts he inaugurated at the White House and the Capitol. In 1861 President Lincoln set his nature to the law establishing the Marine band as the first official musical organization in the military service of the United States. Sousa was the next great conductor. President McKinley signed the law in 1899 increasing the band to its present size and making the conductor the rank of a first lieutenant. The present conductor is Lieutenant William H. Santelmann.

Abroad.

The Eagle, a new opera by Jean Nougues, composer of *Quo Vadis?* will open the season of the Gaite-Lyrique.

LOUIS GANNE, composer of *Hans the Flute Player*, has completed a new romantic opera titled *Rhodope*.

AN opera by G. H. Clutsam, the Anglo-Australian composer, is to be produced in Berlin. He is author of both words and music.

GEORG HARTMANN, director of the German Opera Houses in Charlottenburg has completed a new arrangement of Weber's *Obertaube*.

MAX BRUCH, the famous German composer whose violin concerto is so well known, has completed a new choral work entitled *The Power of Song*.

THE Carlsruhe Court Opera will produce during the coming season an opera entitled *Leima* by a seventeen-year-old composer, the son of a Mühlhausen physician named Enstock.

FRANKFORT-ON-MAIN is to witness this coming season a play entitled *The Marriage of Mozart*, a new play depicting the happiest period of Mozart's life.

CHARLES Lecocq, the famous French composer of light operas including *La Fille de Madame Angot*, has recently celebrated his thirty-first birthday.

A HITHERTO unpublished song of Wagner's is to be brought out by a London publisher. It is the Carnival Song from his last opera, *Das Liebesverbot*.

LEONCAVALLO's new opera, *I Zingari*, has received its first performance anywhere in London, and has been received with enthusiastic applause.

A VIOLIN concerto by Felix Weingartner is recently completed. The work is to receive its first performance by Fritz Kreisler.

A MEMORIAL to Wallace Hartley, bandmaster of the *Titanic*, and his fellow musicians, was recently unveiled in St. Mark's Church, Epsbury, England, where Mr. Hartley's family worship.

THE minister of Public Worship in Germany is sending truck-loads of German national songs to the scattered German settlements in German Poland in order to counteract the Pan-Slavic enthusiasm.

GOUDON's three-act comic opera, *Le Médicament malgré lui*, has just been produced at Dresden with great success. The libretto, of course, is founded on Molière's comedy of that name.

HAMMERSTEIN is not the only man to lose money on operatic ventures. By the recent management of the Monte Carlo Opera Company in Paris, the Prince of Monaco lost 100,000.

THE pianist, Alfred Grünfeld, recently celebrated his sixtieth birthday. A subscription was started among his friends in Vienna, which resulted in his receiving a check for 100,000 crowns—about \$60,000.

THE new \$500,000 arena in Toronto is to be dedicated with a music festival in which many noted artists will appear, including Remstad, Galski, Felice Lyne, Sembrich,erville Harrold, Campanari and Scotti.

HENRI MARTEAU, who succeeded Joachim as head of the violin department in the Berlin Hochschule für Musik, will introduce a new Suite in A Major, for violin and orchestra, of his own composition, at a concert in Düsseldorf.

MR. HENRY T. FINCK tells us that the three composers whose orchestral works are most frequently performed in the concert halls of Germany are Beethoven, Wagner and Mozart. The fourth place belongs to three composers—Liszt, Brahms and Richard Strauss—a funny trio to divide the honors!

A NEW work by Max Reger, a *Romantic Suite*, was recently produced in Dresden. It is to be heard also in Munich, Vienna, Breslau, London and New York. A new *Concerto in Olden Style* for orchestra, by the same composer has been produced in Hamburg. This work is also to be heard in New York as well as in Boston and elsewhere.

A PICTURE opera is the latest thing at the Scala Theatre, London. *Mephisto* is a combination of stage-play, opera and kinemacolor pictures accompanied by an arrangement of the music from Gounod's *Faust*. The story, however, is not that of *Faust*, but a kind of morality play in which the Evil One wars on the world, but Virtue is triumphant.

THE funeral of the late Samuel Coleridge-Taylor, the well-known Anglo-African composer, was a very impressive function. The whole of the music used was taken from his own compositions. A movement was played from his violin concerto, and the Funeral March was adapted from the *Death of Minnehaha*. The music also included "When I am Dead, My Dearest," from the *Six Sorrows Songs* dedicated by the composer to his wife.

GEORG SCHUMANN has just completed a new vocal work entitled *Das Thänenkrüglein*. An attempt to translate this title into English offers a wide field to the translator. Shall we call it The Little Weeping Pitcher, The Tearful Juglet, The Muling Mug, The Crying Crockery, or the Lachrymose Ewer? The work is founded on a fairy tale.

THE Five Pieces for Orchestra by Arnold Schönberg which were recently played at the Queen's Hall, London, were so incomprehensible that the audience booed and hissed to show its displeasure. One chord alone utilized eleven out of the twelve notes in the chromatic scale, of course not in immediate juxtaposition. There are critics who find in his music "a certain humor and tenderness, and at times a certain hardness that is, after all, not so very far removed from life."

OSCAR HAMMERSTEIN is confident there is a field for opera in London. In a recent letter to the *London Daily Chronicle*, he said, "That there is a field for it (opera) in London I am confident, judging from my experience during the past season of seven months, not alone from an artistic, but also from a commercial standpoint. It should be under the direction of Englishmen, whose aim should be to gradually give the operas in the English language."

A NEW composition by Edward Elgar, for contralto solo, chorus and orchestra, is attracting wide attention. It is a setting of Arthur O'Shaughnessy's poem, *The Music Makers*. The "motif" of the poem, says the *Musical Times*, "is the idea that the poets—the music makers and dreamers—are really the creators and inspirers of men and their deeds, and the true makers of history and human societies. Their dreams and their visions are the foreshadowings of what the rest of mankind are predestined to work out in endless conflict: to-day is a realization of the dream of the generations past; to-morrow will bring into being the dream of to-day."

HAROLD BAUER has received the gold medal of the London Philharmonic Society. The only other pianists who have been accorded this honor are Paderewski and Sauer. The *London Musical News* burst into verse by way of celebrating the fact:

"The Philharmonic medallists
Include three famous pianists:
Paderewski, Emil Sauer,
And lastly Mr. Harold Bauer."

MR. ADAM GEIBEL, the blind composer of Philadelphia, has been making a European tour. Many of his works are well liked in England, and on reaching London Mr. Geibel was entertained by Mr. and Mrs. Curwen at their home. Mr. Curwen, of course, is a member of the well-known publishing house of Curwen & Sons, who have done so much for the propagation of Tonic Sol-Fa methods and musical kindergarten education. Many of Mr. Geibel's compositions were performed, and many well-known English musicians welcomed the opportunity to greet him.

THE death of Massenet has produced the usual number of stories relating to the career of the deceased composer. "Jimmie" Glover (formerly conductor at Drury Lane Theatre, London), has recalled an interesting one with regard to the Covent Garden production. A new bell had been "struck" at a cost of \$650, but at the first rehearsal the bell was found to be a little sharp, and Sir Augustus Harris, the famous impresario, at once said, "Take it away, Collins, and order another." Massenet was loud in the praises of one who would go to so much expense for so small a detail, but the dress rehearsal came, and the orchestra through too little rehearsal was rather ragged—Flon, the conductor protesting loudly. A babel of French artists, authors and others demanded, "Encore un autre répétition d'orchestre!" "Impossible," said Harris, "It would cost \$175." "Poor old Massenet turned to me," Glover concludes, "in despair. To pay \$650 for a new bell, and not pay \$175 for an extra orchestra rehearsal. But Sir Augustus was ever thus!"

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Q. The question of the division of a run-
ning passage or a scale so that it will fit a
given accompaniment has bothered me. I am
sure that composers must have some rule in
mind when they write these things. Is it
possible for you to give me some guide that
will fit all cases, or is the matter similar
to playing two against three—that is, one in
which the player has to get the knack by
continued effort and continued failure? I
wish that you would give me sufficient direc-
tions and sufficient examples to make the
whole matter very clear not only to myself,
but to hundreds of others who must be
bothered about the division of notes. For
instance, I have an edition of a Chopin Valse
in which the following occurs. How would
the notes in the right hand be divided?There are also several runs in Liszt's works
that confuse me as to the division. When
there is no accompaniment in the left hand
I am not bothered. Trusting that I am not
asking too much.A. The above musical excerpt is from
Chopin's Waltz, Op. 34, No. 1. The bar-
line is purposely omitted in the upper staff,
making two measures into one. Practically
in almost every waltz two measures of 3/4
are to be accented as one measure of 6/4.
The editions vary greatly in this matter of
artificial groupings (consult Elson's Music
Dictionary and Mistakes and Disputed Points
in Music, Artificial Groupings) but Chopin
probably wrote it as above given. The notes
are much nearer to 16ths in their value
than to eighth notes. In some editions the
group is marked "13" and, if possible, it
is to be played as 13 equal notes taking
the place of 12 normal notes. Many pupils
find this impossible to do. If it is to be
done successfully, one hand must act auto-
matically (sub-consciously). Since the right
hand is here the easier, practice that by
itself until you get it almost unconsciously;
then give your full attention to the left
hand. Finally play the two hands together,
giving your chief attention to the more dif-
ficult (left hand) part.Follow this rule of taking the easier part
automatically, in all such complex rhythms.
There is a physical, or psychological, diffi-
culty involved in such playing, that deserves
the investigation of scientists. The human
brain cannot send out two different rhythm-
ical messages at the same time; one of the
two must be sent sub-consciously (automat-
ically). Every advanced music teacher
knows that there are some conscientious and
intelligent pupils who cannot master this,
and therefore they often alter such passages.
The very passage above given appears in
the Klindworth edition altered into four
groups, three triplets and one group of four
16th notes, with the bar-line of the right
hand part restored, which is very easy to
play and sounds near enough to the original.
But, of course, it would be better to master
such a difficulty in the manner above de-
scribed and thus achieve the exact effect
which the composer intended.Q. Please inform me if the sign 8.....
affects both staves or merely the upper one.
In numerous pieces I find this. Is it the
custom of the best editors to use two signs
when both staves are to be raised one oct-
ave?A. The octave mark only affects the notes
of one staff. It is generally found above
the notes of the upper staff, meaning to
play these notes an octave higher. It is
sometimes found under the notes of the lower
staff, meaning to play them an octave lower.
Sometimes the word "basso" ("lower") is
added in this case. In old editions the word
"loco" ("in place") is added at the end of
the octave sign to show that it is no longer
in force. Rarely one may find an octave
sign above notes in the lower staff, mean-
ing that they are to be played an octave
higher, and still more rarely an octave mark
may be found under notes in the upper staff,
meaning to play them an octave lower. Two
signs must always be used if both staves
are to be affected. Liszt once or twice marked
"alta" (higher) against an octave sign
over notes in the lower staff, but this is not
necessary.

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Q. I have heard that it is not advisable
to have a piano stand right up against a
wall. Why is this? Does it injure the
piano?A. It does not injure the piano at all,
but it transmits part of the vibrations into
the wall, which would noticeably weaken the
power of the tone. We even attempt
to prevent the vibrations of the piano being
transmitted to the floor, by placing it on
blocks of rubber or glass, or upon certain
(patented) discs of metal and rubber.Q. Does it seem likely that orchestras will
be increased in size in the future? By this
I mean the regular symphony orchestra.
How many performers is the modern sym-
phony orchestra compelled to employ in order
to perform the modern works? Have any
instruments been invented during the last
twenty-five years that seem destined to be
regularly used in the orchestras of the future?
Please give me a comprehensive answer that
a music-lover with limited technical knowl-
edge can grasp.A. It is not likely that the orchestra will
be increased in size. What we seek in an
ideal orchestra is not only power, but unity
of attack, perfection of shading, etc., which
is called "ensemble." If we make an orches-
tra too large the ensemble suffers. The Ger-
mans have studied this very carefully and
consider that about one hundred performers,
in a moderate-sized hall, give the ideal or-
chestral effect. The Boston Symphony Or-
chestra, probably the finest in the world, has
little less than one hundred members. The
New York Philharmonic has about 110, and
the Vienna Philharmonic about 125.These numbers vary a little according to
the work that is being given, a Richard
Strauss tone-poem having many more parts
than a Schumann Symphony. When Wag-
ner gave his Trilogy for the first time (in
1876) he could have had a thousand per-
formers had he called for them; but he used
116 as a maximum, in the orchestra.As to important new instruments there are
none which I think will be permanent ex-
cept the Celesta (a peculiar bell-toned in-
strument), the pedal-clarinete, and the Saxo-
phones. The latter are, however, about 70
years old, but they have as yet been very
little used in orchestral scores, so that they
may be called new orchestral instruments.Q. Who may be considered the real founder
of the modern Scandinavian school of music.
Please tell something of his work.A. The real founder of the modern Scan-
dinavian school was surely Edvard Grieg.
While the Danish Gade was content to echo
classical models, until he received the nick-
name of "Mrs. Mendelssohn," Grieg soon be-
came interested in the songs and stories
of his native Norway. It was while he stud-
ied with Gade, too, that his attention was
turned in this direction; for then Rikard
Noordraak aroused his enthusiasm for na-
tionalism. Noordraak composed a little in
the smaller forms, but it remained for Grieg
to present Norway fully in music. The
rich expression and plaintive sweetness of
the Norwegian folk-songs are echoed in his
music, with the added touch of fresh indi-
vidual genius. Sometimes the songs and
popular dances are very definitely used, as
in the *Slaetter* and some of the *Lyric Pieces*.
The national dances include the Halling,
Springdans, Polska, etc. Norway's great ex-
ample led to other national schools, though
no other Scandinavian can yet compare with
Grieg. In Sweden, Ivar Hallström founded
the national opera; Anders Hallén puts
Swedish folk-song into Wagnerian settings;
Emil Sjögren uses rich harmony, but is often
bizarre; while Wilhelm Stenhammar's works
show a spirit of warm enthusiasm. Den-
mark, with Gade, the Hartmanns and the
operatic Enna, is not so distinctively national.
The Finnish school was founded by Fred-
rik Pacius (1809-1891), whose patriotic songs
remain famous; while the earnest Jan Sibel-
ius is its greatest representative. See Henry
T. Finck's *Life of Grieg* for a full descrip-
tion of his works.Q. What do the words "C in alt" or "F
in alt" mean? I see them used in reference
to singers' voices now and then. Do they
refer to the Alto voice?A. They do not refer to the alto voice.
The words "in Alt" are applied to any notes
in female voice from G above the staff (two-
lined G) to the F above that (three-lined F).
See "Alt" in any musical dictionary.

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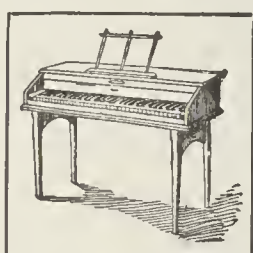
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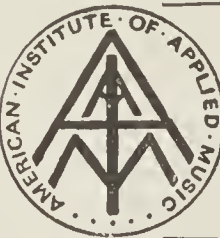
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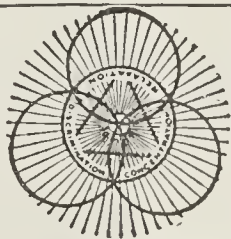
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BY DOROTHY M. LATCHEM.

THE horror of the average pupil is playing in public. I have seen some very fine pupils so overcome by stage fright that they were scarcely able to finish their pieces. The difficulty lays in two things, imperfect knowledge of the piece to be played, and lack of mental control.

Usually there are several difficult passages in a piece of which a pupil never seems to be sure. Not long ago, one of my best pupils came to me in despair after having played a much practiced piece at a concert.

"I am disgusted with myself for making that horrid mistake," she said, "and I don't see why I did not play that run correctly, for I am sure that I know it."

"Are you sure that you are perfectly familiar with it," I asked, and handing her a music-pad requested her to write the passage. After writing a few notes she stopped and was not able to go further.

"You see," I told her, "your difficulty lays not in the fingers, but in the head. It is mental not technical. You have not a thorough knowledge of that run. Study it for a few minutes away from the piano, and then attempt to write it again."

She did so, and, to her great relief, found that she could write the passage and could also play it without a single error.

"I see," she said, "my fingers were prepared to do the work, but my mental knowledge of the passage was imperfect."

The pianist should know his music so well that he could play it with ease, even though a brass band were playing madly in the next room. But this, by the way, would be no harder for the poor pianist than the whispers which he can hear at all times from his audience.

AFFECTATION AMONG MUSIC STUDENTS.

BY B. H. WIKE.

It is unfortunate for the musical profession that many of its members take on a "know it all" air, or "show off" when playing, singing or discussing the subject. Not a few will even praise their own capabilities in the presence of uninterested persons. I remember once hearing a young man who was studying the violin make the remark that he could do all that Macmillan or César Thomson could do—or even Kubelik. He informed us that "his teacher said so," and teacher's word was apparently positive proof as far as making this comparison was concerned. The boy's affected manner disgusted everybody, both in his public performances and in his social intercourse. Perhaps unbridled youth served as his excuse, but what can be said for the teacher who encouraged him in his conceit? Such teachers and such pupils do much to bring music into disrepute.

And then there is another form of affectation seen in the imitation of the idiosyncracies of noted musicians. One does not acquire technic or interpretative power by allowing one's hair to grow, nor does genius need soiled linen and a flowing necktie in which to flourish.

There is still a third class of music-makers who fling their arms to high heaven at every measure, possibly for the purpose of showing a dainty hand, or a few beautiful rings. Small vanities all too often betray small men—in spirit if not in stature. The great architects of the temple of Art have been too busy building to worry about the impression they made on their neighbors.

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O Lord, How Manifold Are Thy Works, Joseph Barnby.....
Our Country (Festival Choral March), Geo. E. Whiting.....
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(Continued from page 811.)

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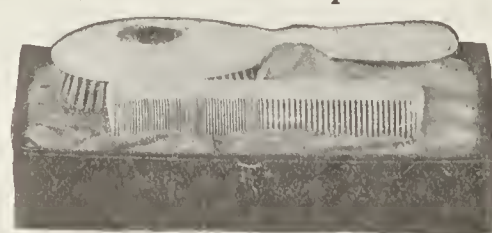
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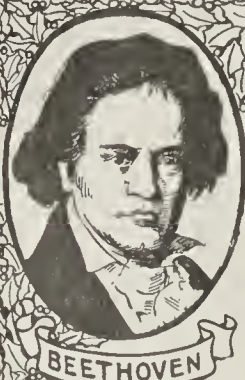
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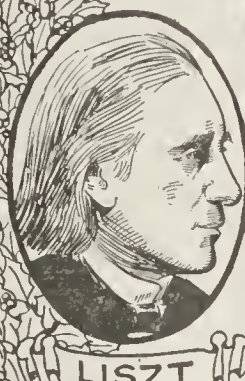


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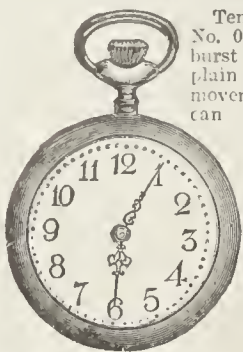
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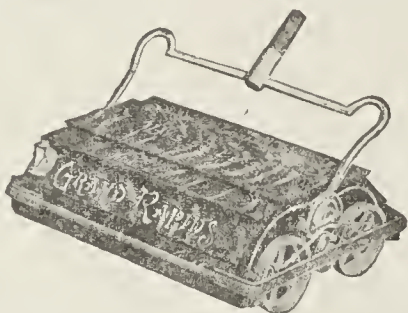
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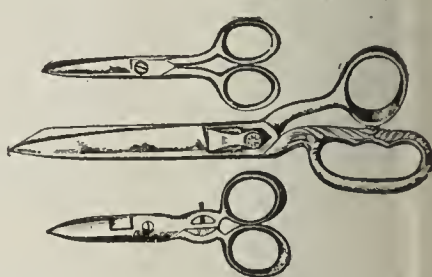
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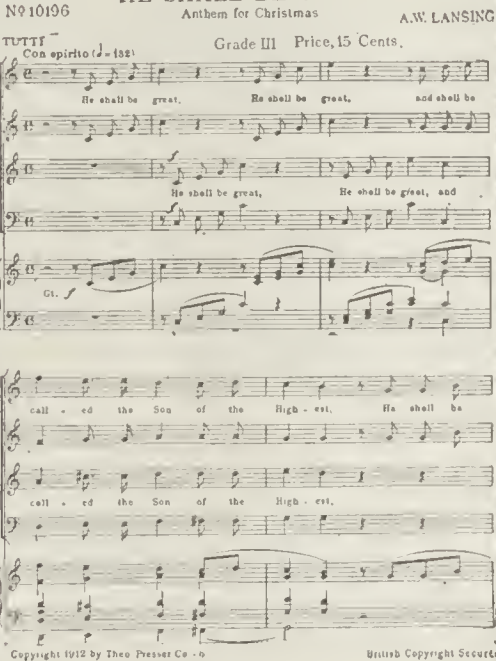
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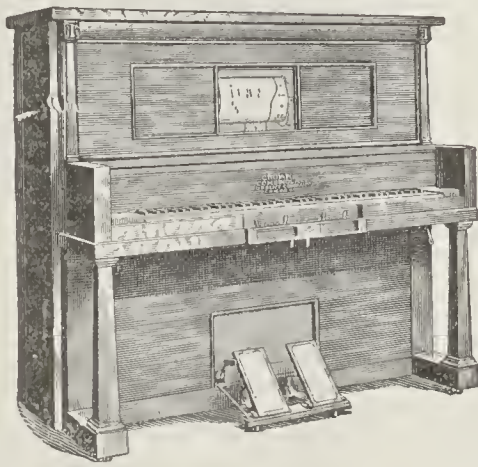
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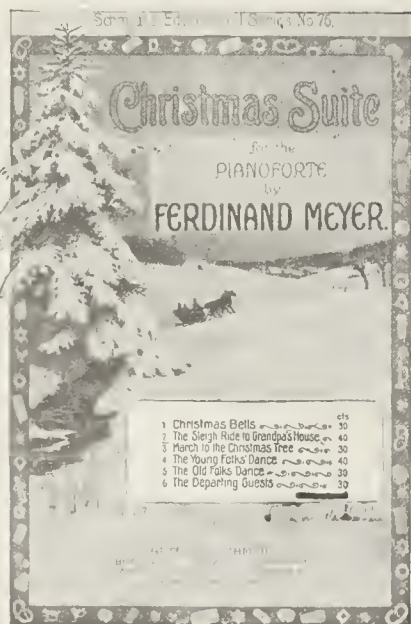
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THE ETUDE

DECEMBER, 1912

VOL. XXX NO. 12

THE VOICE OF CHRISTMAS



THE voice of Christmas sings sweeter, clearer and stronger to-day than ever before. The song the Herald Angels sang over the midnight plains of Bethlehem rings round the world with unending beauty. Soaring above the battle fields and the monuments of crime, telling of the grace that saves, it makes new harmony in the minds of men bringing them to a higher consciousness of the significance of "Peace on Earth! Good will to Men!"

Peep into the brutal history of yesterday if you would learn what the voice of Christmas has done for mankind. Not that the world has abandoned barbarism, but that it is moving on toward better things. Perhaps it would be too much to ask that the brutalities of war, avarice and hate be taken from the hearts of the Herods, the Ivans, the Napoleons, and their wretched followers, disguised in the gold-braided livery of the military savage. It is hard to wait silently while the world clears itself of the industrial Neros who hold high carnival with the riches ground out of the labor of children or the lives of sweat-shop workers. Despite such monstrous human discords our civilization becomes better, nobler and truer, day by day as the hymn that greeted the Nazarene finds its way to the hearts of men.

How splendid it is for the musician to know that Christmas and music are inseparable. Whatever your creed may be, however you may regard that wonderful figure in the Garden at Gethsemane, you can not fail to be exalted by the jubilant voice of Christmas, with its promise of love, joy and blessing. "God Bless us Every One" piped dear, crippled Tiny Tim in the *Christmas Carol*, and surely this is the time for us who love music to realize our infinite blessings. Don't let the hour of holly and mistletoe pass without letting someone see that music has brought a new and ennobling meaning to your daily labors.

THE ETUDE heartily joins its readers in the splendid friendly spirit of the season of larger human charity and deeper brotherly love.

That Wondrous Night



Musical Thought and Activity Over the Seas

By ARTHUR ELSON

HARMONIC PROGRESS.

IN a recent number of *L'Opinion*, Henri Lechtenberger reviews Jean Marnold's new book, *Musique d'autrefois et d'aujourd'hui* (Music of Other Times and Today). Marnold argues interestingly in support of his critical estimates by deriving harmonic progress from the so-called "chord of nature," and traces each musical development to an increased use of the overtones that make up this chord.

As the student knows, when a note is sounded the vibrating string (or air-column), while in motion as a whole, vibrates also in halves, thirds, quarters, and many lesser fractional parts, at the same time. As musical pitch varies inversely as the length of the string, the fractions give increasingly higher pitches than the fundamental note sounded by the whole string. Including that note as the first of an ascending series, and starting with C for example, the series would read, G, C, G, C, E, G, Bb, C, D, E, F#, G, G#, A, Bb, and so on. Ordinarily, these are not consciously heard when a tone is played, but their absence would make all tones dull and hollow. Certain men, however, can hear the lower overtones; and Debussy, when young, was greatly interested in listening to them in bugle notes.

Marnold states that from the 10th to the 16th century, musicians based their system on the first six notes of the series, and used pure triads. The 17th and 18th centuries saw the use of the seventh note, giving with Nos. 4, 5 and 6 our chord of the seventh. The romantic school introduced the ninth of the series, and Debussy now uses the eleventh, while Strauss goes even farther, according to the book.

Marnold bases his critical judgments too entirely on this one idea of sensitiveness of harmonic perception. He claims that the pioneer in this direction is more to be praised than the one who uses merely the harmonic limits of his predecessors. As a result Josquin is placed above Bach, Schubert and Weber above Beethoven, Wagner above Berlioz (or is it the other way?), and Debussy above Brahms.

Some of these estimates are obviously wrong, and the reviewer points out the fallacy in the argument. The trouble is that harmony is not the only element of music, but rather one of many. Other points to be considered are counterpoint, melody, form, development, contrast, and the vague something that constitutes expressive power. M. Lichtenberg adds that the great musicians were great men, too, in touch with humanity, and that their greatness was reflected in their music, which was not an exercise in harmonic complexity, but a message of depth and meaning for mankind. In view of this the dutiful, reverent Bach, and the earnest, progressive Beethoven may once more hold the highest rank. Their music was great because their greatness of spirit enabled them to make it so; or their ability, at any rate. Hypersensitiveness is not real genius.

Eleven years ago the present writer, in his *Critical History of Opera*, expressed the mathematical idea of harmonic progress from simple to complex. But he did not limit it to the chord of nature, which has no minor mode; he based it simply on the proportionate vibration rates of different notes. Thus, in a major triad the notes in ascending order vibrate in the proportions of 4, 5 and 6. This is the 4, 5, 6 of Marnold's series. The minor triad, which Marnold ignores, has proportions of 10, 12 and 15. Large numbers of chords are now well understood, and progressions may be followed by the same mathematical perception. But whenever the proportions become complex, either in chords or in progressions, the music sounds more and more intricate and harsh, until finally discord sets in as the hearer loses track of the proportions. This idea was used to show Wagner's progressiveness in contrast with the too great simplicity of certain popular music; and now, will serve as an amplification of Marnold's theory. But this is only one phase of music, and complexity is but one of many factors in the expressive art that begins where language ends. We await a theory that will tell why certain sounds arouse certain emotions. It is partly association, but probably some deeper psychological conditions are involved, especially in the school of "pure" or "absolute" music. The present writer will take a month to think it over.

ARE WE OVERRUN WITH ORATORIOS.

Vito Fedeli's article in the quarterly musical society journal, on the Calabrian Pifferari and the shepherd's music, brings to mind many things. Naturally, it suggests the *Messiah*, which is always a reminder that Christmas is coming. With this comes the idea that the musical pioneers had more tone-color than composers of to-day; also the memory of an attack on oratorio by J. Cuthbert Hadden in the *Monthly Musical Record*. Taking the last point first, England has been rather overrun with oratorios, which have been given too important a place at the various festivals. The works have been of an old style, and their influence has often led composers into weak imitation and has hampered modern development. But this is not Handel's fault, as it is no crime to produce works of genius, even if they dwarf future efforts. Besides, English composers of to-day are struggling in many styles; like Von Moltke, who could keep silent in several languages, they are now failing in nearly every form. But Mr. Hadden, perhaps, goes too far in calling oratorio wholly antiquated. Its field is certainly a limited one in the broad domain of modern music, but surely such a great work as Parker's *Hora Novissima* proves that the form is not yet dead. As for the early tone-color, one may wish that the old lutes and trumpets were with us yet.

MUSICAL NOVELTIES.

One may compliment the *Record* on its October issue, which is most interesting. Its review of Coleridge-Taylor praises *Hiawatha's Wedding Feast* and *The Death of Minnehaha*, but calls *Hiawatha's Departure* artificial. The *African Suite* shows expressive power, and in his lyrics, such as the *Sorrow Songs*, he puts wonderful power into single phrases, chords, or even notes. His last work is the five-movement suite *Othello*. Prof. Niecks has an article on Johann Abraham Peter Schulz (1747-1800), whom he rates as a pioneer in the German Lied because of melodic expressiveness. Schulz's three sets of *Lieder im Volkston* are his greatest work, two sacred collections, being less impressive. Debussy's exaltation of taste, almost at the expense of genius, reminds us that a fastidious taste rather than real virility is found in his own works. Ellen von Tiedbühl writes of Tolstoy's appreciation of music, but this will never justify his reading doubtful meanings into the noble *Kreutzer Sonata*. Mr. Hadden makes a futile defence of the idea that each key has its own character, apart from pitch fluctuations. The trouble with this theory lies in the fact that different people have different impressions of the same key. In reality, these impressions arise psychologically from the hearer's own mental make-up, and do not really belong to the keys.

Richard Strauss is now attempting the ballet; in which he will have more chance than ever to follow the lead of his namesake, the Waltz King. D'Albert is at work in the same field, setting *The Slave of Rhodes*. Weingartner is busy with his opera, *Abel and Cain*, also a *Lustige Overture*. *Das Nothwend*, by Woikowsky-Biedau, is for Dessau, while Cortopasso's *Santa Poesia* was well received at Lucca. Paris is to hear Gailhard's *Le Sortilege*, Bachelet's *Scenio*, *La Danseuse de Pompeii* by Jean Nougues, *Le Pays*, by Ropartz, Faure's *Penelope*, and Hirschmann's *Dansecuse de Tamagra*. Stockholm applauded Hallström's *Enchanted Cat*, and enjoyed Nathanael Berg's more modern and brilliant *Seyla*.

For orchestra, London found Bossi's *Goldonian Intermezzi* interesting enough, especially the final *Burlesca*. Birmingham heard Bantock's *Fifine at the Fair*, while his *Serenade* was voted attractive. The latter is based on American songs, especially *Yankee Doodle* and the *Swanee River*. Another success was the suite from Elgar's masque, *The Crown of India*. Elgar has been writing orchestral songs, *The River* and *The Torch* being the most successful. A symphony by Post Siefert was given at Montpellier, while Paris is to hear more of Fanelli's *Thebes*. Queen's Hall audiences found Glazounoff's *Salome* a very quiet maiden, whose dance was proper even unto dullness. Korbay's *Hungarian Overture* was pleasing, if short. A "new" piano concerto by Bach contained a beautiful *Siciliano*. J. H. Foulds uses quarter-tones in his four *Music Pictures*, but they sound quite conservative after Schönberg's works. A. M. Hale has written an *Elegy* for organ, strings and drums; and at this rate we may soon expect idyls for bassoon and cymbals.

Most important in the vocal field is Liszt's recently-discovered *Titan*, for baritone and orchestra. This will be heard at Weimar. Reger's *Requiem* will be given

at Basel. Parry's *Ode on the Nativity*, set to old words by William Dunbar, shows melodic charm united with polyphonic skill. A *Song of the Sun*, by Walter Davies, is based on a text adapted from St. Francis Assisi. The *S. I. M. Revue* describes the *Aures*, showing it to be a Basque dance of rhythmic character and lively motion. Paris novelties in smaller form include string quartets, by Armand Parent and Victor Vreux; piano quartet numbers by Albert Laurent and Luc de Flagny; a violin sonata by Crickboom, and piano solos by Jean Cras. Bantock's music to the *Hippolyte* of Euripides is for two harps, two flutes, two horns and an oboe. His interviewer (*Pall Mall Magazine*) found him hearty, active and many-sided; an admirer of Strauss, Debussy, Delius, etc.; and hopeful for England's musical future. His *Omar Khayyam*, now well known, once caused trouble for a Liverpool bill-poster. The latter, not knowing that a new work was to follow an old one, arranged his material thus: "Mendelssohn's *Elijah*. Principals: Miss Phyllis Lett, Mr. Frederick Austin, and Omar Khayyam, for the first time in Liverpool." Truly, one would like to hear Omar sing again, but think of the prices he might charge!

CLEAR CHORDS.

BY EDWARD ELLSWORTH HIPSHER.

Yes, really clear, crisp chords—a joy to the ear, stimulus to the esthetic faculties, but one which are all too often denied. For it is surprising to note what a large percentage of talented and, in many ways accomplished pianists fail to sound a chord in a neat and finished style. Frequently the left hand strikes the keys so far in advance of the right that anything like strong rhythm is impossible. With a clash between the parts of the chords executed by the two hands there can be no strong accent. Without accent there can be no vital rhythm. A most unfortunate feature of this weakness is that it not only destroys the artistic value of anything the possessor may attempt, but ruins the efforts of anyone who may undertake ensemble with him. The vocalist who attempts to sing with such an accompanist must forget his nerves have none at all, or be ready to steel them for a ordeal.

This weakness is so common that the writer has been led almost to conclude that it is one of the "original sins." Like all such habits, it is most easily corrected at the beginning of the studies. But even with the "hardened sinner" there is nothing hopeless about the case.

Along with other faults of execution, the trouble principally in the mind. That must be set aright first. That is, the mind must be trained to think accurately. Then the ear must be educated to the point where it will detect the least jarring of the tones, when all are not simultaneously sounded.

To accomplish this is the self-imposed duty of everyone who sets out to be a real pianist. To be contented with anything less is to be willing to go through life with the weakness of the veriest tyro.

First, we must select a simple chord, perfectly capable of execution. Place the fingers, well curved, over the respective keys, merely touching them. Tense the finger muscles just enough to hold them firmly in the position without cramping. Lift both hands straight up from the keys the same distance. Relax the muscles at the elbows and allow the hands to drop to the keys of their own weight. Be especially careful as to the last point. The hands *must drop*. The mischief has been wrought chiefly by the constriction of the muscles, in striking at the keys, which has ruined both the smoothness of your chord and the quality of your tone. Listen most closely to observe that every tone sounds at exactly the same instant. If one hand, or a single finger has got out of its place and struck a key an instant too soon or too late, repeat the operation until the result is entirely satisfactory. When you can play a single chord repeatedly, with neatness, select a simple slow composition with numerous chords and practice in the same manner. Until you have mastered the sounding of the chords, have no worry about the legato. You can develop that later; for without perfect smooth chords, there is no possible legato.

When you are ready to develop strength in your chords, it is simply a matter of the amount of tension you are able to impart to the muscles of the fingers, hands and forearms. With practice this can be acquired till the fingers will fall on the keys almost with the firmness of a steel trip-hammer.

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the matter of the critical revision of the works of the masters has been the subject for almost endless discussion in higher musical educational circles for years. No one is better fitted to present such a subject than M. Moszkowski. —EDITOR OF THE ETUDE.]

WHEN Hans von Bülow published his critical edition of Bach's chromatic Fantasia and Fugue he prefaced it with the words, "New Editions of classical works, which are already the common property of artists, are to be cared for and to cherish, in which no thought of business speculation enters, but which are published on the basis of a knowledge of how little earlier editions can be relied upon."

These requirements in a new and useful Bach edition he specifies later: "Greater ease of execution, through practical indications of the fingering, by which considerations of convenience and comfort shall have their due weight, together with an exact interpretation of the movements combined with a logical, rhythmical sing—in short, all the strict organic precepts upon the degree of touch, upon the degree of movement or upon the tempo to adopt."

Musicians will certainly agree with these principles and uphold their value when they have to do with editions of other works, that also originated in an epoch when composers hardly did much more than write down the notes, but which gave all the indications as to tempo, force of tone, phrasing, fingering. The pianist of to-day knows, or at least should know, that with but few exceptions all the marks of expression in the works of Frohberger, Kuhnau, Bach, Vivaldi, Scarlatti, etc., did not originate with the composers, but with the editors and later arrangers of their works, and hence are not to be accepted with implicit confidence. Mindful of this he regards these variations with respect and attention when their authors are musicians of distinction, but allows himself the liberty of deviating from the exact text when his own taste justifies him in so doing.

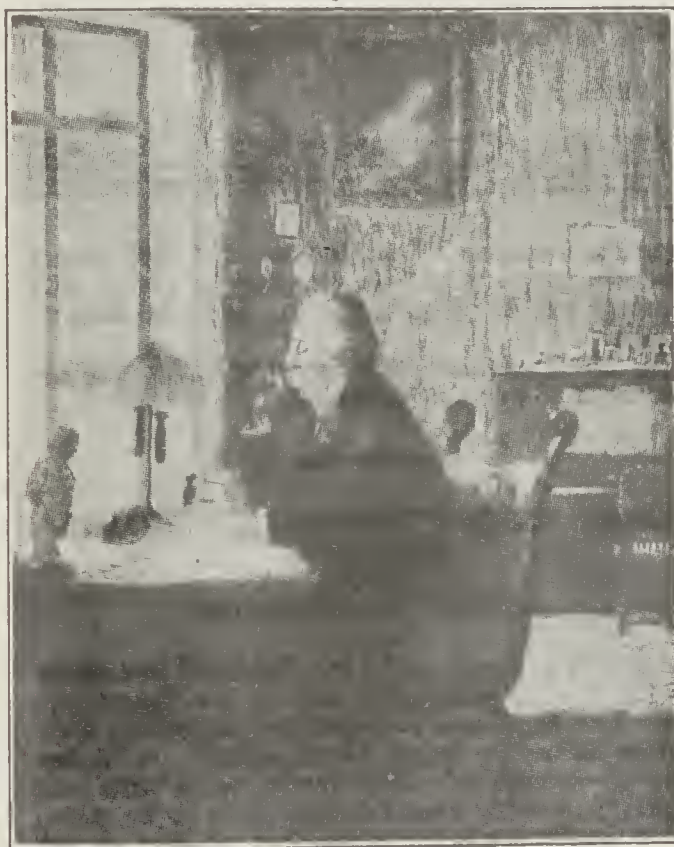
The demand for "objectivity" in the performance of classical works must, to be sure, be taken with a grain of salt. The player should follow the intentions of the composer conscientiously. He should overlook nothing that may facilitate the execution of the master's compositions. He should utilize all hints suggesting that the study of music-history and a knowledge of tradition may yield him in order to inform himself as to the style of the various epochs of art and the particular peculiarities of each separate position. When in this way he has made himself familiar with the character of the piece chosen for transcription he should endeavor to avoid all suspicion of pedantry and not strive to attain the false ideal of individuality of lack of individuality such as that which characterizes phonographic repetitions.

How far it is allowable to the executant in reproducing a musical composition to introduce something of his own personality into the work and to insert nuances which the composer has not directed, nor even thought of, can never be decided with mathematical accuracy. In their time Anton Rubinstein and Hans von Bülow were taken as typical representatives of the subjective and objective arts of interpretation, and once when in Berlin, in concerts followed close upon another, they both played the same Beethoven sonata, a clever amateur made a remark, as witty as *à propos*, that the first had revealed a landscape, the second a military chart.

This comparison, however, was taken as being only unfavorable to von Bülow, it must by no means be considered as being on account of his so-called objectivity. His touch had naturally but little charm. His piano playing had at times a particularly dry

effect. Neither his touch nor his playing, however, had by any means to do with objectivity. As a conductor and an editor of classical works von Bülow was highly subjective.

This brings us again to our theme—namely, a discussion of the limits within which a critical editor of



M. MOSZKOWSKI IN HIS PARIS STUDIO.
(From a Charcoal Drawing in Musica.)

the works of others may be subjective. Here one must make a beginning by dividing the new editions into two categories, the one with its exclusive aim a critical revision of the text. In this the work of the editor is principally to reproduce the authentic conception of the chosen composition with the greatest possible accuracy. This is best accomplished by examination and comparison of the various editions already in existence; through inspection of the manuscripts so far as these can be discovered and are accessible; through tradition or opportune discovery of fingering in other places, etc. In this category belong, for instance, the editions published by Breitkopf & Härtel under the title of *Denkmäler deutscher Tonkunst* (Monuments to German Musical Art); certain prepared editions of the classics, e. g., those of the Berlin Academy of Arts, which are called *Urtext Klassische Musikwerke* (Original Texts of Classical Musical Works); Kroll's editions of Bach's *Well-Tempered Clavichord*, etc. The last named are distinguished only from the other two in the editor's having given the fingering.

REVERENT CARE NEEDED IN REVISING ART WORKS.

The second category of new critical editions embraces the work of others who have made it their object to make the compositions chosen for revision clear to the comprehension of the player, and to render its execution easier to him through suitable fingering, appropriate phrasing, hints as to the use of the pedal,

or even by means of slight changes. These little variations in text, among other things, often grow to considerable ones when the editor feels himself called upon to modernize the work. This may be entirely admissible and may be done with advantage to the composition in question. In other cases disfigurement may readily result. It may also be deemed allowable to let the editor use his judgment in modifying such passages in which the composer is evidently subject to constraint; as, for instance, on account of the limited compass of the keyboard in his time.

Of course there must be no doubt as to his real intention in the matter. The editor may also be justified in doubling a passage in single notes by writing them in octaves. This could be done, for instance, when it is desired to give greater gravity and majesty to the entrance of fugue-subject in the bass. There are to be found cases where still greater liberties can be taken; for, as a matter of fact, in earlier times artists were allowed much greater freedom by composers in regard to ornamentation and harmonic enrichment than is to-day generally considered permissible. On the contrary, such variations were expected from them as a matter of course—this, to be sure, could only occur in remote epochs of art.

In still other cases the editors have allowed themselves to "correct" the composer—or, better said, to propose a correction, when in their opinions the fault was originally caused by some slip of the mind or of negligence on the composer's part. For instance, this appears to me to be undoubtedly the case in two of Schumann's compositions. The first is found in No. 3 of the *Kreisleriana*, where it is my firm conviction that Schumann has made a mistake in the time-value by making it twice as long as he had intended. Let one play the whole passage (beginning with the direction *Noch schneller—piu allegro*) in exact time. The student will then find that with the entrance of the syncopations the whole thing will come to a standstill in reaching the *Doppio movimento*.

It seems to me that Schumann has made another oversight in the finale of his *Etudes symphoniques*. In the fiftieth measure after the signature of A flat there appears in the tenor voice a fragment of the theme, the rhythm of which is altered to the disadvantage of the effect. The theme of the finale begins, as is well known, thus:

Ex. 1.



and the place that I criticise has the following rhythm:

Ex. 2.



[In contrast with this a seeming absence of mind on the part of Schumann has often been unjustly criticised. At the beginning of his Sonata in G minor there stands the direction: *So schnell wie möglich*—as fast as possible—and in the course of the same movement there follows *Noch schneller*—still faster. But since from this point the technical difficulty diminishes notably the following passage admits of an acceleration with particularly good effect.—AUTHOR'S NOTE.]

I consider it allowable here and in the following five measures to restore the original rhythm of the theme.

As an example of allowable corrections, I take one made by von Bülow in an accompanying figure of Beethoven's great Rondo, Opus 129, thirteen measures before the entrance of the theme in B flat major. Since here it has to do with a posthumous work we may suspect that Beethoven himself may have intended to revise it before publication. Bülow in a foot-note gives the original setting of the passage and begs for the privilege of correction, which is sensibly yielded to any responsible critical editor. The reproach of having acted otherwise in other cases cannot, however, be spared him. Why did he believe himself obliged to alter the answer to the theme in Bach's chromatic fugue? At present day we can, when it seems desirable to us, free ourselves from the rules that govern the tonal answer of a fugal theme, but we have no right to substitute our opinions of the same for those of the classical writers. In this case the alteration of the answer is particularly out of place, because it leaves the later repetitions of the same rhythmical form entirely without point. Von Bülow's action in this instance seems to me more arbitrary than in the octaves that he has added to some of the recitative passages in the preceding fantasia. These are, to be sure, open to discussion, but after all do not touch the root of the matter.

UNWARRANTED CRITICISM.

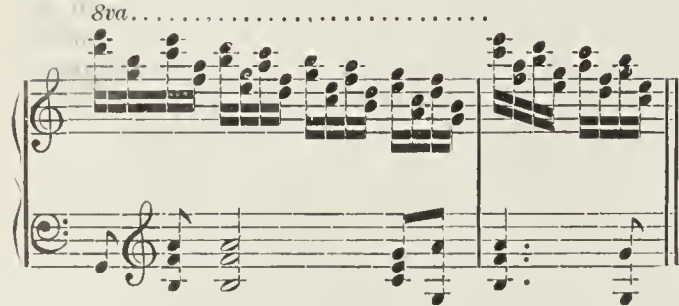
In Berlin a violinist of the French school played the *E major Prelude of Bach* excellently, but in a somewhat more brilliant style than was countenanced by the Joachim tradition. The tame sheep of the local Hochschule naturally vouchsafed the explanation that "he had no understanding of Bach." The hue and cry raised by certain watchers on the walls of Zion on account of octave-doubling such as that of von Bülow is truly not more reasonable than the condemnatory criticism indulged in by the class of the Hochschule.

Still greater liberties than in the Bach chromatic fantasia did Bülow take in Weber's *Momento Capriccio*. Here he not only altered the position and harmony of many chords, but inserted in one place two measures of his own which can hardly be considered as an improvement.

Occasionally we find in otherwise very good editions changes that represent undoubted corruptions of the original text.

Why does Klindworth in Chopin's etude in thirds instead of

Ex. 3.



write the left hand as follows:

Ex. 4



In very rapid tempo the two sound very much the same, but in Chopin's notation the harmony is purer; there was no need to make it less good.

In a few of the modern editions of Mozart's rondo in A minor we find some singular deviations from the old copies. The beginning of the middle movement in A major Riemann gives as follows in his *Altmeister des Clavierspiel*:

Ex. 5.



Kühner notes it thus (Litolfi edition):

Ex. 6.



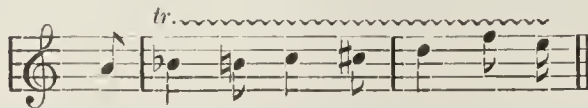
Most modern editions, however, have it:

Ex. 7.



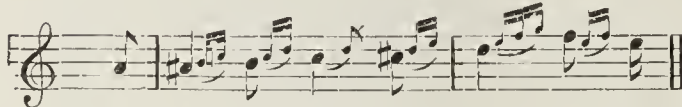
and so these measures run in the oldest editions we possess (Breitkopf & Haertel, etc.). Riemann and Kühner give another reading in which the sign for the turn ∞ stands not after but over the first note. But this I consider as undoubtedly a typographical error, and besides both of them realize the ornament with inexactness; Kühner reverses the order of the notes and Riemann gives them with rhythmical incorrectness. Still more singular is Riemann's notation of the passage in trills in the same work:

Ex. 8.



which in his edition runs as follows:

Ex. 9.



From this manner of writing the first trill cannot have the auxiliary note C, but must be played with A sharp and B. Such a reading would be hard to justify.

(A second section of this important article will appear in THE ETUDE for January.)

DON'T EXPECT EVERYTHING OF THE TEACHER.

BY KATHARINE BEMIS WILSON.

AN artist is a person who has discovered that within himself lies the power that leads to the highest success. One may study for years and accomplish little, because he has no system of self-analysis. A teacher suggests methods to achieve results which have been successful in many cases that have come to his notice, but it is for the pupil to ascertain whether or not these particular ways are bringing forth developments. How often do we see the so-called ordinary pupil that has studied for years with numerous good teachers suddenly rise to greater heights in a most surprising manner! This is not always because his former teachers have been wrong in their teaching methods, but often because of no coöperation on the part of the pupil. The student has in such cases awakened to make a critical survey of his own power of mind, and commenced to think for himself. Thus success comes to him.

The too great dependence of students upon their instructors is a grave error. A teacher can accomplish little with a pupil who refuses to work out some of the problems and first laws of progress alone. In the short lesson periods pupils are given ideas which are to be developed during the practice hours. Any pupil who refuses to do this makes a mistake. He will acquire but little knowledge of his art. He is practically throwing away his time and money. In experimenting by himself, the pupil will make many little discoveries about his own physical construction. If he be a singer, some tone attack, some breath control, that he had not understood hitherto, will come to light; and with this foundation to encourage him, he will go on still farther, until he brings forth the best results of which he is capable. In the same manner the pianist may, by carefully studying the difficulties that he meets, facilitate his playing to a great extent. His future will be much more brilliant than that of the mediocre student who imagines that the teacher can do everything for him.

MANY men owe the grandeur of their lives to their tremendous difficulties.—*Spurgeon*.

HOW CHOPIN WROTE THE PRELUDES.

BY GEORGE SAND.

THE poor great artist (Chopin) made a detestable invalid. What I had feared, alas, not enough, was now verified. He became entirely demoralized. Alas, to bear his suffering with considerable courage, he could not overcome the uneasiness of his imagination. The cloister was full of terrors and phantoms for him, even when he was well. He did not say this and I had to guess and feel it. At my return from night explorations in the ruins with my children, I found him at ten o'clock in the evening before his piano, pale, his eyes haggard, his hair on end. He needed some moments to recognize us. Then he would try to laugh and would play for us the sublime creations of his imagination, the terrible and rending ideas, which had in this time of solitude, of sadness, of terror, as it were, without his knowledge, taken possession of him.

It is thus that he composed the most beautiful of those short pages which he modestly entitled *Preludes*. They are masterpieces of art. Many picture to the thought visions of the dead monks, and repeat to the sad and mournful dirges which filled the ear of the musician. Others are sweet and sad, and can to him in hours of sunshine and health, with the laughter of children under the window, the distant sound of a guitar, the song of birds in the trees, the sight of the little pale roses which blossom under the snow. Others still are full of a mournful sadness, and while they charm the ear, rend the heart—*From George Sand's "Story of My Life," translated by Laura Wiesse*

SAVE YOUR ENERGY.

BY ALICE L. CROCKER.

ONE of the common causes of fatigue among piano students is that they practice with all the muscles of their bodies whereas only the brain and fingers are needed. Dr. Lagrange has said that "in every movement, in every unknown attitude needed in difficult exercises, the nerve centers have to exercise a kind of selection of the muscles, bringing into action those which favor the movement, and suppressing those which oppose it."

Whenever that tired feeling comes, it is only because of the employment of unnecessary parts of the body. How can there be good concentration if energy expended in the contraction and expansion of muscles entirely unneeded for mental training? Yet that is exactly what pupils are doing every day; expending energy where it should be saved.

No pupil can ever hope to succeed who does not make a slave of his body so that it will be his obedient servant instead of his master. Teach the body to relax and in time you will be amazed at the result. You will be able to endure more, to practice better, and to avoid all unnecessary motions. Your mental power will be increased and your confidence with it.

OUR PHOTOGRAVURE SUPPLEMENT, "THEIR SON."

IN presenting our readers with the famous picture by the noted German artist Schbach we believe that we have secured a subject with a peculiar heart interest that few can resist. The simplicity of the humble peasant home, the dignity of the moment when "their son" returns from the triumphs of the court and the concert hall, the peaceful atmosphere of the whole group has been reproduced with a fine feeling that appeals to the layman as well as the artist. Time and again this little drama has been enacted in the lives of the masters. Many of the masters were of very humble parentage, and the struggle to reach the top has often bordered upon the tragic. The youths of Schubert, Haydn, Beethoven, Dvorak, Mascagni and others far too numerous to mention have been far removed from luxury.

The "old folks" who have dreamt of the success of their son for so many years are too dumbfounded to take it all in. They listen to him playing son plaintive home melody with far deeper attention than the brilliant audiences in the great cities. And he plays to them with an emotion which he can never feel in the concert hall. Pictures of this simple genre type have always been greatly liked, and this fine painting is given to our friends in photogravure form as our Christmas gift to all ETUDE readers.

The Advance of Vocal Art in America

By the Eminent English Vocal Authority

WILLIAM SHAKESPEARE

During the winter of 1911-1912 the writer had the pleasure and advantage of a prolonged stay in the Western States. He passed three months at Los Angeles and six weeks at San Francisco. Proceeding through Chicago to Toronto and thence to Boston, by way of Burlington, Vermont, where he stayed for four days, he reached New York at the end of February.

Throughout this period of some five months he was impressed and gratified by the great improvement that being made in the performances of public singers. The tone, the phrasing, the taste is changing to a higher standard.

Half a century ago there were great singers of high rank, who could sing the operas of Mozart, Meyerbeer, Rossini, Donizetti and Bellini, and touch the hearts of their hearers in a way which might not be appreciated, perhaps, by those who listen to the singers of the present day.

"THE VERSATILE ARTISTS OF YESTERDAY."

As the older artists disappeared music requiring more strenuous exertion had to be performed. The younger generation were not prepared by years of earnest study and careful training. They were not content to pass slowly up the ladder of fame. Phenomenal voices with a culture compelled the impresarios to pause before presenting the old operas. Few of the new singers could sing them. Gradually the vice of astounding audiences instead of touching them influenced all the efforts of our would-be singers and so the conclusion reached upon us is that in reality we no longer have with us artists in the highest sense, such as Lablache, who one evening would sing a heavy part and the following evening a comic part. One night Mario would sing a role in the "Huguenots" and the next the Count Almaviva in Rossini's "Barber of Seville."

I was present when at the teatro dal Verme, at Milan, in 1874, an exquisite soprano, Madame Frezzolini, issued from retirement for the benefit of some worthy charity and at the age of sixty-two moved all to tears of joy and pity by her singing of the part of Nina in "La Sonnambula." In those times the audience still recognized the charm of lovely, touching voices. The singers did not act much—they sang. In the present day how much is acting and scenery, and loud, wondrous, powerful voices—quality, phrasing and their graces being merged in or drowned by heavy orchestration.

"WITH WHOM SHALL I STUDY?"

I am certain that the people of America (hearers as well as artists) as in the old country are getting tired of the loud, forced style of modern opera, and are looking back to the real loveliness of the human voice, superior as it is to any instrument made by hands. Everywhere is springing up an inquiry as to singing and "With Whom Shall I Study?" The improvement in American performers observed by the writer seems very great indeed. He remembers some time back roaty, raucous and hideous sounds in theaters and musical halls. Where are these now! In their place we well executed pieces from operas, sweetly sung in which we hear the words, and grace and purity of style often prevail instead of harshness and shrillness of tone. How is this?

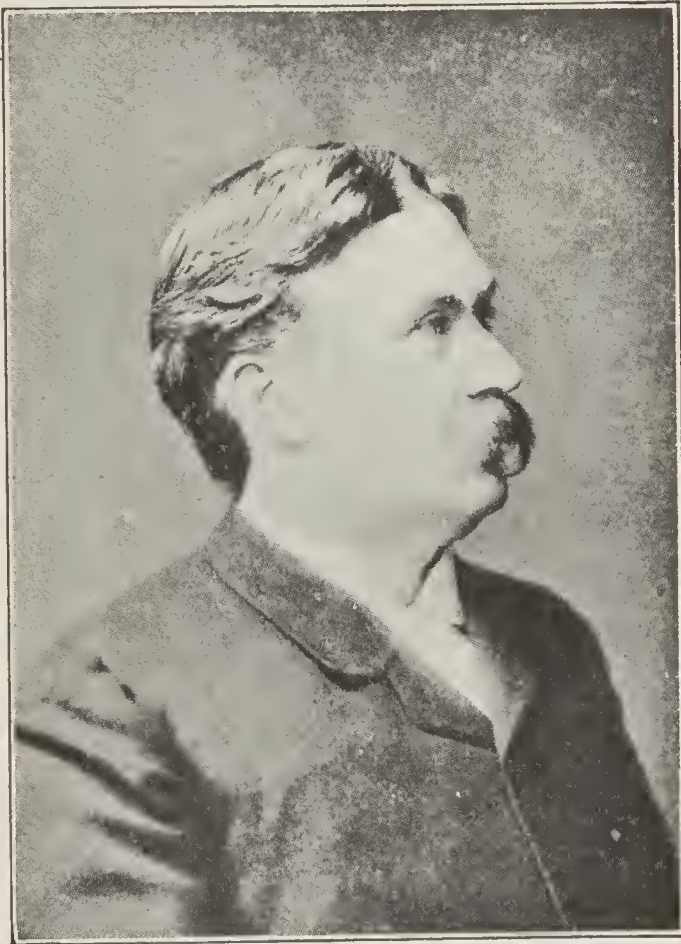
It may be well here to sketch the history of our teachers to whom we owe so much, but also alas! to many of whom we owe so little.

We will note that fifty years ago the terms paid to singers were very different from what they are now. Mario and Grisi received £20 a night for the two, or £10 a week, I forget which.

Some good Italian singers as they grew old used to teach a "select few" of their admirers, and found this the most lucrative business. They even wrote books on singing—Lablache wrote a "Tutor." Of course, these books did not say much, nor did the worthy teachers really teach! They were mostly content to tickle the ears of the amateurs, and make them fancy they could

quickly imitate that art which had taken them a lifetime to accomplish.

Amateurs, however, became greatly interested in singing, and paid large fees to those who gave instruction. These conditions tempted second-rate artists, and those who had had little success in opera. They found teaching so lucrative that gradually many other Italians came to London and settled down as teachers of the *bel canto*. If they did not really understand singing or were merely coaches to the opera singers mattered little, for every Italian has by instinct an operative habit of expression, and can in a way use his voice with intensity if not with art!



MR. WILLIAM SHAKESPEARE

THE METHODS OF THE OLD MASTERS.

Now fifty years ago there were still living in Italy excellent professors who understood how to build up the voice slowly on natural principles or traditions, which had been handed down; these formed the basis of the old Italian expressive and sustained style—in contradistinction to the modern more strenuous, but less expressive, style of singing. They possessed a school transmitted from generation to generation on certain principles, not merely empirical attempts of each man to teach as he fancied without the accepted foundations. Porpora was followed by his pupils Caffarelli and Pacchiarotti, and these by a long line of successors. It became the practice of many English students to go to Italy to the great masters, and some remained long enough to acquire their art.

The old masters knew little of the structure of the body—of the diaphragm and intercostals—of the larynx and different cartilages and nasal cavities. But they understood the importance of a certain freedom from rigidity of the points of the shoulders in breathing, and of the expressive condition of the face and eyes which accompanies good singing, as opposed to the rigid appearance with fixed jaw and tongue of the bad singers. They understood that he who, while singing, could pronounce and control the breath, could also start the note unerringly in tune, could join notes in the *legato* style, and could *crescendo* and *diminuendo*—the so-called "*messa di voce*."

BOOKS ON SINGING.

Less than forty years ago commenced that curious and interesting inquiry into the action and anatomy of the breathing and of the vocal organs which has produced hundreds of books—some written by physiologists who were not singers—some by singers who were not physiologists—some by people who were only half one and half the other, or neither, or absolute impostors.

Consider with what earnestness our young singers of the present day are studying for years and years to try and solve the difficulties of singing and the puzzles that they find in these books.

Ready to learn they are bewildered by the discovery that one very earnest man states that another equally earnest professor is all wrong, and each contradicts the other. This teacher's expressions and explanations do not seem to coincide with that teacher's, yet both these professors may mean much the same, although they describe their technique in different language.

Of course, we need not discuss the ignorant and the impostor. But it has often occurred to me what a delight it would be to establish and gradually organize an association of earnest people to join in friendly discussion and attempt to discover common ground—the common sense of that which we find true with regard to our art of singing, of our expressions connected with the technique of the voice—in order that we might all agree upon an accepted series of exercises which obviously lead the way to the production of full tone with all its variations of pronunciation and tune. Could we not create a "school" of English-speaking singers founded on the principles of the old Italian art?

WHAT IS THE ART OF SINGING?

The art of singing is how to produce the voice with its appropriate muscles. What is *technique* but a series of exercises which should result in removing the obstacles between conception and execution? This technique, then, has to do with the *breathing*—the *freedom from rigidity* of the vocal organs, the *absolute purity* of the vowel sounds and the *clear enunciation* of the consonants with *naturalness of expression* as opposed to a *fixed expression of the jaw, face and eye*.

The technique of the *breath* has to do with the *length* of the breath—the *manner of balancing it* without fixing the shoulder points.

The technique and *development* of the voice consist in how to *increase its power*, and to *extend its compass* and its capability of *crescendo* and *diminuendo*.

It is obvious, then, that the student must not attempt to hurry on his studies by singing bigger, higher, quicker or longer phrases than he can control with ease and without any *apparent* effort. He must always keep in view the command of the breath and the free emission of the voice or he will retard his progress instead of hastening it.

The professors of Italy, France and Germany seem to be training singers more for the production of loud sounds in order to battle with the huge orchestras accompanying them, with the result that *great* singers are becoming rarer year by year.

On account of the terms demanded by the decreasing number of "stars" opera itself is becoming more and more a luxury only for the rich, so we must not look to the opera house for the improvement in singing. A wave of advance in vocal art is approaching, however, and this is to be observed in the singing of those who have not to contend with large orchestras in vast buildings.

Every year books on singing are appearing, which treat of the art more naturally, which take simpler views of the importance of quiet breathing and of the freedom from interference of the tone-space in the mouth and throat, of the freedom of the tongue and lips, as proved by the purity of the sustained vowels and the free articulation of the consonants.

SUCCESSFUL AMERICAN TEACHERS.

Admirable American professors, not foreigners, are establishing themselves in the large towns, who inculcate an expressive quality of voice, who insist on the first great sign of a right production, viz.: the attack of every note in fullness and loveliness exactly on the pitch intended—no scooping up to the sounds; who teach the expressive joining of the notes in the so-called "*legato*" style.

The result is heard in the many vocal recitals with pianoforte accompaniment of all the classics. Greater interest is being taken in the songs of the great composers. In our cafés and restaurants are heard the delightful bird-like and womanly "head notes," so different from the shrieking, forced-up sounds caused by

distortion of the forced-up medium voice. In other words, the singing of the present day is more "moving" in that it touches the heart more than the vulgar sounds so often heard a generation ago in theaters and music halls.

ADVICE TO MALE SINGERS.

Our male singers apparently are not advancing so much as are our contraltos, mezzo-sopranos and sopranos. The man is still prone to force his voice into the loudest utterance in order to give it the much-wished-for grandeur and resonance. He forgets that many of his so-called dramatic effects are in reality nothing but shouts, and are deficient in the touching quality, the acquirement of which demands long and serious study. Basses must still endeavor to avoid forcing the high notes, baritones must not emulate the power of the bass voice, and tenors should avoid the chest quality in the middle of the voice, which so imperils the production of the resonant high notes. I still uphold, however, that the singing of men is smoother and more expressive than it was a generation since.

All this is encouraging. Yet something remains to be said.

SINGING WITHOUT STUDY.

Before the old school can be again built up, strictly artistic singing demands long and severe training. No one would expect to accomplish much in two years on the pianoforte or violin. It is not sufficient merely to possess a grand piano, a fine violin or a splendid voice. Singing is possibly more difficult than playing on any instrument, yet most people have the idea that it is some natural gift and requires but little cultivation. Professors must wage war against this mistaken idea, and singing students should consider how long it has taken all the great artists to attain to excellence.

The late Sir Lawrence Alma Tadema, a painter of rare refinement through years of unceasing labor, laughed heartily as he related to me, "I was telling an architect friend of mine that I had advised a lady to study singing. Now this architect is quite a distinguished man and helped me to build my nice house. He exclaimed, 'Study singing! I thought the voice was a gift and that singing came naturally without study.'" Tadema roared with laughter, for *he* knew better.

PLAN YOUR SEASON'S WORK RIGHTLY.

BY F. ADALBERT REDFIELD.

WHEN a man wishes to build a house, he first estimates the amount which he can afford to put into it, then he secures his location and decides upon the general features which he wishes to embody in the structure. These simple ideas serve as a basis for the making of the plans and specifications to be used in the actual work of construction. Without such a system to guide him, he would become involved in all sorts of difficulties, squander his money for material and workmanship which he would later be obliged to discard, and in all probability fail to accomplish his purpose.

There are thousands of students every year who rush into music without giving a thought to the difficulties which they will have to meet and the probability of their being able to overcome them. Infatuated by the glitter of a career, they blindly follow the will-o'-the-wisp until they fall into the abyss of failure. Overestimating their own strength, magnifying their talents and undervaluing patience and persistence, they rashly undertake tasks that can only be performed by those who have undergone a careful and painstaking preparation.

Success depends upon careful planning. Don't try to build an Eiffel Tower on quicksand. The man who starts out in life with a definite end in view, with an accurate knowledge of his own power and with commonsense enough to avoid undertaking something which he instinctively feels is beyond him, is sure to succeed if he plans all of his work and does not waste his energy in aimless efforts. In life as in war it is not the brilliant charges which really bring permanent victories. It is rather the deliberate carrying out of preconceived ideas and plans, the steady, concentrated effort in one direction. Every individual is the architect of his own career. Each succeeding day should mark the completion of some detail of the life plan. Don't forget the words of Benjamin Franklin, "Let every one ascertain his special business and calling, and then stick to it if he would be successful."

THE TRAINING OF THE RHYTHMIC SENSE.

BY DANIEL BATCHELOR.

In a previous article in *THE ETUDE*, it was pointed out that rhythm is related to our vital pulses rather than to mental operations and that the first aim of the teacher should be to cultivate the feeling for rhythm.

The training of the rhythmic sense is best done in early childhood, before any finger work at the keyboard is attempted. To do this work intelligently it is necessary for the teacher to understand the nature of rhythm and how it works upon the musical sensibility.

Perhaps the simplest of all definitions would be that rhythm is a pleasant sensation. Again, it may be defined as *music to the muscular sense*, as tones are music to the auditory sense and colors are music to the visual sense. This is an elementary definition; we are not now thinking of that later period when the developed inner sense recognizes the harmonious action of all the elements of music.

To return to the simple elements, the first thing we notice is the regularity of the beats or throbs. Our vital pulses are very responsive to these throbs—a quick movement excites while a slow movement calms us.

But we soon find that the chief characteristic of rhythm is the regular succession of stronger and weaker throbs. The mind marks off the intervals from one strong pulse to another and we call these *measures*. It would be more suggestive to call them *waves* of movement.

There are two radical kinds of wave movements—one in which each strong pulse is followed by a weaker one, and the other kind in which the strong pulse is followed by two weaker. Children will readily think of these as two-pulse waves and three-pulse waves. Those who want more technical terms may call them double- and triple-measures.

Both forms of movement give a sense of easy elastic progress. Hence the Greek name "rhythm," which means a smooth flowing. But here the resemblance stops, for the two forms differ greatly in their effect. The two-pulse movement has a straightforward character and is in sympathy with the straight line in visible form. Hence it is well suited for marching music. The three-pulse movement has more of a circular or spiral character. It bears a sympathetic relation to the curve—the line of beauty—and is well fitted for dancing or swaying movements, but not for marching.

Considered in relation to mental conditions, the three-pulse movement has more of a persuasive effect than the other. The two-pulse may be called the movement of progressive thought, while the three-pulse is the movement of progressive feeling.

Compare the movement of the two following couplets:

2-pulse. { See the leaves around us falling
Dry and with'er'd to the ground.

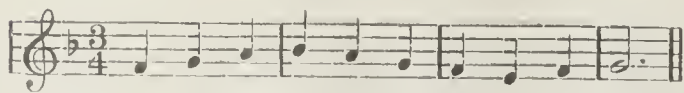
3-pulse. { Ev'n'ing is fall'ng a-sleep in the West,
Lulling the golden-brown meadows to rest.

Notice that in the two following examples (Ex. 1 A and B) the same notes are used, yet the effect of the two is quite different:

Ex. 1. A



B

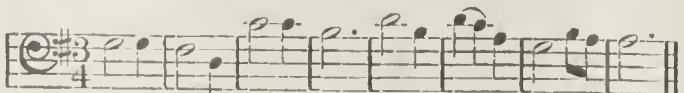


A good example of the devotional effect of the three-pulse movement, when taken slowly, is the opening melody of Mozart's Twelfth Mass. This will be more clearly recognized if it is first sung slowly in two-four time and then in three-four time. The first conveys a solemn thought of worship, while the second impresses us with a solemn feeling of worship.

Ex. 2.



Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i - son.



Ky - ri - e, e - le - i - son, Ky - ri - e, e - le - i - son.

The Pilgrims' Chorus in *Tannhäuser* is also a fine example of the deep feeling which can be expressed by the slow three-pulse movement.

THE TRIANGLE AS A TEACHING HELP.

BY KATHARINE ATHERTON GRIMES.

THE small boy furnishes the average teacher with her greatest number of problems. He is an institution all by himself, and cannot be handled by the cut-and-dried method. Yet there is no pupil so satisfactory when he is once really interested.

The normal boy dearly loves martial music. Anything approaching it he always hails with delight. The characteristic may be appealed to with success when everything else fails. In trying to devise some means of striking this old chord in a new way, I once happened to bethink me of the little triangle, so often used in the "kindergarten bands." The next boy who presented himself for his lesson spied the new addition with delight.

"Oh," he cried, "please play *Dirie*, and let me play that triangle with you!"

Only too glad to note the signs of awakening interest in the hitherto almost unmanageable boy, I complied. It is safe to say that the good old tune never got so thorough a renovating. It was played *piano*, double *forte*, "up stairs and down stairs," Tommy always designated the change from octave to octave, and with all the rippling variations that the spur of the moment could invent. And through all the ringing rhythm of the little instrument fell with perfect accuracy.

Then I suggested other pieces, gradually getting around to those in his lesson. In a very few moments Tommy had learned to accent the first count in the simple little waltz measures I played, by a heavy stroke of the hammer, followed by two very light ones. The thing I had struggled in vain for weeks to impress upon him. By grasping the base of the triangle, and striking it softly, the idea of the light staccato touch was made clearer than by all the explanations I had previously spent so much pains in giving.

When Tommy asked for *Suwanee River*, a particular favorite of his own, I showed him how to produce a soft, lingering legato by striking the sounding bar with the wooden handle of the hammer, and giving only one stroke to the measure. The same idea was carried out in several little *Evening Songs*, *Lullabies* and others of like character.

Tommy's hour was up before he knew it. He had missed a part of his regular lesson, but he had learned without effort, many things that had been decided stumbling blocks and snares.

RICHARD WAGNER AND CHRISTMAS.

It is a well-known fact that Richard Wagner took the greatest imaginable delight in celebrating the Christmas festival. Even when he was very poor he always tried to have a Christmas tree and enjoyed giving Christmas presents to as many of his friends as possible. There was something about the brilliant Christmas tree that appealed to his love for the spectacular, and it is said that he once told a friend that he would go miles out of his way to see a good one.

At one of the Christmas festivals in his home where he was a boy the tree took fire and Richard's most coveted possession, a toy theater, was burned up. The next year it was that his mother said the following prophetic words, "Never mind, my dear little boy, thy love for thy theater must stand many hard tests. It must pass through fire and water. We shall see how it will endure. Let us hope that thou canst survive all tests."

True to the end, Wagner took it upon himself to celebrate his last Christmas with especial feasts. He was then at the *Palazzo Vendramini* in Venice (1882). He secured a Christmas tree and helped dress it himself in good old fashioned German style, despite his threescore and ten. He bought his favorite confection and took it upon himself to give many little gifts to the working people about the city who had gained his favor. Less than two months thereafter he died.

If you continually blow your own horn, some one will be sure to say it is out of tune. But if you do not blow at all, your rival will say that it is cracked. Therefore, blow, but blow discreetly.

Painting With Tones

By the Eminent English Composer, Critic and Teacher

FREDERICK CORDER

Professor of Composition at The Royal Academy of Music, London

ETUDE readers have had previous opportunities to be acquainted with Mr. Corder's excellent articles. With musical learning, extensive experience, strong originality and a rich fund of humor, this distinguished educator who is said to have had a stronger influence upon the young English composers than any other man, has given our friends equally stimulating food for thought. Editor THE ETUDE.]

Not very many years ago the listener's mental attitude towards music was quite different from what it is now. The formal construction of a piece was then everything; one listened for the familiar landmarks—changes of key, entries of fresh subjects and so forth. All these landmarks, though they still exist, have now ceased to interest people. Character, "atmosphere" and emotional appeal are the chief things that concern us nowadays. Formerly it used to be thought inartistic to write "program music," as it was called; indeed, the present writer was the first to timidly comment on that view in his article on that subject written for Grove's Dictionary some thirty years ago. To-day music which does not profess to mean something is hardly listened to, and composers vie with one another in the subtlety of their attacks upon our feelings.

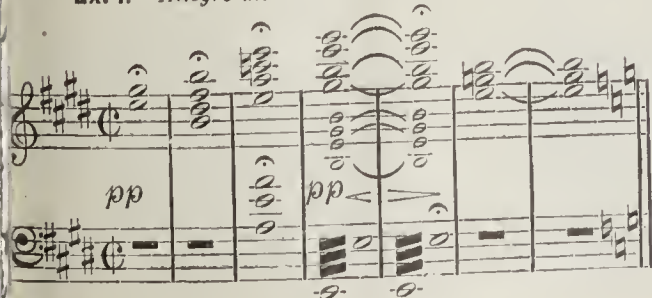
THE MATERIALS OF MUSIC.

Putting aside the question whether or not the new methods are a higher development of art, we desire to expound as untechnically as may be some of the means and methods employed to produce the new results. Have you ever thought what are the chief materials of music—the prime colors with which the musician paints? They are three in number—Speed, Pitch and Quantity of sound. To be less general, music must either be (1) Fast or Slow; (2) High up or Low down; (3) Loud or Soft. These are the primary features and will be found to be the main factors in any emotional appeal. Whatever kind of music you like to think of, if it be quick it stirs our pulses to try and beat with it; if it be slow our sensations are tranquil or languid. The power which mere pitch exerts is less obvious, but high sounds and rising strains certainly uplift the soul and descending passages or deep notes excite grave thoughts. Loudness and softness are more delicate matters; here contrast is the main thing. A piece of music may sound soft merely because it is heard in the distance, thus making little emotional effect; a continuously loud piece, even if it be the finale of a Beethoven Symphony, is apt to seem vulgar; but the adroit rise and fall of tone-quantity is perhaps the most inspiring of all the resources we are here considering.

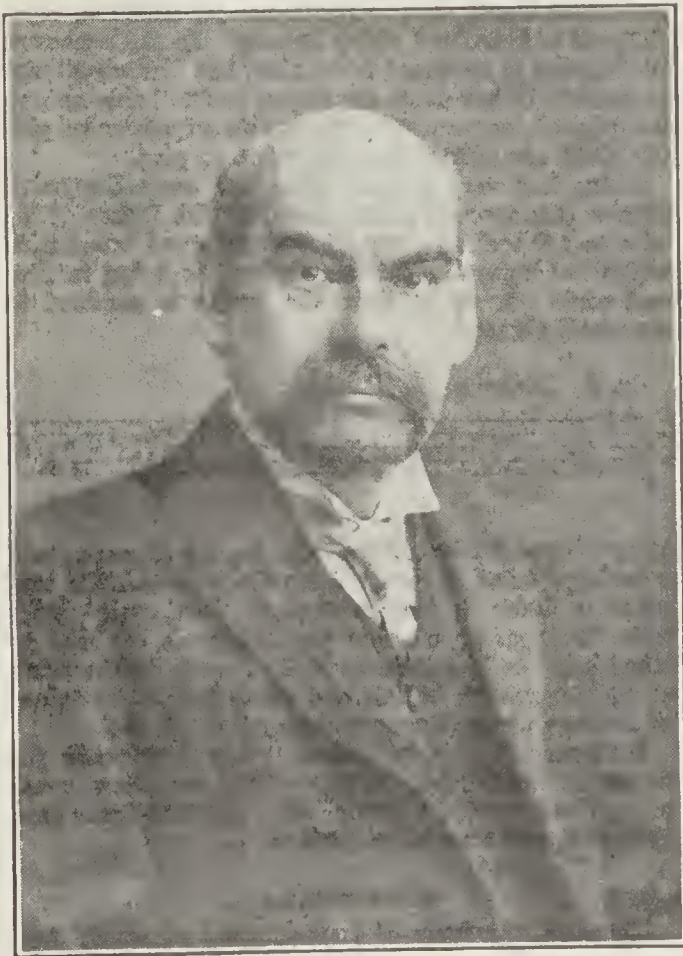
MENDELSSOHN'S SKILLFUL TREATMENT.

It is easy to appreciate either of these features separately, but consider the subtleties of their combinations for a moment. Take Mendelssohn's Overture, *A Midsummer Night's Dream*. It begins high up and slowly with placid chords of vague intent, thus suggesting a dream. Then follows the elfin dance, a delicious passage which would lose all its character by being loud instead of soft, or low down instead of high:

Ex. 1. Allegro molto.



Presently, with a burst of the full orchestra, comes in the royal music with its hunting horns, leading to the tender love theme in B major and the dance of clowns, with its suggestion of a donkey's bray. All these are



FREDERICK CORDER.

vivid musical effects, produced by fairly obvious means, but it must be confessed that after this the building up of this lovely picturesque music into regular Sonata form with "working-out" and recapitulation does not add to its effect, but rather the reverse. This fact slowly dawned on composers during the second half of the nineteenth century and the result has been a steady development of our art on the emotional side and a decay of technique on the constructive side. But to return.

THE SIGNIFICANCE OF MAJOR AND MINOR.

Besides the prime colors we have mentioned there are certain others less important; for example, the major and minor mode of a key. The minor mode is an obvious means for producing a sad or melancholy tone, but it is often otherwise employed. The fairy music quoted above is in E minor, yet it is not in the least sad; the minor key is here used merely to enhance the noble outburst presently to come. The dead march in *Saul* is in C major, yet nothing can be more poignant

than the mournful, thanks to the hollow harmony and the majestic pace at which it moves. But the minor key has a quality of mystery, owing to its being less of a natural product than the major. Speaking of which reminds me that you will invariably find inexperienced musical amateurs express a decided preference for the minor key; yet on enquiry you find that they can neither play nor write the scale of the minor mode correctly. One must assume that it is a case of *Omne ignotum pro magifico*.

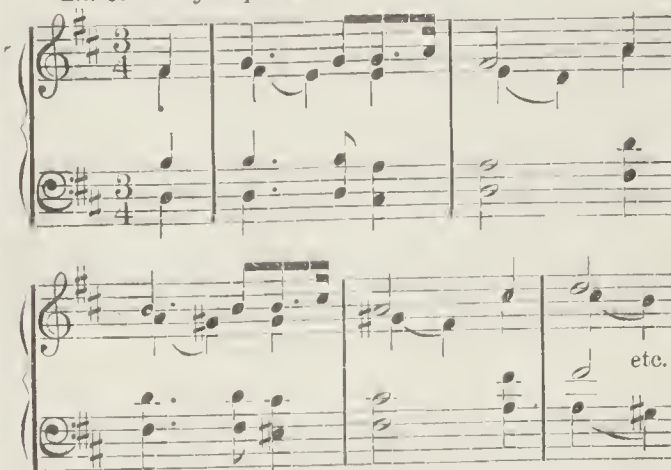
Harmony is, of course, an important adjunct to the musician's color-box, but for a technical consideration of its use I must refer the reader to my work on *Modern Musical Composition*. Here it will suffice to point out that when discords were sparingly employed it was far easier to give definite character to music than it is now that the composer tries to avoid concords altogether. The most simple dissonances, simply resolved, like these:

Ex. 2.



conveyed a feeling of pathos and gloom in a very obvious way: they were the musical expression of a sigh, as you will easily perceive if you recall how a descending chromatic scale reproduces the wailing of the wind very faithfully. It will be patent to every one who has heard Tchaikowski's famous *Pathetic Symphony* what enormous use he has made of this resource, etc. g.

Ex. 3. Largo espressivo.



and the second subject.



In like manner, though not so generally recognized, a chromatic raising note that squeezes its way upward expresses an aspiring, yearning sentiment. I need hardly quote in this connection the opening bars of *Tristan and Isolde*. Further, there is the great difference between old-fashioned, or diatonic harmony and modern, or chromatic, that the former is necessary where we wish to inspire thoughts of religion or patriotism and the latter is only suitable to complex and non-virtuous emotions. This distinction is one that has grown up by the mere course of time and the natural

development of musical art, so that all quite old music now seems to us lacking in emotional power and all new music to be nothing but sentiment.

PROGRAM MUSIC OF YESTERDAY.

The early attempts at tone-painting were very naïve and clumsy; they seem quite funny to us nowadays. Pieces descriptive of a battle were the favorites; one could imitate the big guns, the alarm and pursuit and the cries of the wounded. But one could not distinguish between a naval and a land engagement, except that the former generally had a storm to back it up. To depict a storm was easy; besides the chromatic scales which suggest wind so naturally, one had sixteenth note passages which portrayed waves to the eye if not to the ear, and zig-zag passages for lightning. Even Beethoven commits himself to this puerility and, in addition, makes the thunder always precede the lightning instead of following it! Apart from this his storm music in the *Pastoral Symphony* is a very noble piece of music; the way in which he depicts a feeling of relief at the subsidence of the tempest is astoundingly fine. It is effected by a sequence of tranquil concluding chords, faintly resembling an old hymn-tune, while the flute plays a little ascending scale suggestive of a bird shaking the last rain drops from its wing. Equally great in its way is the scene by the brook, which stirs the most sluggish imagination until it almost resents the odd actual imitation of the cuckoo and the nightingale which occur just before the end of this wonderful movement. Direct imitation of nature's sounds is silly; no one wants to think that Beethoven's murmuring accompaniment is in the least like the babble of a stream, but its unceasing flow and the way it casts up scraps of beautiful things as it goes along compels the mental image of a brooklet and needs no title to induce it.

IMPOSSIBLE PROGRAM MUSIC.

Besides these favorite ideas of battles and pastoral scenes the older writers attempted many "programs" which were impossible to realize, even with the aid of titles and pictures on the cover. I need scarcely quote the early American composer who described in a symphony how his aunt emigrated to New Orleans in the year 1858 and died of the yellow fever, or M. Schouard's symphony "on the influence of blue in art" in Murger's delightful novel.

Some of Berlioz's fancies are equally absurd and one must own that in our own day Richard Strauss has offered us, in *A Hero's Life* and *The Domestic Symphony*, tone-paintings which no self-respecting musician ought to have contemplated. These two works entirely destroy one's belief in his greatness, from the absurdity of the programs they put forward.

THE LIMITS OF TONE PAINTING.

What then are the limitations of program music and what are the ideas which music can really and truly evoke? Putting it generally, we may say that the moods and emotions which require the aid of words to express them, such as hatred, envy, revenge and the like, cannot be really depicted, though the music of Act II, Scene I of *Lohengrin* may seem highly suitable to their expression. But the more concrete moods and emotions can all be aroused with absolute certainty by very simple and well-defined means. The poetic musician hates to have his *modus operandi* exposed and is usually unconscious of his own methods, but I am a kind of musical surgeon and do not in the least mind your peeping into the dissecting room. Here is a list of the subjects which we can describe in tones; some are closely akin to one another and so must be the colors with which we paint them:

- | | |
|------------------------|-------------------------------|
| 1. Agitation | 14. National Element |
| 2. Agony | 15. Pastoral Music |
| 3. Dancing | 16. Pathos |
| 4. Despair | 17. Patriotism; Martial Ardor |
| 5. Energy | 18. Peace—Repose |
| 6. Exultation, Triumph | 19. Rage |
| 7. Expectation | 20. Romance |
| 8. Gloom | 21. Sacred Music |
| 9. Grotesqueness | 22. Storm |
| 10. Humor | 23. Terror |
| 11. Joy | 24. Yearning, Pleading |
| 12. Love | |
| 13. Mystery | |

This list is taken from my book and is fairly complete. I cannot here expound the technical means which every musician must employ in order to conjure up these various ideas in the mind of his hearer, but a few general notions of procedure may here be given. The more glowing emotions, such as 1, 2, 4, 8, 13, 19,

23, would demand somewhat the same means of expression, music generally low in pitch, minor in key and with a prevalence of minor discords. 1, 19 and 23 would be quick, 4 and 13 only moderate, while 2 and 4 would require to be slow. Joy, Love and Peace can only be depicted by beautiful and harmonious music, the former quick, the other two more tranquil; this is pretty obvious, but numerous composers fail to fulfill these conditions for the simple reason that they are far more in their element at writing discords (*i. e.*, Harmony) than concords (counterpoint), so that they cannot be beautiful if they would. A very curious instance of a great composer failing to comply with these obvious principles is to be seen in the works of the man who did most to formulate them.

When in Paris Wagner wrote three songs as "pot-boilers," all quite unsuccessful. One, entitled *Slumber, My Child*, has the words of a conventional lullaby, but is in quick nine-eight time (the most unrestful time possible) and the voice sings a close succession of short notes without so much as a momentary rest to take breath in, from beginning to end. It is more suggestive of a mother gossiping to the neighbors than hushing her baby to sleep.

HUMOR IN MUSIC.

Perhaps the most difficult ideas to convey in music are those of grotesqueness and humor, although the movement entitled *Scherzo* (jest) is an almost invariable feature in a large work. Haydn and Beethoven were adepts in this matter, and most modern writers are curiously unsuccessful. This may seem scarcely reconcilable with the fact that the *Scherzo* is always the popular part of a new symphony, but I fear that this is a mere matter of contrast and any very quick movement would seem delightful in its situation, especially at a first (and only) hearing. In the orchestra the bassoon is the great fun-maker, but Beethoven used to extract humor from drums or double basses or any low-pitched instrument by the simple expedient of giving them something absurdly quick to play.

There is a very popular piece just now: *L'apprenti sorcier* (the sorcerer's apprentice) by Ed. Dukas. This tries to tell the old story of the enchanted broomstick which the imprudent servant ordered to bring in beer and could not stop. Here the humor is confined to one droll phrase:

Ex. 4. *Moderato.*



after a few preliminary snorts on the bassoon, and a perfectly fiendish uproar when the broomstick is supposed to flood the place with beer. But music cannot make it apparent whether the deluge is of beer or blood, and the best incident in the legend, the breaking of the broomstick in half and the redoubled exertions of the two pieces, does not come off at all well.

In Gounod's *Funeral March of a Marionette* the humor is rather thin, being confined to a few unexpected bangs and the playing of a country-dance tune in a stiff, automaton-like fashion.

ATMOSPHERE.

There is one form of tone-painting to which most French composers of to-day are enthusiastically devoted, and that is the expression of what they call Atmosphere, but which I prefer to designate as Fog, or at least Mystery. It is certainly as clever to write a piece of music without using any concords or even dominant sevenths as it is to write an article without employing either of the letters e, a, or t, but both produce the same curious colorless result. One piece of this sort sounds to me exactly like another, and whether it be called *Goldfish in the Rain* or *Anchovies on Toast*, it sounds equally like a piano playing machine with the paper roll worked backwards. It is curious how many people there are who delight in being mystified, but I always say with the great Edgar Allan Poe: "Whatever is worth thinking should be distinctly thought, and whatever is distinctly thought can and should be distinctly expressed."

In connection with our Jubilee issue to be published next month we shall insert an honor column containing the names of those of our friends who took THE ETUDE during its "Struggle-years, 1883 to 1890." If you took THE ETUDE then and desire to have your name upon our honor roll please communicate with us before November 30th.

MUSICAL SUCCESS COMES FROM WITHIN

BY T. L. RICKABY.

"I will arise."—ST. LUKE, xv., 18.

THESE words were spoken by a young man who had made several very serious mistakes, and who had suffered grievously in consequence. He had wasted his money and was reduced to hunger and destitution generally. At the home he had left were food, clothing, relatives, friends and everything calculated to make life worth living. Yet he is pictured wretched and alone in a "far country." He was not obliged to endure this. His father and mother wanted him home. His friends and acquaintances were ready to welcome him should he return. Food and clothing were his to enjoy whenever he chose to claim them. Yet he was an exile living in poverty. However, one fortunate day he said, "I will arise." He himself took the initiative. The impulse to act came from within, not from without. The result was magical. He was a long way from home, and the way was rugged and beset with dangers of all sorts. But in the story nothing is said of this. From the malodorous swine-pen the scene is changed instantaneously to the rich home, the luxuriant robes, the loaded tables and the merest music. The reason for this seeming omission is found in the fact that once the determination to do something is made and acted on, the results are practically attained. The intermediate steps are not of moment. As stated before, there were quite a number of people who wanted the young man to return. He never did return until he said, "I will arise."

DON'T LOOK TO OTHERS.

These words apply with particular force to the music pupil. Young people studying music seem more than any one else, to be obsessed with the erroneous and mischievous idea of looking to others for what they wish to attain rather than to themselves. This is sufficiently evidenced by their feverish changing from one teacher to another, from one school to another and even from one country to another. They forget entirely, or do not know, that success depends not on what others do for them, but on the complete development by their own untiring efforts of what is within them. When a pupil says "I will arise and go to such a teacher, or school, or country," he will succeed merely in reaching that teacher, school, or country. He will not necessarily learn anything nor improve in any way. But if a pupil should say "I will arise; I will get busy; I will work hard and systematically; I will make special efforts at memorizing; I will read at least one magazine and one musical book each month"—and proceed to act on these resolves he will succeed wherever he may be, whoever his teachers are, and under any flag that flies. A poor teacher could not impede his progress: an unmusical atmosphere could not prevent him from growing. His motive power being from within is irresistible.

In the twentieth verse of the same chapter are the words to which it might be well to draw the reader's attention. The words are "And he arose." It is not enough to resolve. The young man in the story might have said "I will arise" one hundred times a day with no result whatever, had he contented himself by merely making the resolution. In addition to making a resolution it is necessary to act. He did both, and comfort and happiness were his. The music pupil must do more than resolve: he must carry out his resolutions; follow up his plans; make everything subservient to what he aims to accomplish. Industry without plan or purpose is a waste of energy. Resolves or plans without action are vain. Their combination, however, carries one before it.

HENRY T. FINCK in his important biography, *Wagner and His Works*, says: "Laymen can have no conception of the enormous amount of labor involved in the writing and re-writing of such scores as Wagner's. There must be at least a million notes in the full score of *Walküre*, and each one of these million notes has to be not only written and re-written, but written in its proper place with a view to its relations to a score of other notes. And the composer, in doing this manual work, must keep in mind harmonic congruity, avoid incongruous and inappropriate combinations of colors, transpose word, wind parts, etc." He then quotes from Heinrich Dorn, the operatic composer: "No one who has not himself written scores can comprehend what it means to achieve such a task in comparatively so short a time, and one who does not comprehend it must be doubly astonished at this exhausting and colossal activity."

The Etude Master Study Page

CHOPIN'S PERIOD.

CHOPIN's later artist life is so closely knit into of Paris—so clearly identified with the atmosphere of the French metropolis, his period is really that of the great "City of Light" when it was the intellectual magnet of the entire world. During the first half of the last century the economic machinery of the French government was being welded into new shapes by successive wars and Paris itself was in reality a political forge, communicating its force, its scintillating brilliance, its creative fascination to a host of brilliant thinkers, including the epic Hugo, the realistic Balzac, the sardonic Heine, the humanistic Balzac, the iconoclastic Wagner, the socialistic Baudelaire, and the brain men were destroying the old and—when permitted to them, building the new. Added to these powerful influences was that of the *Salon*, that early French institution so beneficial to art work. The scintillating women who made the occasional meetings of artists in their *Salons* productive of so many mental awakenings were in themselves capable of literary achievements. Mme. de Stael, fighting for liberty; the cigar-smoking George Sand; Daniel Stern, brilliant at times and again trivial, belong to a class apart from the du Barrys and the Recamiers to whom the *salon* was purely a social diversion. Chopin's life in the *Salon* of his day can hardly be estimated.

CHOPIN'S ANCESTRY.

Added to the Parisian influences which affected Chopin, was the tragic power which came to him from the life of his birth—then in the struggle which proved so fatal to poor Poland. Chopin's father, Nicholas Chopin, from his birthplace in France to Warsaw in 1787, where he found employment as a bookkeeper in a snuff factory. Later he became captain of the National guard and finally a teacher of French, holding appointments in the Warsaw Lyceum and in the military schools. He also acted as a private boarding school. While acting as a teacher he met Justine Kryzanowska (or Krzyzanowska), a member of an old Polish family and made her his wife in 1806. Some writers have attempted to show that Chopin's mother was descended from a Polish family named Szopien, which had emigrated to France some generations before his birth.

CHOPIN'S BIRTHPLACE.

Żelazowa Wola, where the master was born, is a little village about twenty-eight miles from Warsaw in Russian Poland. The date of his birth has been the cause of numerous disputes, some declaring it to be 1810, as inscribed upon his tombstone in Paris, and others 1809, as given in the Grove Dictionary. Chopin's baptismal certificate apparently gives the date as February 22, 1810, and that date is accepted in some of the latest authorities.

CHOPIN'S EARLY TRAINING.

Chopin's first teacher was Adelbert Zygmund, a Bohemian, who boasted of being a violinist, a pianist and a composer. His ability has been belittled by many commentators. However, he succeeded in advancing the child's technique so that he was able to play a concerto by Gyrowetz (a friend of Mozart and Beethoven at the Viennese Royal Court Opera). How extraordinary was the playing of "Fritzchen," his friends nicknamed him, may be imagined when it is learned that he was dubbed "the Second Mozart," and that Mme. Catalani, the Tetrassini of the day, presented him with a watch inscribed with her name—a trifling gift to one who frequently received as much as \$1,000 for singing "God Save the King" and "Rule Britannia." When only thirteen, Chopin played for the Czar Alexander and received a diamond ring.



1810—The Real Chopin—1849

"Hats off, gentlemen, a genius."—ROBERT SCHUMANN.

Chopin's second teacher was Joseph Elsner, director of the Warsaw Conservatory—an able musician who had had a University training. The boy was twelve years old when he started in with his new mentor, who instructed him particularly in harmony and counterpoint. Liszt said of this teacher, "Elsner taught Chopin those things that are the most difficult to learn and most rarely known; to be exacting to oneself and to value the advantages that are only to be obtained by dint of patience and labor."

It is generally suggested that Chopin's general education was somewhat neglected, but this is hard to believe when we remember his father's pedagogical connections. The boy was known to have been familiar with French and Latin and had a smattering of mathematics and geography.

CHOPIN'S LATER LIFE.

In 1825 Chopin played in public again, this time choosing a Moscheles *Concerto*. An interesting episode of

this concert was the fact that he improvised upon a "wonderful new instrument" called the *Æolodion*, a nondescript combination of the pianoforte and the primitive reed organ long since forgotten. Aside from a few local excursions to the homes of friends and patrons Chopin did not venture out into the world until 1828

when the timid youth went to Berlin, seeing Spontini, Zelter and Mendelssohn, but not daring to introduce himself to them. Here he heard new musical works that were a revelation to him. The next year he went to Vienna where he was persuaded to give a concert which proved immensely successful.

It was determined that Chopin should give a farewell concert in Warsaw before his contemplated first tour as a virtuoso. This was given in 1830 and was so well patronized that two more "Farewell" concerts were given. The two Chopin *Concertos* (E minor and F minor) were already in existence at that time, but they were not played as a whole but rather in parts with solos or songs interspersed between the movements.

When leaving Poland for the last time Elsner and his pupils are said to have waylaid Chopin's coach and sung a cantata, composed especially in his honor. They also gave him, according to the story, a loving cup filled with the soil of his expiring fatherland, soil that only a few years later was dusted over the casket that carried the body of the tone poet to its last resting place in *Père Lachaise*.

CHOPIN IN PARIS.

The first tour through Germany, Bohemia, Austria was not a financial success and Chopin was obliged to secure assistance from home. In Paris Chopin found a warm welcome, partly because the French sympathized deeply with the struggles of the unfortunate Poles and partly because his temperament was much more closely allied to the French than to the Germans. At his first concert he was accompanied by the uninspired Kalkbrenner playing a duet for two pianos, composed by Kalkbrenner, and accompanied by players at four other pianos after the pretentious manner of the times. Chopin played quite frequently until 1835 when his delicate physical condition and retiring tendencies kept him more and more from the concert platform. He gave three private performances with the view of bringing out new works in 1841, 1842 and 1848. In 1835 he visited Leipzig where he met Schumann and Mendelssohn. Schumann, always generous in exploiting new artists, was one of the first to make known Chopin's extraordinary talent to artistic Europe. His article about the French-Polish tone painter, commencing "Hats off, gentlemen, a genius," is one of the finest tributes ever made by one composer to a contemporary.

Chopin first visited England in 1837, playing privately at the home of the piano manufacturer, Broadhouse. In the same year he met George Sand, who was to act such an important part in his later life. The fascination of Chopin for that strong-minded, aggressive woman, who at times delighted to array herself in masculine attire, can only be explained as a pathological symptom of the weakness which later resulted in tubercular decay.

George Sand, called hideous by some and beautiful by others, was born Amantine Lucile Aurore Dupin. At 18 she married a shiftless French Baron, M. Dudevant, only to clope, after nine years of strife, with a young French lawyer, L. I. J. Sandeau, whose last name in abbreviated form suggested her own pen name of George Sand. Their struggles for existence were exciting. The woman actually painted cigar



CHOPIN'S BIRTHPLACE.



MANUSCRIPT AUTOGRAPH OF CHOPIN.

cases for a living until she discovered the voltage that lay hidden in her pen. Ere long she became one of the great literary figures of France. Her next love was Alfred de Musset, with whom she went upon a journey to Italy. Franz Liszt assumed the honor of introducing her to Chopin. He is referred to in at least three of her books. Indeed, she made Chopin the hero in one of her novels (Lucrezia Floriani). Her completed works fill one hundred and twenty volumes, although much of her writing had the merest transient value.

It was with such a woman that Chopin set out for Majorica in 1838 with the hope of restoring his delicate health. She was five years older than Chopin and had at this time two children.



A FAMOUS CONTEMPORARY PEN PORTRAIT OF CHOPIN.

The abandoned life of the Parisian artists of the time made little effort to conform to conventionalities, and civil marriages of this kind were more usual than unusual. Chopin borrowed money for the journey and Mme. Sand was accompanied by her daughter, her son and a maid. The trip was disastrous in many ways. The tropical vegetation, the opalescent water, the languor of the South, all seemed to have an effect upon Chopin's imagination and many of his most wonderful works were written during this period. However, his health steadily declined and they were obliged to return the next year. It must be said in all justice that George Sand for a long time watched over the feeble, neurotic Chopin with great care and tenderness. In fact, she did not leave him until 1847, or two years before his death, when his nervous exactions became almost unbearable.

CHOPIN'S PERSONALITY AND APPEARANCE.

Frederic Nieck's description of Chopin is conceded to be an accurate one. It is as follows: "He was of slim frame, middle height, fragile but wonderfully flexible limbs, delicately formed hands, very small feet, an oval, softly outlined head, a pale, transparent complexion, long silken hair of light chestnut color parted upon one side, tender brown eyes, intelligent rather than dreamy, a finely curved aquiline nose and a sweet subtle smile." Chopin was noted for his fastidiousness in dress, making much of correct "form" in his walking sticks and neckties. As a child he was so naive that at first concert he imagined that the audience was more attracted by his new lace collar than by his playing. Some reports have it that Chopin detested drinking, smoking and all kinds of foul language.



CHOPIN IN HIS YOUTH.

musician might also make a great actor. Chopin also got up a newspaper in manuscript form when he was a boy.

CHOPIN AS A PERFORMER.

Volumes might readily be made from the enthusiastic comments of Chopin's admirers who heard him play. The best method of forming an idea of his gifts as a pianist is to make a few quotations from the statements of his contemporaries.

STEPHEN HELLER—"It was a wonderful sight to see Chopin's small hands expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit."

FRANZ LISZT—"We could not hope to convey to those who have never heard him, any just conception of that fascination so ineffably poetic, that charm subtle and penetrating as the delicate perfume of the vervain or the Ethiopian calla, which shrinking and exclusive, refuses to

diffuse its exquisite aroma in the noisome breath of crowds, whose heavy air can only retain the stronger odor of the tuberose, the incense of burning resin."

MOSCHESLES—"His *ad libitum* playing which with the interpreters of his music degenerate into disregard of time, is with him the most charming originality of execution."

GEORGES MATHIAS—"Only those who listened to him can rightly appreciate the fact that nothing has ever been heard approaching his playing. The piano itself seemed to be intensely alive. He played as if he were composing."

MENDELSSOHN—"As a pianist Chopin is now one of the very first of all. He produces new effects like Paganini on his violin, and accomplishes wonderful passages, such as no one could formerly have thought practicable. Heller, too, is an admirable player—vigorous and yet playful. Both, however, rather toll in the Parisian spasmodic and impassioned style, too often losing sight of time and sobriety and of true music. I, again, do perhaps too little; thus we all three mutually learn something and improve each other, while I feel rather like a schoolmaster, and they a little like *mirriflores* or *incroyables*."

Later Mendelssohn wrote to his family:

"Chopin has enchanted me afresh. There is something so thoroughly original in his pianoforte playing, and at the same time so masterly, that he may be called a most perfect virtuoso."

SCHUMANN'S TRIBUTE.

SCHUMANN—"Imagine an æolian harp possessed of all the scales, and these made to vibrate altogether by an artist's hand, with every kind of fantastic embellishment, but in such a manner that a fundamental bass note and a softly singing upper part were always audible, and one has a fairly good idea of Chopin's playing. No wonder that one prefers those of his pieces heard from himself, and therefore let us mention, in the first place, the A flat Etude—more a poem than a study. It would be a mistake to imagine that he allows all the small notes to be distinctly heard: one was aware, rather, of the undulation of the A flat major chord, strengthened afresh here and there by the use of the pedal, but one was always sensible through the harmonies of the wonderful melody of the big notes, and about the middle of the piece a tenor part was heard distinctly from the chords. When the piece terminated one felt as though, but half-awake, one would like to seize a beautiful picture seen in a dream. It was impossible to say much and praise was unutterable. He went on to the second in the book in F minor, another which leaves an unforgettable impression of his originality—so seductive, so dreamy, so soft—something like the singing of a child in its sleep."

CHOPIN AS A TEACHER.

Of all the many pupils Chopin taught, not one ever attained great renown as a virtuoso as did for instance several pupils of the fiery Liszt. Lysberg, Mathias, Gunsborg, Mikul, Filtch and others all leaned confidently upon the reputation of their famous teacher.

Possibly Chopin was too sincere to incite his pupils to achieve platform triumphs. However, good accounts of his teaching have been left. (See article by George Mathias in THE ETUDE for September, 1912.) Chopin himself sketched the following as part of a projected "method," unfortunately never completed.

"No one notices inequality in the power of the notes of a scale when it is played very fast and equally as regards time. In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beautiful quality of touch and a perfect shading. For a long time players have acted against nature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it. The thumb has the greatest power, being the thickest finger and the freest. Then comes the little finger at the other extremity of the hand. The middle finger is the main support of the hand and is assisted by the first. Finally comes the third, the weakest one. As to this Siamese twin of the middle finger, some players try to force it with all their might to become independent. A thing impossible and most likely unnecessary. There are then many different qualities of sound, just as there are several fingers. The point is to utilize the differences; and this in other words is the art of fingering."

CHOPIN'S FRIENDS

Of the many people who claimed the friendship of Chopin there seems to be no end. In his early life, human interest centers around his first inspiring love affair, with Constantia Gladowska, whom he apparently forgot after a short and fervid friendship. Alas, the fickle Constantia wedded a mundane shop keeper!

Chopin's aristocratic surroundings during his youth gave him an immediate *entree* to the higher social circles of Paris and his artistic talents opened the doors of the *Salons* wide.

Among all his musical friends no one was more devoted than Franz Liszt who wrote a highly appreciative, richly colored life of the musician. In one chapter he describes one of those enviable evenings at the home of the much lionized musician at which Heine, the vitrolie satirist and ætherial poet, Meyerbeer, the maker of musical "cycloramas," Heller, the talented German-Jewish composer, lacking in great inspiration, Delacroix, a brilliant painter of the time, and George Sand were present. Mendelssohn, who also attended some of those eventful salons gives an affectionate account of Chopin in his letters. Matthew Arnold, the English essayist, was another who was privileged to know the poet of the piano. Moscheles, Schumann and Kalkbrenner, the presumptuous and penurious Parisian teacher who did his best to enlist Chopin as one of his pupils were among his admirers.

CHOPIN'S COMPOSITIONS.

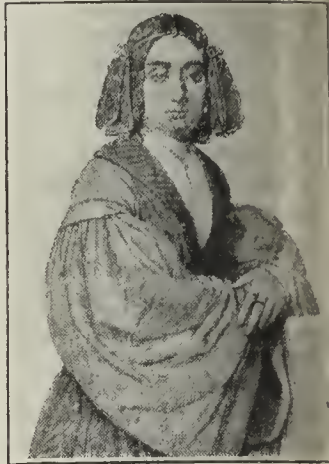
Seventy-three opus numbers are placed to Chopin's credit in the accepted catalogues. Added to this there are thirty-two separate additional works. Sixteen of these works were

published posthumously and includes some of the most beautiful Chopin works such as the *Fantasia Impromptu* and the *Sonata in C Minor*. It would be difficult to get an audience of what Mr. James Huneker would call "Chopin-ees to determine what may be called the greatest Chopin compositions. With the exception of a few songs and some piano pieces with orchestral accompaniments his pieces are almost wholly for the piano. Chopin valued melody highly and is said to have been a great admirer of Beethoven as well as Bach. In the *Polonaise* and the *Mazurka* Chopin is incomparable. His treatment of the *Valse* is so individual that despite hundreds of attempts to imitate his style nothing has approached the Chopin Valses, The *Nocturnes* and the *Preludes* may be called the acme of the romantic in music and the *Scherzos*, *Ballads*, *Fantasies* and *Sonatas* reach so far out to the borders of the pianist's world that they have remained the biggest contribution to the literature of the instrument since Beethoven.

HOW CHOPIN DIED.

The Abbé Jelowski was by Chopin's bedside when he passed away. He at first received the sacraments of the Church out of deference to the piety of his mother but as the parting approached he became more and more devout, and at the end

kissed the crucifix, pressed it to his heart and exclaimed, "Now, I am at the source of all Blessedness." Gutman, his pupil, is said to have nursed him night and day up to the end, and tradition has it that the Countess Delphine Potacka sang softly to the world-tired Chopin during his last moments. We are also told that George Sand came to the door of his house just before the end begging admission, but was barred by the faithful guardian Gutman. Let us hope that she did—otherwise we can only think that she made a puppet of the great tone-poet—a toy of convenience ambition and fancy. He was buried in evening clothes his casket "lost in flowers." Meyerbeer was one of the distinguished men who bore it to the last resting place. How wonderful is art which unites Jew and Gentile in its magnificent brotherhood in the most profound moments of life!



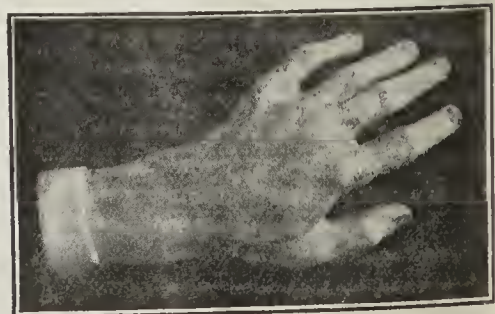
GEORGE SAND.

BOOKS UPON CHOPIN.

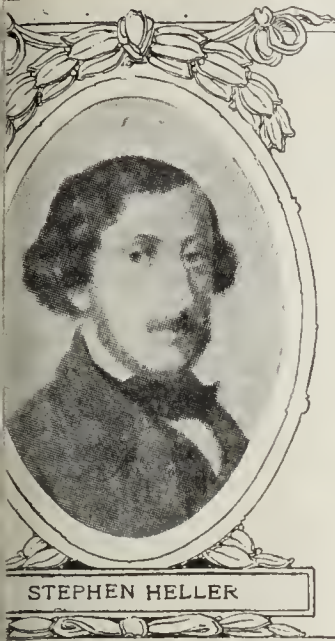
Chopin, the Man and His Music, by James Huneker; *Chopin and Other Musical Essays*, by H. T. Finck; *Life of Chopin*, Franz Liszt; *Frederic Chopin as a Musician*, by Frederick Niecks; *Frederic Chopin His Life, Letters and Works*, by Moritz Karosowski; *Frederic François Chopin*, by Charles Willeby; *Chopin by J. Cuthbert Hadden*; *A Hand Book to Chopin Works*, by G. C. Ashton Jonson; *Chopin, as Revealed His Diary*, by Count Stanislas Tarnowski.

A CHOPIN PROGRAM.

1. PIANO DUET, *Polonaise Militaire in A Major*Grade
2. PIANO SOLO, *Berceuse, Opus 57*Grade
3. PIANO SOLO, *Valse in D flat, Opus 64, No. 1*Grade
4. VIOLIN SOLO, *Etude Opus 25, No. 7, Arranged by Sol Marcasson*Grade
5. PIANO SOLO, *Mazurka Opus 7*Grade
6. PIANO SOLO, *Nocturne in B Major, Opus 9, No. 3*Grade
7. PIANO DUET, *Funeral March, Opus 25*Grade
8. VIOLIN SOLO, *Nocturne, Opus 9, No. 2 (G. Papini)*Grade
9. PIANO SOLO, *Valse in E Minor*Grade
10. VOCAL SOLO, *"The Maiden's Wish"*Grade
11. PIANO SOLO, *Ballade in A flat, Opus 47*Grade



CAST OF CHOPIN'S FINELY DEVELOPED HAND.



STEPHEN HELLER

Stephen Heller As I Knew Him

Memories of Lessons with the Noted Composer Teacher

By ISIDOR PHILIPP

Leading Professor of Pianoforte at the Paris Conservatoire



I. PHILIPP

TOR'S NOTE—M. Isidor Philipp is one of the few pupils of Stephen Heller. He studied with him when Heller's work was very widely recognized and he was in position to gain a comprehensive knowledge of his teacher's main characteristics as a pedagogue. He was born on May 15, 1815, at Buda-Pesth, Hungary. He was a pupil of Anton Halm in Pesth and he was little more than a youth made a very successful tour of Germany. In 1838 he took up his abode in Paris, where his compositions met with great favor. In 1850 he made a trip to England where he met many friends during a residence of six months. He died in Paris, January 14, 1888. He is best known for his very interesting and tuneful piano pieces. He cannot be regarded as one of the very greatest composers; his works have had a wonderful educational value. Teachers find Heller of peculiar value in developing the talent of pupils who rebel at less melodious music.

The first time that I saw Stephen Heller in his little apartment in the town of Malesherbes I was terribly impressed, because upon his judgment of my musical progress depended my musical career. I had been recommended to him by Mme. Szarvady (Wilhelmina) who took a friendly interest in me, and my admiration for a great admirer of Heller's works, was contented by the opinion of this master as to whether I was really fitted for the vocation of a musician or was actuated merely by the desire for the life of an artist.

HELLER AT HOME.

I still see the master, dressed in a velvet lounge-jacket with his splendid, melancholy head, a somewhat peculiar look in his eyes and the inevitable cigar in his mouth. . . . I can see also his little salon with its comfortable furniture, the little Pleyel piano in the corner above all, the single really valuable thing in the modest dwelling—his own portrait by Ricard, a piece which is to-day in London. . . . After a short conversation with my father, in which both of us quickly found ourselves in mutual literary sympathy in an admiration for the works of Heinrich Heine, Heller made me play. I played some Mendelssohn first, followed by Schumann, and then two pieces from his own *Nuits blanches*. He seemed satisfied with my playing and suffered me to play time and time again solely because, as he said, "He worked with me, whom I consider one of the most able musicians that ever lived." These past lessons served to bring us together little by little, and at the end of a few days I went to Heller's home two or three times a week. He saw little of the world—only a few artists such as Marmontel, the professor at the Conservatoire, the great virtuoso Delaborde, Charles Hallé, whom he loved to like very much, and a few others whose names have escaped me.

HELLER'S PREFERENCES.

Heller possessed a special veneration for Beethoven, Chopin, Weber and Mendelssohn. He seemed to admire the works of the last master above all. More than any other he composed some extremely remarkable pieces which were entirely new to him upon which he worked with great enjoyment, as in his opus 69, for example, *Fantasy in the Form of a Sonata on a popular melody*. "Es ist bestimmt in Gottes Rath." In taking the simple subject of this lied, Heller has written a piece which is very interesting, very beautiful, in which he has departed from his own style in order to employ

that of his model. How delightful also are the two caprices in *The Midsummer Night's Dream* and the *Pingal's Cave Overtures*! The four *Etudes* on *Der Freyschütz*, a work of the same style, are masterpieces of their kind. Masterpieces also are the variations on the theme of Beethoven, Op. 130 and 133. In his Op. 130 he has taken for a subject the theme from the *Thirty-two Variations* of Beethoven; in his Op. 133 he has written variations on the admirable subject of the *Andante* from Beethoven's Op. 57. These two works, if they are to be correctly interpreted, demand executive powers of the highest order. They are distinguished by a profound knowledge of the style and the works of Beethoven.

These were the only works of his own composition, with the exception of a few numbers from *Les Nuits blanches* and the *Promenade d'un Solitaire*, that he made me play. When he illustrated anything for me at the piano, I felt that he was a real master. Without appearing to labor, he knew how to extract from the instrument a delicious sonority, and his fingers seemed to have marvelous equality. His advice was exceedingly valuable. The possession of a good technique and the acquirement of absolute independence of the fingers he thought necessary before everything else. A simple romance by Mendelssohn demands, if it is to be properly performed, absolute mastery over the keyboard. "Simplicity always, without this rubato—that is true art!" And again, "Never permit any nuances save those of the author. When you alter you deform and betray the thought of the artist-creator. A virtuoso of genius may be permitted in public performance to follow the dictates of his own inspiration. One can excuse changes if the spirit of the work and the style do not suffer . . . but it is always necessary to work and to perform in a spirit of loyalty to the composer."

THE FOLLY OF MEMORIZING.

"I deplore," he also said, "this folly of memorizing. Why play everything by heart? I have heard Liszt, Thalberg and Mme. Clara Schumann play with music in front of them. Virtuosos do not want to play merely the few pieces they have learned to play by heart." And again, "An artist ought to be eclectic and should not specialize." A brilliant talker with a gift for imparting knowledge, his conversation was extremely attractive. His lessons were frequently interrupted by anecdotes of the great masters, Mendelssohn, Schumann, Berlioz, whom he had often visited, and by references to the different arts. I have only one regret: that I have not more carefully retained the memory of all that occurred during those invaluable hours. In the works I studied with Heller, he suggested a few remarkable ideas which I have transcribed here because they are not only very interesting, but are also very useful. Thus, in the Op. 101 of Beethoven, he made me play:

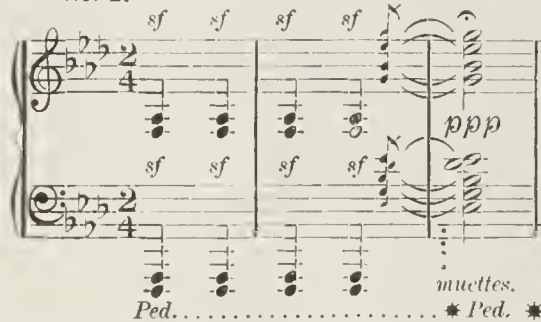
No. 1.



"It is very necessary to guard against playing without clearness," he said. And in the margin I find in his handwriting, "*Clair, peu de pédale*" (Clear, little of the pedal).

In the *Carnival* of Schumann, he indicated to me a pedal effect which I have always since employed:

No. 2.



The hand touches the keys of the last chord without the notes being sounded, and then the pedal is released to be resumed immediately after playing the chord. Try the effect and see how accurate and musical in feeling it is.

In the *Fantaisie* of Schumann he corrected the F which is found in the left hand part of one of the final measures of the first piece:

No. 3.



"That F is bad; it was an E that he meant," and he inscribed the E in the margin.

But I do not wish to multiply these examples, which are sufficient to show how fastidious he was. In general, he demanded an absolute suppleness and freedom of touch. He himself played seated a little low down, but he never asked me to imitate him in this. "Play plenty of Bach," he advised, "and you will come to know your keyboard. Play still more of Mendelssohn and you will acquire from these two masters a fine classic technique and a richness which will lend equality and rhythm to everything you play. Transpose difficult passages into all keys. There is no better way of working." With this I will close these few notes hastily jotted down. It is not possible to give any better advice to 'prentice pianists.

It is Tchaikowsky's intimate confession of himself which moves us so in the *Pathetic Symphony*, apart from the actual beauty of the music we hear a something appealing and alien crying from another world, a whole wonderful dream-world "east of Suzer." But there is something stranger than the East in it. It has the weird, inhuman pathos of the *Erkling*, the instinct of Death. This instinct for death veins Tchaikowsky's personality. His coloring is essentially decadent for all its intensity. It has the autumn splendors of decay, wine dark and blood bright. One feels always that Tchaikowsky's colors could never take on an intenser brilliancy: if they change, they must grow paler, they must die; for they have overtouched the zenith of life.—ISRAEL.

With the World's Great Educators

By DR. E. E. AYRES

PESTALOZZI.

"Most Stimulating of Modern Educators."
1746-1827.



PESTALOZZI.

ROUSSEAU'S radical ideas had evil as well as good results. In estimating the good, we must remember that it was reserved for Pestalozzi, the schoolmaster, to apply the principles of Rousseau in the schoolroom, and to furnish the world with concrete illustrations of his method.

Pestalozzi was born at Zurich, Switzerland, where he received his early training from his widowed mother. Later he attended the University in his native town, where he became an ardent student of social conditions, and a zealous reformer at heart. He saw the masses

sunk in ignorance, poverty, and vice, and their masters for the most part utterly heartless and indifferent. In company with his grandfather, a country pastor in the neighborhood of Zurich, he frequently visited the sick and the abandoned, thus becoming profoundly interested in the social conditions of the peasants. In early youth he resolved to dedicate himself to the amelioration of the poverty and degradation of the masses. But how to accomplish this purpose was his problem. He first studied theology, expecting to become a pastor. Later he turned to law, hoping to find legal methods of redress for the oppressed. Having heard of a farmer who was experimenting with "improved methods of agriculture," Pestalozzi joined him in his enterprise in order to learn these better methods. He became enthusiastic as to the possibilities of an intelligently directed country life. "I had come to him a political visionary, though with many correct views and anticipations in matters political. I went away from him just as great an agricultural visionary." So he described his experience.

Pestalozzi therefore purchased a farm, and established there an agricultural school. Here he brought together a score of needy children, and undertook to give them an industrial education. The school was absolutely a "free school," for Pestalozzi at his own cost furnished shelter, food, and instruction for all. Within a few years he had exhausted his financial resources in that noble enterprise, and the school was closed. His enthusiasm did not wane, however. He felt that he had discovered his true calling, and the most elementary and fundamental need of the people. He was now convinced that "Poverty can be relieved and society reformed only through ridding each and every one of his degradation, by means of mental and moral development." Thus, Pestalozzi became the advocate of universal education, believing in the great possibilities of "all sorts and conditions of men," and looking for the ultimate solution of all economic and social problems in general education. Thus only could the poor and the defective secure their opportunity in life. Of this he had convinced himself in the little farm school.

EIGHTEEN YEARS OF HOPE DEFERRED.

But bankrupt as he was, no further opportunity seemed open to the devoted schoolmaster. For eighteen weary years he waited with no school to teach. They were years of struggle and of hope deferred. During this time he devoted himself to authorship, for which he was poorly fitted, and in all his publications he kept setting forth his educational views. His story entitled

"Leonard and Gertrude," is regarded by many as his best exposition of his pedagogical principles. It tells how a good woman brought about the gradual transformation of a household, and then of a village. A later work of his was entitled "How Gertrude Teaches Her Children." But "Gertrude" was simply a fictitious symbol for Pestalozzi himself.

In 1798, when Pestalozzi was already over fifty years of age, the army of France took possession of that portion of Switzerland in which he lived. Finding a sympathizer in the would-be schoolmaster, the new rulers of the Canton offered to reward him for his loyalty, and asked him what he had. "Nothing," he replied, "but an opportunity to teach." No political preferment was, in his mind, comparable with that. So they put him in charge of an orphanage at Stanz. His success with some forty to eighty children, without assistance or encouragement of any sort, was little short of marvelous. He could take the most unpromising specimens of humanity and transform them within a few months. For, in less than a year's time, the soldiers required the schoolbuilding for a hospital, and the school was closed.

After one or two other attempts to establish himself as teacher, he found himself installed at Yverdon, 1805, where he received some government support, and where he taught about twenty years. To this school pupils of all ages resorted, and from many countries. Throngs of visitors came to see the new center of educational experimentation. Some went away enthusiastic, and others "saw nothing in it." Apostles of the Pestalozzian principles went forth to various parts of the world, and many schools were organized under his name.

HIS METHODS.

Unlike Rousseau, Pestalozzi was greater as a teacher than as a writer. He had little learning, and no fondness for books, but in the schoolroom he actually produced astonishing results. He made little use of textbooks and had no gifts of administration. Nothing in his school was done by system, but everything was informal and "natural." His chief ambition was to teach the student how to observe accurately, and how to give a correct account of what he had seen or heard. Objects for observation he found everywhere about him. He insisted that the learner should practice suspension of judgment on facts until the facts had been carefully examined, compared and understood. Hasty judgments on insufficient data he regarded as educationally pernicious. Criticism had to wait on facts. Just here Pestalozzi has a lesson of supreme importance for the musician. No trait of the half-educated musician is more striking than his readiness to pronounce judgment on composers that he knows little about, or upon other musicians whom he is hardly qualified to speak of intelligently. He becomes a ready champion of some new or old composer without knowing exactly why, and a sharp critic of others on insufficient data. It is customary to warn students against these hasty judgments on ethical grounds; but there are few students who realize how great a damage they do themselves, intellectually, by this habit of judging on the basis of feeling instead of facts. No really high order of education is possible for any one who is dominated by such pernicious intellectual habits. Music students are by no means alone in this matter. It is perhaps the chief weakness in all our American teaching to-day, from the Grammar School to the University. We lack the patience and the courage to wait until we have made ourselves familiar with all the facts in the case. It takes courage sometimes to acknowledge that there are some composers whose works we are not yet qualified to judge. So Pestalozzi insisted that "The time for learning is not the time for judging, not the time for criticism." This is the very essence of the method of research which has made Germany, educationally, the foremost nation of the world.

The eye was not the only sense honored at Yverdon. One of Pestalozzi's assistants, Nägeli, devoted himself to the musical training of the students. Nägeli's little book of melodies, prepared for use in the school at Yverdon, became quite famous, and is said to have exercised much influence over our own Lowell Mason. Pestalozzi insisted that the poor should be taught to observe the beautiful in nature, and to take part in musical exercises, especially in the singing of joyous songs. The popular interest in music in Germany is doubtless to be traced in large measure to Pestalozzi.

The greatest single factor in the success of Pestalozzi's school was doubtless the personality of the teacher. He knew how to make the student's work interesting without losing his seriousness for a moment. He spent no time on jokes and pleasing anecdotes. He made no effort to amuse his students. But he made their work absorbingly interesting, by making it clear

to their understanding. "The feeling of clear apprehension," says he, "I hold to be the only condiment of instruction."

Pestalozzi was truly a heroic character. His persistence in spite of ridicule, and poverty, and endless difficulties, was magnificent. He never lost his sense of the exalted character of his calling. Karl Ritter, speaking of his pilgrimage to Yverdon, says, "Never have I been so filled with the sense of the sacredness of vocation and the dignity of human nature as in the days I spent with this noble man."

His humility was almost touching. It is said that "the habit of self-depreciation was almost the habit of his soul." He made no protest when he was called "ignorant" and "visionary" and "foolish." Yet he came known personally to the greatest men of his day, including Fichte, Goethe, Wieland and Herder. At the French government honored itself by making him a "Citizen of the French Republic," at a time when he was nearly starving. His fellow-townsmen thought of him as the "agent of the devil," when he was concentrating his every power to his philanthropic task. On one occasion he exclaimed, "the contrast between what I would and what I could is so great that it cannot be expressed." He did not deny that his was "a commercial and unpractical spirit," and made no reply to many detractors, who had much to say about his "lack of scholarship." But whether he knew anything or not, he could and did lead others in the direction of knowledge.

NAPOLÉON AND PESTALOZZI.

Pestalozzi visited Paris and tried to interest Napoleon Bonaparte in his scheme for universal education, but without success. Asked on his return if he had seen the great Napoleon he replied "No. Nor did Napoleon see Pestalozzi." This apparently arrogant reply becomes more interesting when we remember that the schoolmaster's principles were accepted at once in Germany. Rejected by Napoleon and Talleyrand, unworthy of their consideration, he was acclaimed the hope of the German States. Everywhere in Germany his little book "Leonard and Gertrude" was read with enthusiasm. And when Prussia was conquered and humiliated by Napoleon in 1806, Fichte, the philosopher, appealed to the Germans, insisting that education was the only means of raising the nation, and declaring that their public instruction must be based upon the principles of Pestalozzi. The King of Prussia also exclaimed, "We have lost in territory, and our power and credit have fallen. I now desire above everything that the greatest attention be paid to the education of the people." And most significant of all is the record found in the diary of Queen Louisa, written about the same time: "I am reading Leonard and Gertrude, and I delight in being transported into the Swiss village. I could do as I liked I should take a carriage and start for Switzerland and see Pestalozzi." The German government sent teachers to Yverdon to learn the master secret. Within a few years Pestalozzian schools were to be found everywhere in Germany. Thus were the foundations laid for what is now honored everywhere as the wonderful, German system of popular education.

QUOTATIONS FROM PESTALOZZI.

1. "The school is the center whence everything should proceed."
2. "What we conceive clearly we have no difficulty in expressing."
3. "The time for learning is not the time for judging, not the time for criticism."
4. "The individuality of the pupil is sacred."
5. "The fishes in a pond brought an accusation against the pike, who were making great ravages among them. The judge, an old pike, said that their complaint was well founded, and that the defendants, to make amends, should allow two ordinary fish every year to become pike."
6. "What you can't do blindfold you can't do at all."
7. "I hold it extremely important that men should be encouraged to learn by themselves."

If merely to play notes were the Parnassus of pianoforte performance, the piano player-machine would do so well that human competition with the machine would seem weak and ineffective. But the many varieties of touch and dynamic shading, and the effects produced by the proper use of the pedals cannot be obtained on a machine. There the human being is essential. Therefore, to invest his performance with the utmost interest, and to avoid letting it lapse into monotony, he must constantly strive to obtain variety.—E. R. KROEGER.

Love Affairs of Famous Composers

By CAROL SHERMAN

id and Apollo have had some remarkable adventures and it is curious to note that despite the notoriety musical love affairs have had, musicians are frequently the most happy of married people. Here is a tale that tells both sides of the story.

J. S. BACH.

He married Maria Barbara Bach, his cousin, the daughter of an artist, when he was only twenty-one. His regular salary was said to have been \$35.00 a year, but his income must have been greater. Carl Philipp Emanuel was a son of this union, which, despite the struggle for existence, may be called happy. Fourteen years later Bach married Anna Magdalena Wülken, daughter of the court trumpeter at Weissenfels. Bach was thirty-six, his new wife twenty-one. She cared fully for her husband for twenty-eight years, but years after his death she died in an almshouse. Some of her thirteen children were as musical as those of her first marriage despite the fact that the second Bach was more musical than his first wife.

MOZART'S DEEP AFFECTION.

After being rejected by the haughty Aloisia Weber, daughter of the composer Weber and the daughter of a music copyist, Mozart found his fate in her sister Anne. They were married when he was twenty-one and she nineteen. It would be hard to imagine a more devoted couple. Deprived of their share of worldly goods they were blessed with the greater wealth of love. Think of the devoted Mozart leaving his wife in the morning and leaving the following note



RICHARD WAGNER AND COSIMA WAGNER AT HOME.

on the pillow of his sleeping wife, "Good morning, dear Anne, I trust that you have slept well." There were four children to add to their blessedness and subtract from their income. After nine eventful years of married life Mozart passed away. Among his last words were "The taste of death is on my tongue. I am all the grave. And who can comfort my Constanze? Do not stay here."

GLUCK'S GOOD FORTUNE.

Gluck's wife was the daughter of a rich Viennese banker named Joseph Pergin. She supplied him with many of his needs and went with him through his struggles. Having no children they adopted a niece of Mme. Gluck, who lived with them until the death of the composer.

HAYDN'S "INFERNAL BEAST."

Everybody knows of "Papa" Haydn, but whoever heard of "Mama" Haydn? She was Anna Keller, the pious daughter of a Viennese wig maker. But despite her piety she made Haydn's life so miserable that he once referred to her in a letter as an "infernal beast." The marvel of it all is that Haydn's high spirits survived his domestic storms in such a way that he is known as the happiest of musicians.

MENDELSSOHN'S WISH.

Mendelssohn's marital happiness is one of the bright lights in musical history. But who could fail to be happy with a man with the warm, affectionate, just disposition of Mendelssohn? In 1836 when Mendelssohn was twenty-seven years old he went to Frankfurt am Main, where he met the daughter of Mme. Jeanrenaud, widow of a French clergyman, who preached at the reformed church. She was seventeen and beautiful, very beautiful. The Mendelssohn family had long previous to that time ignored their Jewish heritage and Mendelssohn was married March 28, 1837, in the Protestant Church at Frankfurt. His Jewish friend, Ferdinand Hiller, wrote the *Bridal Chorus* especially for the occasion. Five children came to the loving pair. The union was brought to a close in 1847 when Mendelssohn slipped peacefully away into his last sleep. How deep his devotion to his wife was may be imagined from the following extract from a letter to a friend about to be married, "If I still have a wish to make, let it be that your blissful betrothal-mood may be continued in marriage, that is, may you be like me, who feel every day of my life that I can not be sufficiently thankful to God for all my happiness."

WAGNER'S HISTORICAL MARITAL EXPERIENCES.

Wagner's first wife was Wilhelmine Planer, a singing actress who had a part in Wagner's fiasco, *Das Liebesverbot*. She was the daughter of a poor German spindle-maker. They were married in 1836. She was a "tüchtige hausfrau," and Wagner needed anything but a household drudge as his helpmeet. If "Mina" developed into a nagging shrew we should remember that she had a remarkable man to contend with. Gradually it became clear that their views of life were almost opposite, and finally life together became insufferable. Those who have reviewed the situation find much to admire in "Mina" and sympathize with her sufferings, but at the same time they recognize the impossibility of her living successfully with the iconoclastic Wagner. It would have been misery to the end. Wagner's whole life was so fanatically devoted to his art that he could think of little else. He wrote of Mina, "My inspirations carried me into a sphere where she could not follow, and then the exuberance of my enthusiasm was met by a cold douche. She did not feel that I am a man who can not live with wings tied down." Although they lived apart Wagner supplied his wife with ample funds up to her death in 1866. In 1870 Wagner married Cosima Liszt, formerly wife of Hans von Bülow and the daughter of Franz Liszt and the Countess d'Agoult (who wrote under the name of Daniel Stern). Wagner was fifty-seven years old and Cosima was twenty-nine. Wagner was therefore nearly twice her age. They lived together for thirteen years in a world of wonderful illusions. In fact, the very name that he gave to his residence in Bayreuth, "Wahnfried," signifies literally "Home of Illusions." The one child of this union was Siegfried Wagner.

BERLIOZ AND THE DOWAGER.

Berlioz, always a man of ideals, fell in love with an Irish actress, Henrietta Smithson, whose performances of Shakespeare had enthralled him. Later, the ideal survived despite the fact that Henrietta had grown very fat and florid. He married her in 1833 and entered upon a very troubled matrimonial career. In fact, at the very beginning he writes that he went into matrimony with only "300 francs borrowed from a friend and a new quarrel with my parents." After the death of his first wife he took another, but this did not prevent him at the age of fifty-seven from paying court to the Princess Sayn-Witgenstein aged sixty-three. The attractive dowager evidently had a keener sense of humor than Berlioz since she informed him that she was at an age "When I must know how to deny myself new friendships."

ROSSINI'S ARTIST MODEL.

In 1815 Rossini met Isabella Colbran, a famous prima donna. He was twenty-three and she was thirty. She was wealthy despite the fact that her voice had already commenced to wane. Rossini was the struggling son of a local meat inspector and a baker's daughter. Their married life was exceptionally prosperous, and she did



CLARA AND ROBERT SCHUMANN.

not die until the age of sixty. Shortly thereafter Rossini, who had forsworn music for his favorite avocation of cooking fancy dishes and then gorging himself with them, married Olympe Pelissier, an artist's model, with whom he had been in love.

THE BEAUTIFUL SCHUMANN ROMANCE.

The most attractive romance in music is without question that of Robert Schumann and Clara Wieck, who after the greatest imaginable opposition upon the part of Papa Wieck, were married September 12, 1840, after a lawsuit begun by the father to prevent the marriage was settled in favor of the lovers. Clara was just twenty-one and Robert was thirty. No happier marriage could be imagined. Eight children were born to them, and at Clara Schumann's concerts it was not unusual to see a nurse standing in the wings with one of the infant Schumanns in her arms. What courage it must have needed for her to face the inevitable twilight of her husband's intellect. Schumann himself realized his tragic condition and fought against it. He even divined his own symptoms of approaching insanity and suggested that he be placed in an asylum to prevent any possible violence to his beloved family in a moment when he might lose mental control of his body. Maeterlinck, in one of his books, suggests that such a situation is the highest form of the tragic in life. The wonderful Clara went to England to earn money to care for her husband and the large family of children. The English knew the situation and attended her concerts in large numbers. She returned home just in time to have her beloved Robert die in her arms.



JOHANN SEBASTIAN BACH IN HIS FAMILY CIRCLE.

TSCHAIKOWSKY'S BRIEF HONEYMOON.

Many of the great musicians have never entered the bonds of matrimony, although few have escaped love affairs, and many have been lashed by the tongue of scandal. Marriage has a psychology all its own. That either one or the other of the happy twain who ascend the altar steps happens to be a musician simply means that a certain percentage of temperament, possibly nervous irritability is added to the union, but otherwise the matrimonial balance remains pretty much the same as it might if two people in entirely different occupations were married. Some men are born woman haters. Tchaikowsky was in a sense one of these. Liszt was the opposite. Although Tchaikowsky in his earlier years fell violently in love with Désirée Artôt, the Belgian prima donna. Her refusal to marry him seems to have turned his ideas against women in general. Yet in 1877 he married a poor girl who had fallen violently in love with him not because he loved her, but because of pity for her. Shortly thereafter, some say after a honeymoon of a week, we find him standing up to his neck in the ice-cold water of the river with the hope of catching pneumonia and escaping the rest of his "married life." However, it was a woman (Frau von Meck) with whom he had but a nodding personal acquaintance, but with whom he corresponded frequently, who provided the very necessary funds which enabled him to carry on his work in later life.

MUSICAL BACHELORS.

If Brahms had any violent love affairs he seems to have guarded them very carefully from his biographers. He was in every sense a confirmed bachelor. Handel also remained a bachelor, but not without his love affairs. When the Buxtehude, the organist of the Marienkirche at Lübeck, assumed his position he followed the precedent and married the daughter of the old organist. When Handel applied for the same position he was also informed that he was expected to assume matrimonial charge of the daughter of Buxtehude as well as of the manuals and diapasons. The girl was much older than Handel and not particularly well favored by nature, and Handel declined with thanks. In all probability she had little or nothing to say about the choice, and was quite willing to be thrown into the queer bargain as a bonus. Having declined this flattering offer Handel was able to avoid matrimony for the rest of his tempestuous days.

After a riotous life and many love affairs Carl Maria von Weber finally married Caroline Brandt in 1817. He was then thirty-three years old and held responsible and lucrative positions. His wife had been a successful opera singer. Their married life was one of great devotion and affection. In a letter to her he wrote, "My only joy can be in that which gives you joy, too."

The marital happiness of Robert Franz, whose wife was no mean composer; Edward Grieg, whose wife sang his songs with notable effect; Richard Strauss. Liza Lehmann, E. MacDowell and many recent composers has been proudly pointed out by musicians who resent the frequent allusion to a few much discussed failures.

"It requires courage to be an artist. If the man in ordinary life fills his place satisfactorily no one who attacks him in the open street may go unpunished. But he who laboriously climbs the stony road to Parnassus may be confident that all the most illiterate and irresponsible people he meets will feel free to fling all manner of insult and calumnies upon him."—PETER CORNELIUS.

THE LAW OF SUCCESS IN MUSICAL STUDY.

BY F. H. SHEPARD.

WHAT is the law of success in music study? Is there any law? Why should one piano student be successful, while another, equally intelligent, is a failure? Let us see if there is not some analogy between this question and that of success or failure in other lines, for example, in business, in study and on the stage.

IN BUSINESS.

Success and failure jostle each other on every side. But success cannot be all blind luck. Have you never reflected that there must be some underlying cause for both success and failure—and that it lies within the individual? Study the faces and bearing of both classes, and you will quickly discover that the cause of success lies in the possession of such qualities as initiative, personal force, will power, concentration, and the like; and the cause of failure lies in the absence of these and similar qualities. Observe that these are not physical, but mental qualities and that they represent the law of success.

IN THE SCHOOL ROOM.

Educators agree that their first and chief object—even above imparting knowledge—is the development of the inner, personal qualities mentioned above. This is because they know that knowledge alone can never command success, but that we must rely chiefly upon these forceful, inner qualities. So we may conclude that the mainspring of that development which makes the greatest success of life in general is the same as in business. So again is the law of success found to be in these mental qualities.

ON THE DRAMATIC STAGE.

Still again, examine the means by which a great actor holds his audience spellbound, and you can not avoid seeing the intensity of his feeling, and that the physical self only expresses the bursting emotions.

How do you think the actor develops his dramatic powers? Does he spend years in repetitions of "Peter Piper picked a peck of pickled peppers" to get a good "lip and jaw technic," or practice the multiplication table daily to gain speed and evenness? Ridiculous, isn't it?

But how *does* he gain his powers? He gains them by taking short selections requiring emotional and dramatic feeling, and trying again and again to express, in exaggerated form, their emotional meanings. He takes single words and short phrases which are capable of expressing great dramatic feeling, and tries to put into their rendering the force, the tenderness, the pathos, or any of the many possible shades of expression and feeling indicated by their content.

In short, he works first to develop the capacity for deep, intense feeling, and then to express this mental concept in a dramatic and forceful manner, or to "live the part." In scientific language this is called a "vivid concept and a dramatically intense reproduction." In the language of athletics, it is called "putting plenty of 'ginger' into the play."

AT THE PIANO.

Now to apply the idea to music. Recalling the greatest pianist you ever heard, you will remember how in his climaxes there was an earnestness, an intense vital force, which was not mere noise, and which carried you along in the torrent of its expression. And in the whole performance there was an indefinable something which made you forget the mechanical and follow the living thought in the music.

In contrast to this, think of the many skilled performers who play the same music, with the same speed, accuracy and strength, but who fall just a little short of being able to move their audiences to real enthusiasm.

Now, what is the difference between the artist and the other? You say it is temperament, inspiration, genius. But why do not the other players finally reach this power? It is not because of the physique, or length of the fingers, or the devotion to study. It is in the POWER OF THE MIND. The artist is an artist because he can THINK more forcefully, more intensely than the mere player. Like the impassioned actor the masterly orator, he dominates his audience, sways it by the force of his will and the intensity of thought. "Temperament" and genius are but names for this compelling mental power. Without the artist becomes commonplace at once.

So we may rightly conclude that the chief factor in success, in business, at school, on the stage, and in concert room lies in the definite and specific training of the forceful and expressive mental qualities.

THE APPLICATION IN PIANO STUDY.

Now, with these points in mind, observe one of your boy pupils at play; do you not find plenty of initiative, will power and snap? But now observe him at the piano. Do you see anything suggestive of baseball or football vigor? Does the hesitating, inaccurate, generally inefficient boy at your side seem like the same person? Where is that mental alertness and positiveness?

The trouble with this boy (who is a type of innumerable students, of all ages and stages), the reason for so much commonplace playing, such lifeless practice and so much useless, mechanical repetition, is simply that the student does not consciously employ the forces which we have found to be the source of success in the various lines discussed.

But how can we expect our pupils to put artistic force and expressive quality into their playing unless we deliberately and systematically teach them, in addition to the usual details, how to use these higher mental powers? These powers are present or at least latent in every individual; and it is a glorious opportunity and privilege that the teacher enjoys of bringing these forces into activity, and by applying them in piano study, becoming a helpful influence in the life of the student.

The principle here described is the very heart of life of all piano study and teaching, and there is nothing in any method to compare with it in importance in results. It is indeed, not only the law of success in music study, but an indispensable feature of artistic growth throughout the whole course of musical training.

THAT instrumentation has influenced some of the greatest composers is proved by the common belief in Beethoven and Schumann thought orchestrally what they wrote for the piano, and every one knows that Liszt almost turned the piano into an orchestra. Indeed it is said that of all the great composers for the piano Chopin was the only one who wrote in a consistent pure piano style. Many excellent piano pieces have been transcribed for orchestra with great success. Merely to cite an illustration, Berlioz's arrangement of Weber's *Invitation to the Dance* is considered one of the most effective small orchestral pieces in existence.—E. R. KROEGER.



EDWARD GRIEG AND MME. GRIEG.

Mile-Posts in Pianistic Progress

By the Eminent Pianist Teacher
SEÑOR ALBERTO JONÁS

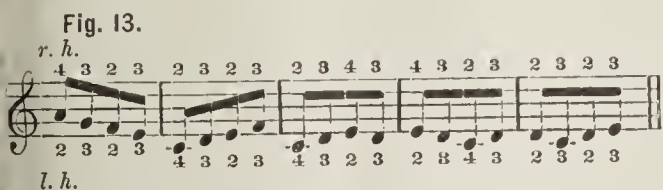
[EDITOR'S NOTE: This article is the second in the series by Señor Jonás. In the last issue of THE ETUDE he had the development of the ancestors of the piano from their earliest beginnings. In this article the methods of playing the instrument are observed in a manner in which all students and teachers will be interested. In the next issue Señor Jonás will discuss the more modern aspects of pianistic progress.]

THE FIRST METHODS OF KEYBOARD PLAYING.

Paumann, a German organist, born in 1410, seems to be the first noted performer of whose playing authentic records have come to us. In Austria, Hofmeister, 1459, won fame as organist and "player of a hundred instruments," and he was the teacher of many noted musicians. In Italy the earliest names are Francesco Buus, Bendusi, Gabrieli, the inventor of the lute, Diruta, and even greater than these both as virtuoso and composer, Claudio Merulo (1533). In the Netherlands, Willaert (1490); in Spain, Antonio de Cabezón (1510), whose performing ability and contrapuntal skill were equally great. In England, Tallis, Byrd, Gibbons and Bull acquired renown as performers and composers for the clavichord and the virginal. France produced Chambonnières, who must be considered as the founder of French piano playing and the originator of the Suite.

Thus, at a time when Spain sent out Columbus to discover America (1492), when the German Gutenberg gave to mankind what proved to be one of its greatest blessings—the invention of printing—piano playing, as it could be accomplished on the small keyboard instruments of those times and as differentiated from organ playing in the church, was rapidly taking definite shape. The music written for the clavichord types of instruments was mostly contrapuntal, even dances being written in this manner. The way those knights of the keyboard fingered the scale and passage work may throw light on their virtuosity:

Hans Buchner (1483) (school of Hofmeister):



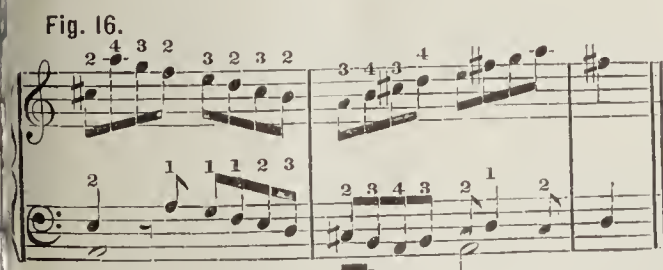
Later Ammerbach (organist in Leipzig, 1560):



Nivers (pupil of Chambonnières, 1617):



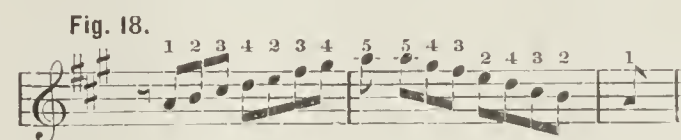
Just as curious are the fingerings of the Holländer weelincx (Amsterdam, 1562):



Louis Couperin, 1668, born in Paris, gives in his "L'Art de toucher le clavecin" the following fingerings:



which is still the fingering from the school of Chambonnières. He gives, however, another fingering meant to be an improvement:



Thirds were, until then, only played with the second and fourth fingers, and therefore could only be played staccato. Couperin, in order to play them legato, devised the following fingering:



Meanwhile in England Henry Purcell, 1658, annotated after Couperin's first manner, but, according to the usage then in vogue in England, fingered the little finger of the left hand 1; the fourth 2, etc. To avoid confusion and give, throughout, our modern way of fingering:



ODD FINGERINGS.

The thumb, as will be seen, was seldom used and was marked with 0; the index was marked as 1, the middle as 2, etc. Diruta seems to have been the first to mark the fingers as we do nowadays, the thumb as 1, the index as 2, etc. With the advent in Italy of Porpora, and especially of Frescobaldi, one of the greatest virtuosos of his time, a new departure was given to clavichord playing. However, the men who gathered all that their predecessors had left and, added to it the wealth of their own genius and inaugurated the true history of piano playing, were: In Italy, Domenico Scarlatti, 1685; in France, Rameau, 1683; in Germany, Händel and Johann Sebastian Bach. Rameau, one of the greatest of French composers and virtuosos of his time, wrote a piano method, many principles of which still hold good to-day. His compositions are only an amplification of what Couperin

did before him, but the principles laid down by Rameau in his piano method show, unmistakably, that he was a fine performer. He must, besides, be considered as the founder of our harmonic system. With the name of Johann Sebastian, Bach we must pause, for he opens to us a new era

BACH'S RELATION TO THE ART WORLD.

Such genius as his, like Shakespeare's in literature, survives the taste and fashions of time. Had Bach written nothing else but this incredible monument of musical perfection, which few of us really know, *The Well-tempered Clavichord*, his name would have gone down through the centuries as long as mankind cared for music. But he wrote more; *Suites* in the English, French and German style; *Fantasies* and *Fugues* for the organ, masterpieces of such caliber that they have never been equaled; oratorios of such magnitude and beauty, and withal of such difficulty that their performance is nowadays considered an event in the musical season of any country. The *St. John* and *St. Matthew Passions* of Bach are given every year in Berlin by the celebrated chorus under the leadership of that most eminent conductor of chorus, Siegfried Ochs. On the day of the sale of tickets, a fortnight before the concert, a line of people waits in the gray hours of dawn for the box-office to open, and by 11 A. M. the hall is invariably sold out. The music of Johann Sebastian Bach has been aptly called the music of the future. Who can play, or listen to, the *Chromatic Fantasy* and not marvel at the incredible boldness and vigor of design and execution, at the wealth of melody, the profusion and variety of musical devices, the profundity of knowledge, the architectural vastness and power of this work? Then consider the *Italian Concerto*, the *Concerto in D minor*, his *Gigues*, *Toccatas* and *Partitas*, his "Art of the Fugue," his wonderful "Inventions," the *Fantasy and Toccata* for the organ, the afore-mentioned *Fantasy and Fugues* in G minor, A minor, D major; his mighty *Chaconne* for the violin, and the exquisite sonatas for that instrument!

It requires a well educated, experienced musician to appreciate Bach; his lines are so broad and so big that they always exceed the range of vision of the beginner. Bach has influenced—and for the highest and best only, the musical life and development of every musical nation on earth, and this influence—in nowise weakened yet—is bound to endure. It demands a highly developed and a sound musicianship adequately to interpret his works. Those who see in his compositions nothing but contrapuntal problems are greatly mistaken; a wealth of pathos, humor and dramatic fervor illuminates his forty-eight Preludes and Fugues, the *Chromatic Fantasy*, and the *Italian Concerto*, etc.

Bach makes music emerge from its childhood and take a fitting place next to its sister arts. Sculpture reached perfection in Greece twenty centuries ago, and the names of Phidias and of Praxiteles have never since been dimmed by that of any other sculptor. Architecture, likewise, blossomed in full during the early Grecian history; it gave us the Doric, Ionic and Corinthian styles, more pure and graceful than anything we moderns have to offer. Egypt's Pharaohs gave us their mystical, colossal structures; the East its luminous Indian, Assyrian and Byzantine styles, and mediaeval Germany the typical Gothic art. Painting began to give evidence of artistic worth a little earlier than music, but how quickly it reached its height! The sixteenth and seventeenth centuries stand for its golden era: Michelangelo, Leonardo da Vinci, Correggio, Rafael di Santo, Carravaggio, Titiano, Veronese, Giordano, Bordone in Italy; Murillo, Velasquez, Ribera, Goya, Pradilla in Spain; Rubens, van Dyck, Rembrandt, Jordaens, Ruysdael, Goyens in Holland; what a galaxy! These centuries also produced Shakespeare and Milton in England; Racine, Boileau and Molière in France; Calderon, Lope de Vega and Cervantes in Spain, and Martin Luther in Germany.

EXPRESSED briefly, education is striving more and more to stand for activity rather than for information; more for being than for having been; more for learning than for having learned; more for the life of conquest through activity than for the life of being conquered by inactivity. Furthermore, it is recognized as essential that the cultivation of power in a broad curriculum is necessary to the thorough initiation into the world of specialty. And thus the entrance upon exclusive residence is being deferred as long as possible.—THOMAS TAPPER.

THE WIT OF MUSICIANS.

BY ERNEST N. STEAD.

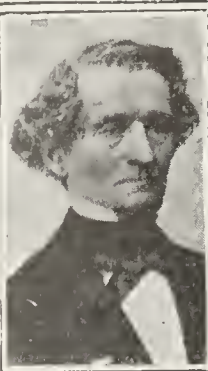
CALENDAR OF FAMOUS MUSICIANS, DECEMBER

**Pietro Mascagni**

Born Dec. 7, 1863.

Distinguished Opera Composer.

Best known works: *Cavalleria Rusticana*, *Iris*, *L'Amico Fritz*. His most recent production, *Isabeau*, has been immensely successful in South America.

**Hector Louis Berleoz**

Born Dec. 11, 1803.

Died 1869.

Eminent French Composer.

Best known works: *Symphonies*, *Harold en Italie*, *Roméo et Juliette*, *Carnaval Romain*, *Les Troyens à Carthage*, *Damnation of Faust*.

**Augusta Mary Holmes**

Born Dec. 16, 1847

Died 1903.

Eminent Woman Composer

Best known works: *Symphonic Poems* (*Héro et Léandre*, *Lutece*, *Les Argonautes*, etc.), an opera and over one hundred songs including *Pour toi*.

**Ludwig van Beethoven**

Born Dec. 16, 1770.

Died 1827.

Composer of undying fame.

Best known works: The "Immortal Nine" symphonies, *Leonore*, *Egmont*, and *Prometheus* overtures, concertos, sonatas, chamber music, etc., and the opera *Fidelio*.

**Carl Maria von Weber**

Born Dec. 18, 1786.

Died 1826.

Famous Composer of Romantic Opera.

Best known works: *Der Freischütz*, *Oberon*, *Euryanthe*, *Preciosa*, etc., two symphonies, "Jubilee" Overture, concertos, chamber music, cantatas, songs, scenes, etc.

**Edward Alexander MacDowell**

Born Dec. 18, 1861.

Died 1908.

Most Noted American Composer.

Best known works: *Symphonic poems*, *Hamlet* and *Ophelia*, etc., *Indian Suite*, *Sea Pictures*, *Tragic*, *Eroica*, *Norse*, and *Kellic*, sonatas, piano pieces, and songs including *Thy Beaming Eyes*.

PROBABLY the simplest and most direct way to get into a man's bad graces is to intimate that he has no sense of humor. Why this should be it is impossible to say, and we cannot attempt to inquire into the psychological reasons which cause a man, when his sense of the funny side of things is assailed, at once to prove that there is some truth in the charge by promptly losing his temper. This condition exists, however, and affects musicians no less than the rest of mankind. You may assail a musician's politics or religion and he will be comparatively unmoved; you may even assail his musicianship, and he will laugh at you, serene in the confidence born of long practice and successful endeavor; but allow it to be even hinted that he has failed to see a joke, and the mildest mannered of musicians will flare up in honest indignation.

Fortunately, there are very few people who do not see humor of some sort, and there is a time, doubtless, when the most pedantic old professor that ever donned a Doctor's robes will be seen with a twinkle in his eye. Even Gluck, who was a man of great austerity of disposition, had a certain vein of irony. He was one of the first composers to make his orchestra reflect the passions of the characters on the stage. In *Iphigenia in Tauris*, for instance, *Orestes* sings the words, "My Heart is Calm," while the orchestra clearly indicates that this is far from being the case. It is related that while Gluck was rehearsing this passage on one occasion, a musician in the orchestra failed to understand the exigencies of the situation, and stopped playing. "Go on, go on," yelled Gluck; "don't you see he is lying. Go on, he has just killed his mother!"

Perhaps, however, the surest test of a musician's humor is for him to be able to submit to criticism without any apparent disturbance of his mental equilibrium. There is a delicious touch of justice tempered with mercy in the retort Cherubini made to Napoleon when the latter criticised his music. "Your music," said Napoleon, "makes too much noise; speak to me in that of Paisiello, that is what lulls me gently." "I understand," replied Cherubini, quietly; "you like music which does not stop you from thinking of state affairs."

MUSICAL PUNS.

The homely pun has not been entirely scorned by musicians in criticising others, and a certain Dr. Tudway, Professor of Music at Cambridge University during the reign of good Queen Anne, will probably be better remembered as a punster than as a musician, though he did some sterling work in the latter capacity. When the Duke of Somerset was Chancellor, and discontent was rife at his poor patronage, Tudway complained that "The Chancellor rides us all without a bit in our mouths."

Where it is a question of criticising others, the humorists, musical and otherwise, have ample opportunity for exercising their faculties. Von Bülow once said of a certain pianist, "He has a technique which enables him to overcome the simplest passage with the greatest difficulty." Porpora, one of the greatest singing masters of all times, once passed through a German convent, and the monks begged him to remain during a service so that he might hear their organist, for whom they had a great respect. The service finished, the superior said, "Now, Signor Porpora, what do you think of the organist?" "Well," replied Porpora. "Well," interrupted the prior, "he is a clever man, isn't he—and likewise he is a good man—quite pure and simple." "Oh! as for his simplicity," said Porpora, "I grant you that, for his left hand knows what his right hand doth."

A somewhat kindlier but none the less keen remark of Rossini deserves mentioning with those of von Bülow and Porpora. A poor artist called on him one day to say that he had arranged the celebrated prayer from *Moses in Egypt* for musical glasses. Might he have the honor to play the piece to its composer? Rossini consented. The man brought his instruments, some water was supplied, and Rossini, with cynical good humor, resigned himself to the ordeal. In the middle of the forty-fourth variation a friend arrived with news of importance. He was shown in but Rossini beckoned him to a chair, saying in an undertone, "I shall be only too glad to hear what news you have brought me as soon as this gentleman has finished washing my prayer."

Rossini, however, was frequently the victim of his own good nature. He had admirers of all kinds and

in all ranks, from kings to shopkeepers. He once found himself in his favorite store and the proprietor was soon in attendance. Just as he was about to leave, the merchant stopped him, saying, "Pardon me, sir, but I have for a very long time desired to ask a favor of you."

"What is it?" asked the composer.

"I should be very proud if you would be good enough to give me your photograph with a few words underneath it."

"Oh, yes, with pleasure," answered Rossini; and taking a portrait from his pocket, he wrote under it "To my stomach's best friend." In this instance, however, Rossini was more generous than he knew, the provision dealer not only valued the portrait very highly, but also increased his business by having a copy of the words Rossini wrote on it inscribed on his billheads by way of advertisement.

TRY THE SUNSHINE CURE.

BY KATHARINE BURROWES.

Do you ever realize that a teacher who has many pupils of differing characters goes through a certain process of mental adjustment before each one takes her lesson, so as to fit her own mentality as nearly as possible to the mentality with which she is to work for the next half hour or forty minutes? This process is not always a conscious one, but it involves a strain upon nerves and brain nevertheless, just as the noise of a city street wear upon us even though from custom we are hardly aware of hearing them. Some pupils have just as wearing an effect upon their teachers as the incessant and wearying city noises, while others are as stimulating and refreshing as a mountain breeze. I have sometimes wakened of a morning with a sense of weight upon my mind for which there was no apparent cause, and a search for the reason has brought out the fact that a certain pupil had her lesson hour on that day. Not necessarily a dull pupil either, in fact, often quite the contrary, but one to whose mentality mine did not readily adjust itself.

One bright faced girl used to come to my studio and always left a ray of warmth and sunshine behind her. She was not musical; her lesson hour was usually one of constant effort on the part of both teacher and pupil. There were certain points which had to be worked upon to an almost discouraging extent, but nevertheless this girl always went away leaving a "feeling good;" never discouraged or hopeless in spite of the fact that progress was very, very slow.

What was the reason? A warm, bright, genial nature was part of the charm, but most of all I think lay in a real heart—kindliness and sympathy. Although very young, she could realize the point of view of the other one and could appreciate, perhaps, unconsciously some of its problems. It was not that she said much in fact, she talked less than many other pupils, but she radiated sunshine and stimulation. This girl is now my music teacher. In spite of her lack of talent she went out, by hard work and perseverance, and judging from the number of pupils she has, and their love for her, it would seem that her mentality has the same influence now upon her pupils that it had upon her teacher in former times, and that she sends them away from the lessons with that delightful but indescribable sensation known as "feeling good."

Are real heart-kindliness and sympathy such very rare qualities then? Not by any means. The qualities are not rare, but their expression is. We cover the sunshine close in our hearts with damp clouds of shyness or reserve or thoughtlessness. The life-giving warmth is there, but it doesn't get out. We do not radiate as we might, and we do not realize what difference it makes to every one we meet. If we did we would tear off our clouds, and dispense sunshine with all the power we possess. You, student, would rest your tired teacher and give her strength to do her best work. You, teacher, would do ever greater things because love will bring out the good in your pupils and the sunshine of the lesson hour can even irradiate the dreaded dullness of the practice hour. My sunshine friend has not nearly so much trouble in getting her students to practice as most teachers. Try the Sunshine Cure!

"WHEN a passage sounds beautiful to me, that is when it satisfies my ear and my mind, and I find that such a beautiful passage is forbidden by the dry rule of the pedants, then I do not hesitate to let the so-called little grammatical errors stand."—J. HAYDN.

The Pause, Its Use and Abuse

By HERBERT SANDERS

MANY musical performances—otherwise excellent—are marred by a misunderstanding of the nature of the pause. Some scarcely observe it; others exaggerate it; both rob it of its charm and are unacquainted with its function.

The duration of the pause must not be determined by fancy or caprice, but by the effect it is designed to secure which alone is revealed by the context. The use and abuse of the pause will be best explained by a few examples. Dvorak (*Slavische Tanz*) starts with:

Ex. 1.



The object of the composer in commencing with these two chords is to strengthen the impression of the opening chord and tonality and to act as an introduction. It has its parallel in speech in "Ladies and Gentlemen," or "My Dear Friends." It should be held long enough to create an impression of force and boldness—a characteristic of the music which follows. In the same way the orator's "Ladies and Gentlemen" is delivered in a tone of voice in keeping with the burden of his speech. Beethoven's Fifth Symphony (first movement) opens with:

Ex. 2.



The movement is largely built on this rhythmic and melodic phrase, and as Beethoven said it is to represent "Fate knocking at the door," it must be regarded as not only rhythmically and melodically, but also pictorially pregnant with significance and meaning. Hear what Wagner said: "Suppose we could hear Beethoven calling from his grave to the conductor would he not say something like the following:—'My pauses must be long and serious ones. Do you think I made them in sport, and because I did not know what to say next? Certainly not! That full exhausting tone, which in my Adagios expresses unappeasable emotion, in a fiery and rapid Allegro becomes a rapturous and terrible spasm. The life blood of the note must be squeezed out of it to the last drop with force enough to arrest the waves of the sea and lay bare the ground of ocean; to stop the clouds in their courses, dispel the mists, and reveal the pure blue sky and the burning face of the sun itself.'"

Beethoven has a curious example of the pause in his Sonata Op. 106 (last movement, Edition Peters):

Ex. 3.

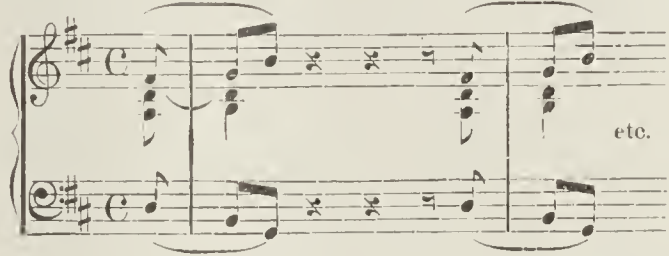


Obviously the pause is here designed to aid the rests in eliminating any perception of rhythmical accent. By these means the imagination is stirred and a sense of mystery obtained. The length of the pause must there-

fore be such as would aid in strengthening this effect of mystery.

A pause is not always denoted by the usual sign. It is sometimes expressed by rests. While in many cases the object of the pause is definitely to interrupt the rhythm (as in Examples 2 and 3), in other cases the composer taking it for granted that performers have a mature sense of rhythm and can feel it even when the music has momentarily ceased as in Beethoven's Sonata Op. 10, No. 3 (Rondo):

Ex. 4.



Here, a pause is expressed by rests, and its duration is definitely fixed by the general tempo of the movement. The performer is understood to feel the pulsations throughout. To the listener the mental effect must be necessarily different; he would perceive the two fragments of music with an indefinite pause between—to the performer the rhythm is unbroken; to the listener there is no rhythm when there is no music.

This device is rather a favorite of Beethoven's, especially when he desires an effect of drollery as, for instance, the confusion depicted in the trio of the Fifth Symphony which Berlioz likened to the "gambols of an elephant."

Ex. 5.



What is known in Germany as the "General pause"—frequently used by Mozart and Haydn to convey a sense of humor—is usually placed at the end of a rhythm, towards the close of a movement, and at that point where the emotional tension is at its highest. An example is found in Haydn's quartet (Finale—last eight bars):

Ex. 6.



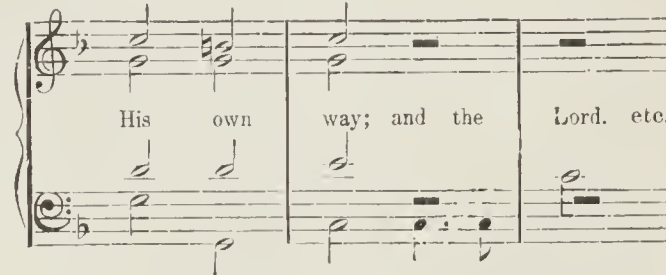
That most telling artifice of the competent public speaker known as the "Oratorical Pause" where, after the intense excitement of running eloquence, the speaker makes an unexpected stop just at the exact moment when the emotional climax is expected has its counterpart in music. In the whole range of choral music there are no more thrilling instances of the "Oratorical Pause" than in Mendelssohn's *Elijah* (end of "Be not afraid" chorus):

Ex. 7.



and in Handel's *Messiah* (end of "All we like sheep" chorus):

Ex. 8.



The pause in both these instances (after "afraid" in the former and "way" in the latter) is implied, and observed by any conductor untrammelled by pedantry. While the "Oratorical Pause" is most eloquently employed in speech or song the instrumentalist who has not learned its dramatic use and significance is, as yet, unacquainted with the limit of his expressive resource, and has failed to secure an effect which the greatest artists deem the most electrifying. Its dramatic effect is in proportion to the rarity of its use.

The notes marked *ten.* (from *tenuto*—hold), which indicates that the note is to be slightly prolonged beyond its written length, differs from the usual pause (expressed by —) inasmuch as it implies not the cessation of the rhythm so much as its relaxation. It is generally found in the phrase itself while the pause is generally found towards the end of a phrase. When not overdone it can be made very expressive.

Beethoven puts a pause at the end of a movement in some of his sonatas. It seems reasonable to understand it to be an indication not to hurry on to the movement following but to leave the mind in the mood provoked by the preceding movement for a moment. The pause which he places at the very end of a sonata after the music has ceased has no significance whatever.

So far the use of the pause has been considered, a few words on its abuse may not be out of place.

The abuse of the pause by singers, in order to gratify their vanity and the demands of an ignorant audience, is exemplified in their proverbial stop-note. This is the most inartistic device of modern singers. Mr. Abdy Williams in his *Rhythm of Modern Music* denounced it in following scathing terms: "A pause is sometimes introduced by unintelligent or uncultured singers in the preultimate note of a full close, especially at the conclusion of a song. This note is frequently a high one, and the final cadence, as its name implies, falls from it to the tonic. There is, as a rule, no dramatic or expressional reason for breaking the rhythm here; on the contrary, there is usually every reason against it. The introduction of an unwritten pause in this place is due entirely to the vanity of the singer, and it generally results in a large amount of applause from an uncritical audience, who are pleased with the mere sound of the powerful high note, without noticing that it is ridiculous from every point of view other than the personal display of the performer."

"If a speaker were to make nonsense of his sentences by dwelling for an indefinite time on some single syllable of a word merely because he found that it suited his mouth, the same audience that applauds the senseless pause by the singer would laugh at him."

We look upon Schumann as a genius, and it is almost a treason to music to say he was not. Out of that remarkable nature and out of the store of thought culled from study of books and music, he evolved the musician. The nature of the man was to break away from accepted theories and to invent. Call that genius if you choose, but, had he been a military man, that same genius would have made him devise new guns and high explosives. Had he been a farmer he would have found better ways of growing celery and other produce. Now, from that nature evolved he the musician. How? By hard work. Thwarted in one direction, he turned to another. Having spoiled his hand for piano playing, he made himself a composer.—F. H. TUBBS.

Study Notes on Etude Music

By PRESTON WARE OREM

BARCAROLLE—A. JENSEN.

Adolph Jensen (1837-1879) was one of the most devoted followers of Schumann, and afterwards of Wagner. His compositions, however, display more of the influence of the former than of the latter. Jensen wrote numerous piano pieces for two and for four hands, all characterized by grace and emotional originality of content. The *Barcarolle* is a fine example. In fact, this piece is an almost perfect specimen of its type. It will require a finished interpretation with strict attention to dynamic details. The leading melodic voices must stand out clearly against the rich harmonic background.

NORWEGIAN DANCE—E. GRIEG.

The Norwegian Dances by Grieg appeared originally for four hands, but they are very effective and equally popular in the solo form. No. 2, in A, is the best of the set. It is full of originality in harmonic treatment and evinces the strong Scandinavian characteristics so frequently to be found in Grieg's music. It must be played with dash and vigor.

SCHERZINO—R. SCHUMANN.

This is one of Schumann's liveliest short movements. It is taken from his *Faschingsschwank aus Wien* (Carnival Pranks in Vienna), Op. 26. In this composition, as in his *Papillons*, Op. 2, and *Carnaval*, Op. 9, Schumann has depicted in a series of musical scenes the merriment and kaleidoscopic coloring of a masquerade. This *Scherzino* demands a poetic and fanciful interpretation. It is well for the player to bear in mind always that in Schumann's works the *tempi* are never hurried.

MEDLEY FROM THE CLASSICS.

All the world loves a good tune, and, after all, the good tunes in music seem to be the one imperishable part of it all. In this medley twelve of the best melodies by some of the greatest writers are strung together in an entertaining and interesting manner. The idea is to play the medley straight through without stopping. Sufficient of each piece is quoted to convey a complete musical idea.

DANCE OF THE WINDS—A. J. PEABODY, JR.

This is a showy exhibition piece written in the brilliant, dashing style essential to composition of this nature. The galop, march and polka have all been employed for this purpose, but the galop seems most suitable. As a dance the galop is not used very much at the present time. It is of German origin and has been popular in France since the beginning of the nineteenth century. It is always in two-four time. *Dance of the winds* is a good specimen of the idealized galop rhythm. Play it as rapidly as possible, consistent with clearness and accuracy of execution.

FROM THE HEART—C. W. KERN.

This is one of Mr. Kern's prettiest drawing-room pieces, recently composed. The question is asked sometimes, What is drawing-room music? *Salon* or drawing-room music is music of a lighter character with a certain elegance of style and conception intended primarily to entertain the general listener; suitable to be played in the home or social circle. Some of the greatest writers of drawing-room music were Thalberg, Godschalk, Wollenhaupt, W. V. Wallace, S. P. Mills, Wm. Mason. Liszt sometimes wrote in this style. Pieces by the foregoing writers are all rather difficult, but the modern writers in this style confine themselves chiefly to the intermediate grades. Mr. Kern's *From the Heart* is a good contemporary specimen.

PRISCILLA—CHAS. LINDSAY.

The *three-step* is a contemporary dance, in reality derived from the waltz, but somewhat akin to the mazurka in rhythmic swing. *Priscilla* is a bright and tuneful number, suitable for a student beginning third-grade work. Its useful teaching features are the short *arpeggios* in sixteenths and the passages in sixths. This will make a good recital piece.

I THINK OF THEE—A. SARTORIO.

This is an attractive third-grade teaching piece, written in folk-song style. The opening theme is in the manner of a *maennerchor*, or men's quartet, very prettily harmonized. Mr. Sartorio seems to have at his command an ever-ready flow of melody.

LAUGHING RONDO—W. LEWIS.

This is a lively and characteristic little teaching piece, suited to the holiday season. It should add to the merriment at a young pupils' recital or home entertainment.

BRIGHT IDEA—L. W. RUSSELL.

This is another easy teaching piece, a polka movement. There is just enough finger work in this bright and tuneful number to keep a good second-grade pupil busy. Note the tendency of the polka rhythm to throw the principal accent on the second beat of the two-four measure.

ON THE MERRY-GO-ROUND—W. ROLFE.

Still another useful teaching piece. This is a *schottische* movement, introducing the rhythmic device known as the "Scotch snap." We refer to the sixteenth note followed by a double-dotted quarter occurring on the third beat of the first, second and some other measures of the principal theme. This will make a jolly recital number.

INSTALLATION MARCH—G. N. ROCKWELL.

This piece is equally adapted to either the piano or organ. It is intended particularly for indoor marching, for school or lodge purposes. Indoor marching is usually done at a slower pace than outdoor or military marching, hence the grand march rhythm, or four-four movement, is more suitable than the two-step, or double-time movement.

POLONAISE (FOUR-HANDS)—F. CHOPIN.

The celebrated *Military Polonaise* of Chopin lends itself well to four-hand arrangement. The big sonorous chords are just right for the purpose, and the piece gains in power and brilliancy. This will make a splendid exhibition number.

MELODY IN F (VIOLIN AND PIANO)—A. RUBINSTEIN.

The celebrated melody by Rubinstein makes an effective and expressive violin number. The transcription has been exceedingly well done. This will prove a delightful addition to the violinist's repertoire. There are too few such pieces.

ROMANZA (PIPE ORGAN)—W. A. MOZART.

This beautiful classic makes a fine organ piece, with opportunity for effective registration. Although Mozart did not write for the pipe organ, it is a fact, nevertheless, that much of his music seems peculiarly suited to this instrument. The *Romanza* will make a fine prelude or offertory.

THE VOCAL NUMBERS.

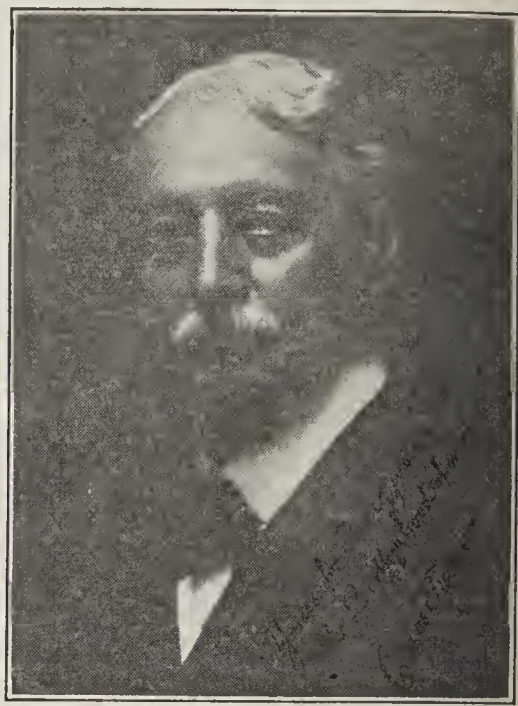
A portrait and sketch of Mr. Troyer will be found elsewhere on this page. His transcriptions of the Zuni and other Indian melodies have been with him a labor of love. The *Invocation to the Sun God* is a most convincing number, singable and tenderly expressive; a song that should have great vogue at recitals, and valuable also for teaching purposes.

Mr. Petrie's *Till the Stars Have Ceased to Shine* is a stirring concert song in the familiar Spanish rhythm. This song should "go" with audiences.

Christ is Born To-day, by E. Louis is a beautiful Christmas song in the French carol style, unaffected and charming in its artistic simplicity. This song will repay careful study.

WHAT with lesson-giving, the practice of one's instrument, the keeping up of a more or less extended correspondence, now and then writing for the press, and the necessary attention given to one's business, the well-established teacher may often feel so driven for time as to scarcely take pains to be polite and courteous. Perhaps our country has had fewer harder workers than Emerson, who gave the following maxim: "Life is not so short but that there is always time for courtesy." To which may be added the following from Bulwer-Lytton: "A man who possesses every title to our respect except that of courtesy is in danger of forfeiting them all. A rude manner always renders its owner liable to an affront. He is never without dignity who avoids wounding the dignity of others."—CHARLES W. LANDON.

Well Known Composers of To-day



CARLOS TROYER.

ONE of the most individual figures in American musical life is Carlos Troyer, whose long service in investigating Indian music has been of great value and trustworthiness. Mr. Troyer was born in Mainz in 1837. In his childhood he was a friend of Franz Liszt and Jenny Lind. In his youth Mr. Troyer came to America and after a period of teaching decided to go to the West Indies with an operatic company. Thence he went to Brazil, where he made a study of the songs of the song birds and put them down in musical notation. Falling in with several Indian tribes he made his way to their secret councils through his violin playing. He even penetrated the region of the fierce Incas, where his life was saved by his skill with the fiddle. He is said to be the first white man who ever went into the Inca country and came back alive. He made records of 400 tribal songs and won recognition from the Brazilian government and the close friendship of the Emperor Dom Pedro.

For over thirty years Mr. Troyer has lived in California, teaching and composing and making records of the tribal music of different Indian communities, particularly the Zuni Indians. One of Mr. Troyer's strongest admirers is Col. Theodore Roosevelt.

MASSENET AS A SOLDIER.

MASSENET was such a hard worker that it is impossible to think of him as taking part in anything likely to interfere with his main object in life. Nevertheless, his musical dreams were rudely disturbed at the time the Germans came down from the North. But even amidst war's alarms the prevailing passion made itself felt. In Mr. H. T. Finck's book on Massenet, we read that, "During the Franco-Prussian War, Massenet belonged to a *bataillon de marche*. 'The Prussian cannons,' he writes in his autobiographic sketch, 'answering those of Mount Valerien, often lugubriously punctuated the fragments that I tried to write during the short moments of rest that guard duty, marching around Paris and military exercises on the ramparts left us. There the musician in the physical weariness of this novel life, vainly trying to find a few moments of forgetfulness, did not altogether abdicate his rights.'"

"In the leaves of a finished score, but one which will never be brought before the public, *Méduse*, I find annotated the patriotic cries of the people, and the echoes of the *Marseillaise* sung by the regiments as they passed my little house at Fontainebleau on their way to battle. And so in other fragments I can read the bitter thoughts that moved me when, having returned to Paris before it was invested, I was inspired by the woeful times that were upon us during the long winter of that terrible year."

THE process of composing cannot be taught like the designing of a picture, or the shaping of a model.—Mendelssohn.

GEO. NOYES ROCKWELL

Spirited M. M. $\bullet = 100$

TRIO

Con brio

Maestoso

Largo

Maestoso

ff *mp* *mf* *f* *rall.* *ff*

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FROM THE HEART

REVERIE

CARL WILHELM KERN, Op. 271

Not too fast M.M. ♩ = 60

una corda
calmato
atempo
p
pp
p
tre corde
cresc.
mf
Piu animato
p
mf
calmato
rit.
p
mf
cresc. molto e accel.
rit.
atempo
p
accel.

Piu mosso
a tempo dim.

Tempo I.

Grandioso
a tempo calmato
con amore
mf

cresc.

a tempo

cresc.

f

broad

dim.

p

pp

morendo

con passione

Very slowly

rit. molto

pp

morendo

una corda

l.h.

DANCE OF THE WINDS

GALOP DE CONCERT

Allegro a capriccio

A. Jackson Peabody, Jr. Op.

ff *brillante* *l.h.* *r.h.* *Vivo* *poco rit.* *ff* *Tempo di Galop M.M. = 132* *f* *cresc.* *ff* *Fine* *f* *cresc.* *ff* *f*

cresc.

ff

morendo

Con moto

f

molto cresc.

vibrato

Con ferocita

ff

Fine of Trio (D.S.)

D.C. Trio

From here go back to Trio and play to Fine of Trio; then go back to % and play to Fine.

SCHERZINO

from the Faschingschwank aus Wien

("Carnival Pranks in Vienna")

The "Carnival Pranks," composed in 1839 and mainly written during the festival season, offers a picture of the bustle, life and jocundity of the carnival masquerade. It is one of the most characteristic and peculiarly attractive of Schumann's works. The "Scherzino" is perhaps the most jovial and fantastic of the five movements, representing the composer in humorous vein and suggesting the antics and badinage of the maskers. It demands a spirited, somewhat capricious rendition.

R. SCHUMANN, Op. 26, No 3.

Allegretto M.M. $\text{♩} = 112$.

p *mf* *sf* *f* *sempre f* *p* *cresc.* *rit.*

a) Imitating a drum-beat, executed thus:

p *pp* *mf* *sf*

ff *ff*

sf *p*

dim.

pp *pp*

pp *f* *f* *f* *f*

accelerando *sf* *f* *f* *f* *f*

Polonaise Militaire in A Major

SECONDO

FR. CHOPIN, Op. 40, No. 1

Allegro con brio M.M. ♩ = 96

The musical score is written for piano in 4/4 time, featuring complex rhythmic patterns and fingerings. The key signature is A major (three sharps). The tempo is marked "Allegro con brio" with a metronome marking of 96 beats per minute. The score is divided into six systems, each with a grand staff (treble and bass clef). The first system begins with a forte (f) dynamic. The second system includes a repeat sign. The third system features a forte (f) dynamic. The fourth system includes a forte (f) dynamic. The fifth system includes a forte (f) dynamic. The sixth system concludes with a "Fine" marking. The score is heavily annotated with fingerings (numbers 1-5) and articulation marks (accents, slurs, and breath marks).

Polonaise Militaire in A Major

PRIMO

Allegro con brio M M $\text{♩} = 96$

FR. CHOPIN, Op.40, No.1

The musical score is written for piano and consists of 48 measures. It is in 3/4 time, A major, and consists of 48 measures. The tempo is Allegro con brio, with a metronome marking of 96 beats per minute. The score includes fingerings, dynamics (f, f), and a 'Fine' marking. The score is divided into five systems, each with a treble and bass staff. The first system begins with a piano introduction. The second system contains the first theme. The third system contains the second theme. The fourth system contains the final section. The fifth system concludes the piece with a 'Fine' marking.

PRIMO

PRIMO

ff energico

p

p

piu f

fff

p cresc.

f

f

a tempo

rit.

ff

p

p

fff

p cresc.

f

D.C.

MEDLEY FROM THE CLASSICS

MARCIA FANTASTICA - Bargiel

Molto moderato M.M. ♩ = 96

W. P. MERC

Ped. simile

cresc.

dim.

sfz

p

molto rit.

PIZZICATI from "SYLVIA" - Leo Delibes
Allegretto ben moderato M.M. ♩ = 72

MENUET A L'ANTIQUE - J.J. Paderewski

Allegretto M.M. ♩ = 144

mp *non legato*

ten.

BRIDAL CHORUS - R. Wagner

Moderato con moto M.M. ♩ = 76

pp

f

mf

p

POLISH DANCE - Scharwenka

Con fuoco M.M. ♩ = 152-160

ff

sf

Andante M.M. ♩ = 132

con espress.

TURKISH RONDO-W.A. Mozart

Allegretto M.M. ♩=126

THE CELEBRATED LARGO-G.F. Handel

Largo M.M. $\bullet = 69-72$

THE JOYOUS PEASANT-R. Schumann

Allegretto M.M. $\bullet = 120$

Allegretto M.M. = 120

p

mf

molto rit.

SERENATA - M. Moszkowski

Andante grazioso M.M. ♩ = 60

First system of the Serenata score, measures 1 through 15. The music is in 2/4 time with a key signature of one sharp (F#). It features a piano introduction with a melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Fingerings and articulation marks are present throughout.

MENUET in B minor - F. Schubert

Allegro moderato M.M. ♩ = 126

First system of the Menuet score, measures 1 through 5. The music is in 3/4 time with a key signature of two sharps (D major). It consists of a single melodic line in the right hand over a simple harmonic accompaniment in the left hand. Dynamics include *f* (forte) and *p* (piano).

MARCH FROM CAPRICCIO - Mendelssohn

Marziale M.M. ♩ = 80

First system of the March from Capriccio score, measures 1 through 15. The music is in 2/4 time with a key signature of one sharp (F#). It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *pp* (pianissimo), *ff* (fortissimo), and *p* (piano). The score includes various musical notations such as slurs, ties, and fingerings.

THE ETUDE BARCAROLLE

873

ADOLF JENSEN, Op. 33, No. 16

Quieto e dolce M.M. ♩ = 54

p dolce.

mf

p

mf

dim.

p

il canto marc.

decresc.

p

legatissimo

una corda

decresc.

pp *cresc. molto.* *mf* *decresc. e rit.*

a tempo

mf *p* *rit.* *a tempo*

tre corde

pp *rit.* *a tempo*

a tempo *rit.* *sempre* *pp* *8*

Registration { Gt. Gedackt 8'; Flute 4'
Ch. Viola 8'; Dulciana 8'; Flute 4'
Sw. Principal 8'; Bourdon 8'; Octavo 4'
Ped. Principal 16'

Andante M. M. ♩ = 54

ROMANZA FOR PIPE ORGAN

W. A. MOZART

MANUAL *mf* Sw.

PEDAL *cresc.*

p Ch. Sw. *f* Ch. Sw. *cresc.*

Sw. add Corno.

trm

p Shut Corno.

Sw. Oboe

Gt.

Gt.

Ch.

Gt.

Sw.

Ch.

Sw.

Reduce as at first

Ch.

Sw. add Oboe

cresc.

Gt. Clarabella only

f

p

Sw.

Gt.

Ch.

rit.

Ch. without Flute of 4'

The musical score is written for a large ensemble. It features multiple staves for strings (Gt., Ch., Sw.), woodwinds (Oboe, Clarabella), and brass (Corno). The score includes various musical notations such as dynamics (*p*, *f*, *cresc.*, *rit.*), articulation (*trm*), and performance instructions like "Reduce as at first" and "Ch. without Flute of 4'". The key signature is B-flat major, and the time signature is 4/4.

THE ETUDE PRISCILLA

Three Step

CHAS. LINDSAY

Tempo di Mazurka M.M. = 126

First system of musical notation. Treble and bass staves. Treble staff begins with a melodic line marked *p delicato*. Bass staff provides harmonic accompaniment. Fingering numbers (1-5) are present above the treble staff notes.

Second system of musical notation. Continuation of the first system. Treble staff features more complex melodic patterns with many beamed notes. Bass staff continues the accompaniment.

Third system of musical notation. Treble staff has a section marked *Con animo* and *f Fine*. Bass staff has a section marked *mf*. The system concludes with a double bar line.

Fourth system of musical notation. Treble staff has a section marked *a tempo* and *p delicato*. Bass staff continues the accompaniment. The system concludes with a double bar line.

Fifth system of musical notation. Treble staff features a melodic line with many beamed notes. Bass staff provides harmonic accompaniment.

Sixth system of musical notation. Treble staff features a melodic line with many beamed notes. Bass staff provides harmonic accompaniment. The system concludes with a double bar line.

Seventh system of musical notation. Treble staff begins with a section marked *Trio* and *dolce*. Bass staff continues the accompaniment. The system concludes with a double bar line.



From here go to beginning of Trio, and play to Fine of Trio; then, go to the beginning of piece and play to Fine. D.C. Trio

I THINK OF THEE

Moderato non troppo M. M. ♩ = 69

Dein gedenk ich

A. SARTORIO



THE ETUDE LAUGHING RONDO

Allegretto M. M. ♩ = 92

W. LEWIS, Op. 407, No. 1

* Hur-rah! Hur-rah! Hur-rah!

The musical score for 'The Etude Laughing Rondo' is written for piano. It begins with a piano introduction marked *ff* (fortissimo), featuring a rhythmic pattern of eighth and sixteenth notes. This is followed by a section marked *p* (piano) with the instruction '* Hur-rah! Hur-rah! Hur-rah!'. The main body of the piece consists of several measures of 'Ha, ha, ha' laughter, marked with *f* (forte) and *p* (piano) dynamics. The score includes various fingerings and articulations such as accents and slurs. The piece concludes with a 'Trio' section marked *p* (piano) and a 'D. S.' (Da Capo) instruction.

* The shouting and laughing produces a much better effect when done by several voices than by one alone.
 ** From here go back to S and play to Fine; then, play Trio.

BRIGHT IDEA

Allegretto M. M. ♩ = 108

POLKA

I. W. RUSSELL

The musical score for 'Bright Idea Polka' is written for piano. It is in 4/8 time and marked Allegretto (♩ = 108). The piece has a 'scherzando' (playful) character. It begins with a series of eighth and sixteenth notes, followed by a section marked 'ten.' (tenuto). The score includes various fingerings and articulations. The piece concludes with a 'D. S.' (Da Capo) instruction.

THE ETUDE
MELODY IN F

Edited by F.E. Hahn

ANTON RUBINSTEIN
Arr. by Fr. Hermann

Moderato M.M. ♩ = 72

VIOLIN

PIANO

*sempre**sempre arpeggiando**marcato la melodia*

3da Corda

*rit.**rit.**f**rit.**f**f* string.*dim.*

Tempo I.

4ta Corde

p

f

f string. *dim.*

Tempo 1.

rit. *semplice*

p

cresc.

f

molte

rit. *pp*

tranquillo *pp*

THE ETUDE

NORWEGIAN DANCE

EDVARD GRIEG, Op. 35, No. 2

Allegretto tranquill grazioso M.M. ♩ = 76

p dolce *poco rit.*

atempo *p sempre* *una corda poco rit.* *pp tre corda*

Ped. simile

poco rit. morendo *1st time only* *Last time only* *pp* *attacca* *ppp Fine*

Allegro M.M. ♩ = 112

f strepitoso *sf* *pp poco lento* *f stretto*

f atempo *sf*

pp poco lento *atempo ff* *D.C.*

INVOCATION TO THE SUN-GOD

The Invocation to the Sun-god and other starry gods is to ask their special protection over the child while asleep, as the mother thinks that when her earthly care has no power to protect. The Zunis regard the Sun as the life-giver or the mother-of-life, and consider the moon and certain stars the celestial abode of all the good souls that have departed from the earth.

In this beautiful song, gesture and pose add greatly to its impress-

iveness and dramatic character, as the mother changes her position at every phrase (or every motive of two measures) attending the different gods which in turn she addresses.

The rise and fall in the intonation of her voice is very marked and, a slight retention in the rhythm of each phrase, if not in each measure, is perceptible, which renders the song still more profound and fascinating.

Transcribed and harmonized
by CARLOS TROYER.

Largo con anima (With great emotion and fervor.)

Grant! O Sun-god thy pro-tection, Guard this help-less in-fant sleep-ing. Grant! O Sun-god,
Ma - hi wa - ha nie - ma na - ha, Ko - ya lu - ho na - mi tu - ho Ma - hi wa - ha

thy pro-tection Guard this help-less in-fant sleep-ing Rest-ing peace-ful, rest-ing peace-ful.
nie - ma na - ha Ko - ya lu - ho na - mi tu - ho Ayo tu - ho, ayo tu - ho.

Star-ry guard-ians forev-er joy-ful, Faith-ful Moon-god forev-er watch-ful. Grant! O Sun-god thy pro-tection
Zee - ya lo - ha ta - hi - ma no - ha, Noá - mi tu - ho ta - hi - ma lu - ho. Má - hi wa - ha. nie - ma na - ha

Guard this help-less in-fant sleep-ing Spirit living Spirit resting guard us, lead us, aid us, love us,
Ko - ya lu - ho, na - mi tu - ho Maya tiema Maya noma maé - hey, si - hi, tay - ha, nie - ma

Sun-god for-ev-er Spirit liv-ing Spirit rest-ing guard us, lead us, aid us, love us, Sun-god for-ev-er.
Maya no - ma Maya tie - ma Maya no - ma maé - hey si - hi tay - ha nie - ma Maya noma.

TILL THE STARS HAVE CEASED TO SHINE

J. WILL CALLAHAN

Tempo di Bolero

(SEÑORITA MINE)

H. W. PETRIE

f *ff*

1. A - way down in sun-ny Mex-i-co There once liv'd a lit-tle Span-ish maid, With

mf *rit.* *Dolce, and a little slower*

hair dark as night and eyes a-glow, And cheeks of an ol-ive shade. When lov-ers came this maid to woo, And

rit. *dolce*

sought to win her heart so true, She'd list-en to the tale they all would tell, Then sweet-ly an-swer, "No!" Un-

a tempo *f* *p* *rit.*

REFRAIN

til there came a - long — A youth who sang this song: Se-ño - ri - tamine'tis a love di-vine That I bring you to

night; Say you'll be my own, just be mine a-lone, 'Neath the stars' bright gold-en light, Se-ño - ri - tamine, by the

stars that shine in the heav- ens so blue, Now I vow I love you, True as stars a-bove you, And

I will nev-er leave you Till the stars have ceased to shine.

2. Each night down in far off Mex-i-co, Where shone the gold-en ev'-ning stars, She'd

hear on the night-wind soft and low, The sweet sound of his gui-tar; And there by its charm it

ev-er seem'd To draw her be-side him as she dream'd, Un-til one night when all the world seem'd bright, She

soft-ly whis-per'd "Yes!" The sil-very moon a-bove Heard this sweet song of love: Se-ño-

Refrain D. S.

THE CHRIST IS BORN TODAY

NÖEL

Words by TH. GAUTIER

Translated by Frieda Douty

Allegretto

EMILE LOUIS

1. The earth is white, but black the heav - en.
Le ciel est noir, la terre est blan - che.

Chime, bells of Christ-mas-tide, your lay!
Clo - ches ca - ril - lon-nez gai - ment!

The
Jé -

Christ is - born, is born to - day.
sus est né, Jé - sus est né;

See, Ma - ry bends o - ver him,
La Vier - ge pen - che sur lui

With looks of
son - vi

2. He trem-bles on his pal-let low - ly, The dear and
Il trem-ble sur la pail-le - frai - che Ce cher pe -

un poco rit.

p a tempo

ten - der love,
sa - ge char - mant.
ho - ly Child, our Lord,
tit en - fant Jé - sus,

Chime, bells of Christ-mas-tide, your lay!
Clo - ches ca - ril - lon-nez gai - ment
And e'en the ass and ox - en glo - ry
Et pour l'é - chauff - fer dans sa - cré - che

The Christ is born, is born to
Jé - sus est né, Jé - sus est né
To breathe on him with fer-vent
L'âne et le bœuf soufflent des -

day.
né.
breath.
sus;

No silk-en can-o - py a - bove
Pas de cour - ti - nes, jés - ton - né
The snow-flakes on the thatch are light - ing,
La neige au chaume coud ses fran - ges

him Keeps out the frost-y win-ter cold
es Pour pré-ser - ver l'enfant du froid;
Far o'er the roof the sky grows clear,
Mais sur le toit s'ouvre le ciel

Naught but the spi-der's web so film - y
Rien que des toi - les d'a - rai - gné - es
While an-gel voi-ces are u - nit - ing
Et tout en blanc le chœur des an - ges

That sways a - bove, from beams black and old,
Qui pen - dent des pou - tres du toit.
In joy - ful strains: Nö - ell Nö - ell
Chante aux ber - gers: Nö - ell Nö - ell

un poco rit.

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The Aim of the Teachers' Round Table.

For many years THE ETUDE has earnestly supported this interesting department because we know that there are times when the average teacher finds it very necessary to turn to some reliable and experienced authority for help upon important problems. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belongs to the *Questions and Answers* department. Kindly observe this distinction. We cannot notice inquiries that are unaccompanied with the full name and address of the sender. This department is open to all readers without charge of any kind.

KOHLER.

"I notice in the ROUND TABLE the question, 'Do you recommend Köhler for the first four grades?' If you do, why not for the more advanced grades? After the first four Köhler books, what do you next suggest? Will you kindly suggest a course from the beginning to the sixth or seventh grade?"—W. L. S.

On referring to the June ETUDE I find that my answer referred to the Köhler studies, which I assumed the question referred to. You evidently have in mind the Köhler *Practical Method*. As for this latter, if Köhler were himself alive, I have no doubt but that he would say that it was altogether up-to-date. It has been some thirty-five or forty years since it was compiled. Many of the Köhler Etudes are very excellent, and have been used very successfully. The following you will find a suggestive graded list which will do for the average case, although an experienced teacher would doubtless wish to vary it for many individual cases.

GRADE I.

Beginner's Book—School of the Pianoforte, Presser. Standard Graded Course, Book I.

GRADE II.

Standard Graded Course, Book II.
Czerny-Liebling, Book I. (The simpler may be used in Grade I.)
Selections from Heller, Op. 47. (Only the simplest ones.)

GRADE III.

Standard Graded Course, Book III.
Czerny-Liebling, Book II.
Heller, Op. 47, the more difficult ones.
First Study of Bach.

GRADE IV.

Standard Graded Course, Book IV.
Finish Czerny-Liebling, Book II.
Heller, Op. 46.
Bach's Little Preludes.

GRADE V.

Standard Graded Course, Book V.
Czerny-Liebling, Book III.
Bach, Lighter Compositions.
Cramer may be begun.

GRADE VI.

Standard Graded Course, Book VI.
Bach, Two Part Inventions.
Cramer, 50 Selected Studies, continued.

GRADE VII.

Standard Graded Course, Book VII.
Clementi, Gradus ad Parnassum.
Bach, Three Part Inventions.

The Standard Course is based on a system of ten grades. Octave work should be continued from the time you find it taken up in the Standard Course. The pupil will find Horvath's *Melodic Octave Studies* interesting.

PLAYING PUPILS' PIECES.

"Do you think it advisable to play over pupils' pieces and exercises for them in advance? My own plan has been not to play them before the pupil has first mastered them, although I point out the difficult places."—M. H.

For "exercises" you doubtless mean etudes. Exercises should be gone over in advance from every standpoint, so that the pupil may thoroughly understand just what he is to do. Etudes should also be explained in advance, although it may not be necessary to play them. Indeed, it is never necessary to play an etude to a pupil that simply embodies a single technical idea throughout. Two or three measures will give him an idea of what is required.

As to pieces there can be no hard and fast rule. There are some students who are so quick and imitative that their own originality can never be well developed unless playing their pieces for them is done with the greatest caution. All students, as well as these, should be encouraged to form their own conceptions

of a piece from the notes. There are multitudes, however, of advanced players who never seem to acquire the ability to tell "how a piece goes," until they hear it played. Such, however, can never become real musicians. They are as badly off as a person would be who could merely pronounce the words of a sentence in the newspaper without knowing what it meant. In the majority of cases little is gained by playing over a new piece to a pupil before he has any familiarity with it, as its details will make little impression upon him. At most he can only say whether he liked it or not, which opinion may be of no consequence whatever as to the value of the piece, either musically, or as a study piece in his own individual case. In the case of pupils who are slow of comprehension they need to hear a new piece several times, if it be of high class, before it means anything to them. As a general proposition, every student should be taught to form his own conception of the notes.

BACH.

"I have been criticized severely for the quantity of Bach that I give my pupils. I am told that so much will kill the spirit of the most talented pupil, wear him out and discourage him. Is there danger of this? I give the *Little Preludes, Two and Three Part Inventions, French and English Suites, Preludes, Well-Tempered Clavichord*, etc. My teacher compelled me to take all of it, and not miss one."—S. H.

That old quotation that "Art is long and Time is fleeting" ought to help you here. Every player aspires to be a well-rounded musician. The world is progressing and adding to the sum of its knowledge every day, which means also the musical compositions that are worth knowing and playing. Hence every year adds to the necessity of culling even the greatest composers, and using only that which is most characteristic and most worthy of their genius. If one wishes to make a specialty of the study and playing of Bach, that is one thing; but if one wishes to have a comprehensive knowledge of all the great composers who are worthy of his study, he will have to curb his enthusiasm for the one composer. One may not be in sympathy with Debussy, Ravel and others that represent the forward movement of to-day, but he would better make himself familiar with them or else soon be left far behind.

Except in the cases of students who may practice six or seven hours a day I do not see how they could keep up with the Bach regimen you prescribe and gain any knowledge of other composers. Furthermore, untalented pupils will not thrive on Bach except in moderate doses. They are out of sympathy with his mode of expression, and sometimes it requires years to bring them to it. Your loyalty to Bach deserves every praise. I would suggest, however, that you moderate a little with your pupils.

With the *Two Part Inventions* I use them in the following order—Numbers 8, 13, 14, 6, 1, 10, 12, 3, 4 and 2. *Three Part Inventions*—1, 2, 7, 10, 12 and 15. The *Well-Tempered Clavichord* you will find fully considered, occupying all the space, in the *Round Table* of the March, 1912, issue of THE ETUDE.

SEVERAL POINTS.

"I am studying piano without a teacher. My pieces are of the eighth grade. My technical work consists of major and minor scales in tenths and sixths, Pischna's *Sixty Progressive Exercises*, the Clementi-Tausig *Gradus* and Bach's *Inventions*.

1. Can you suggest improvements in the technical work?
2. Are all the 29 Clementi Studies necessary?
3. How are the Pischna Studies to be used?
4. Please name a book to follow Stalner's 'Harmony' that can be used without a teacher.
5. My age is nineteen. Can a musician of talent expect to be making \$2,500 a year in the exercise of his profession by the time he is thirty-five?
6. If obliged to give up study until next summer will it do irreparable harm?"—E. K.

1. Your practice time should be divided into technic, etudes, pieces, review and memory. Your technical practice should include more than scales in sixths and

tenths. Arpeggios, octaves and special passages should also be included.

2. Certain ones of the Clementi are usually omitted.

3. The Pischna may be used as daily exercises. Practice on one or two until thoroughly mastered. Test the speed by means of metronome.

4. Manual of Harmony, by Dr. Hugh A. Clarke.

5. This is a question no one can ever answer for another. The success you make in your profession will depend entirely upon your own ability, your commercial ability as well as your musical. If you have talent you must know how to place it on the market, often times make a market for it. A careful perusal of Bender's *Business Manual for Musicians* will be of great assistance to you.

6. If you keep up your practice carefully I see no reason why the harm should be irreparable. It ought not to cause you more than a serious delay.

PEDAL AND SCALES.

1. "In what grade should the use of the pedal be taught to a child?"

2. Should the scales be taught in the first grade?

3. Is Mason's *Touch and Technique*, Vol. I, with the study of scales and arpeggios, sufficient for the technic of pupils in the second and third grades, or should other exercises be used?"—H. H.

1. The use of the pedal may be taught as soon as the student has pieces that need it for their best effect. Its first use should be very sparing, however. The use of the pedal is not a question of grade.

2. The preliminary study of the scales may be begun in the first grade. The major scales may first be learned within the compass of the octave.

3. Scales and arpeggios are treated in the second and third books of Mason. You will find enough material in these to occupy a pupil for years. Compendiums of technic like these are not simply books that are to be played through from beginning to end and then dropped. It is not unlikely that you may find individual pupils who may need special exercises for certain purposes. Often a difficult passage in a piece needs to be made into an exercise.

THE BEST METHOD.

1. "What do you consider the best fingering for the scales in double thirds and sixths? Should both forms of the minor scale be used in these?"

2. What are the best beginner's books other than Gurlitt's *Technic and Method*, Koehler's *Practical Method*?"—A. B.

I use the standard fingering which may be found in Mason's *Touch and Technique*, Plaidy's *Technical studies*, and Philipp's *Complete School of Technic* as published by Presser. I mention the Presser edition, because Philipp also publishes another technical system with an entirely different fingering for the thirds and sixths. For these the player need only use the harmonic form of the minor scales.

2. The "best" book for teaching purposes must always remain a matter of individual preference, equally reputable instructors having various ideas on the subject. The *Standard Graded Course* is one of the best. A splendid book for small beginners has just been published by Mr. Presser, entitled the *Beginner's Book—School of the Pianoforte*. You will find it remarkably interesting and progressive.

MAJOR AND MINOR.

"In order to settle a dispute will you please tell me if the major and minor scales are taught from the beginning regardless of the age of the pupil? Are the majors all taught first, or is the relative minor to each major taught as it comes in order?"—S. W.

The scales are at the same time the simplest and most difficult of exercises. Hence they may be taken up very early in study, and be continued as long as the player practices. Some pupils are ready to begin them as early as the tenth lesson or thereabouts; others a little later. The number and rapidity with which they are undertaken will depend on the ability of the pupil. It is customary to make the student thoroughly familiar with the major scales before the minors are taken up.

GAMES.

"Is there any book published with musical games that one can use with little people?"—L. G.

Yes, you will find just what you want in *Games and Puzzles for the Musical*, by Daniel Bloomfield. It is a capital collection, and will provide you with no end of fun for your pupils, both old and young, and also unconsciously provide them with much invaluable information. Teachers can greatly enhance their work and increase the interest of their pupils by making use of this book.



Department for Singers

Editor for December

CLARA KATHLEEN ROGERS

(CLARA DORIA)

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ENGLISH DICTION FOR SINGERS.

AN important movement is now on foot to make English diction a basic element in the education of singers in America. This is hopeful news, for indeed it is high time that a start should be made in this direction. There is no doubt that instead of being shirked and avoided by both teachers and singers, as it is now, English should in America form at least as important a part of a singer's education as German does in Germany or French does in France.

The prevalent idea that the English language is ill-suited to singing in an utter fallacy, though it is easy to understand how its bad reputation has been acquired in view of the maltreatment it has received at the hands of singers up to the present time. If singers, however, instead of garbling our language—under the false impression that it is hopeless to respect it in its purity—would be willing to spend a little time in analyzing the words of their songs, together with their proper treatment in connection with vocal tone, they would soon be surprised into finding that English is quite as favorable to a free delivery of tone as is any other language—with the sole exception of Italian, which presents few, if any, vocal problems.

ENGLISH A MUSICAL LANGUAGE.

English, for instance, has no such unmusical combinations of gutturals, fluted sounds and buzzes as we find in words like *jauchzen* and *schluchtzen* nor is it hampered by the remote and shadowy differentiations of the vowels that occur so frequently in French—sounds of so subtle a nature that they are only to be heard to perfection by the privileged few who are endowed with a musical ear exceptional in its analytical power. French as we hear it sung by the rank and file of English-speaking people is simply a painful infliction! And yet the portfolio of almost every amateur in America is bulging with French songs, and as for original English songs, of which there are many that are quite worthy of popularity, these are for the most part conspicuous by their absence.

There can be no doubt that a new interest would be created in vocal recitals and concerts if the audience could count on understanding the words that are sung; for, apart from what the text itself conveys of impressions and emotions, the music of the song loses its significance when the hearer misses the unity of the musical and the poetic thought which the composer has sought to weld into one, in order that each may clarify and intensify the other. As it is, audiences have, out of sheer hopelessness and discouragement, almost ceased to feel any interest in the text, for from the moment that they cannot follow it, because of the faulty enunciations of the singers, what can it matter which language is sung?

WHY INSTRUMENTAL MUSIC IS POPULAR.

It is, therefore, no wonder that so many music lovers frankly declare that they

prefer instrumental to vocal music. They are entirely right, for instrumental music is all that is claimed for it, namely, sufficient to itself without words, while vocal music is for the most part a disappointment as it fulfils only half of its contract, and that imperfectly, because in singing the *word* in all its purity and perfection of utterance is absolutely necessary to a properly balanced and reliable production of tone. Professor A. Melville Bell has said: "Singers should be ashamed to merely instrumentalize their songs upon the organ of voice, as if music were everything and the words, nothing, for it displays ignorance of the highest art in song."

However, "instrumentalizing songs upon the organ of voice" is not the only error that a singer can fall into; there is also a reversed side of the picture. For instance, we sometimes hear singers—though more frequently among amateurs than public performers—who sacrifice voice entirely to a clear enunciation. This extreme is likewise not to be encouraged, for a toneless recitation does not represent the art of singing in its entirety nor in its integrity. There are, it is true, certain singers who by virtue of an exceptional faculty for verbal expression produce great effect in parlors and small halls, appealing more especially to those in whom the musical sense is not highly developed, but who receive their strongest impressions from poetic interpretation. But this type of art, no matter how admirable of its kind, is not to be mistaken for the true art of singing. In the true art of singing it is the *voice* that must express the emotions, supplying every subtle variation of color to idealize the meaning of the words and render them doubly significant.

SONG AND VOICE INSEPARABLE.

In singing, neither voice nor speech can be complete without the other; the two are essentially one and indivisible; for though voice—the material of vowels—is formed in the throat and consonants are formed in the mouth, that is, each by a separate instrument, they are meant to complement each other—the consonants aiding to hold the breath in abeyance for the correct emission of the vocal tone, and the vocal tone, in its turn, furnishing the force and carrying power in addition to the varying shades of emotion.

To quote Dr. Bell once more: "The element of audibility in singing and oratory is the voice; it is the voice that carries with it to the remotest corners of church, hall or theatre the articulations of the mouth, which, of themselves, would be inaudible over such an area." In the "intoned recitations" I have been describing *true vocal tone* from the approximated edges of the glottis is entirely absent; consequently there is no elastic play back and forth from mouth to glottis with rhythmic swing and its accompanying resonance, but instead, a false or reflex tone—weak and colorless—a mere shadow of the true glottal tone. To the trained ear such tone sounds emasculated or effeminate in the man, artificial and lifeless in the woman, for there can be

no vital force or virility in voice falsely produced. Moreover, the *false voice* lends itself only to the expression of superficial sentiment, and not at all to the real and deeper emotions.

It should need no further argument to show that if "instrumentalized song"—or song where the text is not defined—should not be tolerated as vocal art—neither is an "intoned recitation"—devoid of all save the most superficial qualities—to be accepted as the art of singing.

PERFECTED DICTION.

Perfected diction, therefore, which excludes false production of voice, is the one and only sure and proper basis of singing, and likewise elocution, as no orator, preacher, lecturer or actor can look for success without such a basis to build on.

Hitherto a fundamental study of diction has not found promoters because it has not been understood that a *special system* of practice is absolutely necessary to eliminate the bad habit of using *false voice*, which prevails in America as it does in no other country. This cannot be successfully achieved without devoting the necessary time and attention to it as a specialized study.

All competent teachers of singing are constantly confronting this obstacle without being able to cope with it. Many have believed "false tone" to be inherent in what is known as the "typical American voice," and in their despair of reforming it have gradually evolved a neat little receipt for "*singing prettily*" with *false tone*, which has been seized upon with avidity by amateurs in general and also by professional singers who were not above contenting themselves with a cheap article, because unwilling to pay the price of the better thing! The stubborn persistence of this spurious tone has even given rise to arguments in its favor—and, worse than all, prolonged familiarity with it has made even our audiences accept it as the only available article in voice!

False voice may well be designated as the "refuge of the destitute"—in art! For those who have little or nothing to express—who are lacking in animations, in vitality or in character, it is all sufficient in that it represents them as they are. To those who would be spared the trouble of any serious study—who are not inclined to set about improving their natural gifts—who have no aspirations beyond mediocrity and cheap results, it comes as a panacea for it does not call for brains or for any but the most commonplace qualities. But in the case of those who really have emotional depths—who are by nature aspiring, enthusiastic and earnest—the *false voice*, either acquired by imitation or by an erroneous method of instruction, offers almost a tragic element, for it arrests the expression of all that is richest and best in nature, conceals and imprisons the higher emotions and thus renders a beautiful soul mute and inglorious! When the importance of making voice—whether in singing or speaking—a true expression of ourselves is better understood there will be a revelation of beauty, of genius and of power now untold!

PUPILS MUST KNOW HOW TO SPEAK CORRECTLY.

This new and scientific method for reforming English diction cannot well be undertaken in the singing lesson. First, there is no time for it; second, the necessary corrections even in pronunciation alone distract both teacher and pupil from the specific things which belong to "bel canto," and neither one thing nor the other makes any lasting impression on the confused and harrowed brain of the student.

When a pupil first enters the studio the singing teacher has a right to expect at least that he knows how to speak his own language correctly. But this is not the case. The ignorance with which long suffering teachers have to cope with in this respect is outrageous and intolerable. Is it not time, therefore, that English diction for singers should be made a specialized study in the curriculum of all our music schools? There is no doubt whatever in the minds of any progressive thinkers that it is time and that this new departure should not be delayed.

The inaugurators of such a movement, therefore, will be hailed with gratitude as one which promises to be of valuable and far-reaching service to America, not only through its singers, but likewise its actors and its public speakers—shall I not add also to its people?

THE EFFECT OF GOOD DICTION IN ENGLISH OPERA.

No new opera writers to an English text can be a real and permanent success while our language is garbled and so atrociously maltreated as it is by the singers of the day.

The public listens with resignation to operas in foreign tongues, the text of which throws no light to them on the play without referring to the libretto; but when an opera is sung in English and the significance of the text is equally obscure the public feels justly outraged and refuses to accept it.

If, in listening to English opera, the audience could understand every word that is sung, it would not be bored as it is to the extent of unwillingness to bear with it long enough to discover the merits of the music where merit exists.

Modern English opera might and should aspire to take its place and hold its own in our opera houses side by side with modern Italian, French and German opera, and when our singers, having come to the realization that English can be sung as effectively as any other language, will busy themselves with giving proper time and attentions to the perfecting of English diction, regarding it as a fundamental study, success will surely attend English opera in America and a new door will be thrown open not only to composers and managers, but also to the singers themselves.



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MAKE DICTION A SPECIAL STUDY.

Should there be any singers who begrudge the time to make of English diction a special and separate study, let them reflect that when they are acquiring the perfect sound of our vowels and diphthongs in their relation to vocal tone, and exercising the pharyngeal muscles in the right way for distinct articulation they are at the same time acquiring the necessary flexibility for enunciating beautifully in every other language as well. The same unity of vowel form and tone, the same distribution of the sustained vocal sound in diphthongs, the same action of the breath in articulating, and the same relation of the breath to both articulate and vocal sounds apply equally to French, German and Italian.

The difference in the accent and pronunciation of foreign languages are superficial and easily acquired by anyone endowed with a quick ear; but the fundamental principles which underline good diction in any language, and which exclude all forms of false tone production, must be seriously studied, and the exercises given for obtaining the necessary flexibility must be diligently and regularly practiced. The fruits of such practice will amply repay every earnest worker whose aspiration it is to become a true artist.

HOW TO SET ABOUT IT.

In all matters of reform, whether moral, political or educational, after the necessity for it has been pointed out, after a general interest has been aroused and the public conviction awakened, the time for action comes and the crucial question is, "Where shall we begin?" "How are we to set about it?" In the crusade now in progress for the advancement of English diction, a few hints to teachers will not be out of place. At the outset let me say that the exact form of study I am now urging has never, so far as I know, been undertaken as a separate thing—for the direct purpose of laying a solid foundation for all that is to follow either in the training of the singer or the speaker. This specific training may be likened to the pile driving to which we must resort before building on marshy soil. Unless the piles of perfected diction are driven home, there can be no solid base for the true art of singing. Singers will blossom, and singers will fade, especially fade—for there can be no permanence in a voice however charming and capable, that exists only by virtue of God-given instinct. The singer must understand in what its beauty consists; what qualities must never be allowed to escape from it. This consciousness of what a perfect tone really is brings to the singer's aid the exact science which lies hidden in the folds of all true art, which guards it against the deceptive influences and bad examples in which it is constantly in danger of becoming entangled, because of the natural tendency to imitate. When the precise relation of the word to the tone is observed there will be present in the art of the singer—though not in evidence—the science which exalts all art above the realm of the ephemeral!

WHAT IS AN ART SONG?

BY DAVID J. SANFORD.

It was sometimes quite difficult to explain just what an art song was to my pupils. If they were to get an idea that art songs were only written by great composers they surely would not be correctly informed. Carl Bohm may not be one of the greatest of masters, but his *Still Wie die Nacht* will live longer than many of the lesser known songs of Beethoven and Schubert. Again, how can one say that some of the old folk songs are not art songs. *The Little Red Lark* and *My Charming Marguerite* are exquisite songs and have as much "art" in them as Strauss' *Abends* or Debussy's *Romance*.

Finally I came upon this definition, "An art song is a vocal composition in which a worthy poem is united with the music most appropriate to that poem." Sometimes the song is as the Germans say "durchkomponiert" or "through composed," that is, each verse and thought is characterized by musical phrases peculiarly adapted to emphasize that thought. Schubert's *Erl King* is a famous example of the "durchkomponiert" song, and most of the ballades of Löwe are also of this type. However, there are some songs that are practically strophic, such as Brahms' "Sapphic Ode," in which the only difference between the treatment of the first verse and the last verse is so slight that it takes a musician to perceive it. Nevertheless, hundreds of songs of this class must be called "Art Songs."

DANGERS IN EXTRAVAGANT BREATHING EXERCISES.

BY MARION GIBBS.

SOME singing teachers and teachers of athletics seem to go upon the principle that the lungs are made out of steel or leather. I have seen a singing teacher advise a pupil to fill his lungs to the utmost and then slap his chest or rather pound his chest several times to "get the air all through the lungs." An ignoramus of this kind can do an immeasurable amount of damage if he encounters pupils foolish enough to take his advice blindly. Perhaps it would do such a teacher good to look up *emphysema* in some good medical dictionary and find out that this disease caused by a breaking down of the tissue of the lungs through their over exercise or through some great strain is by no means unusual.

All breathing exercises should be a matter of gradual development and the teacher who starts in with drastic measures to increase the lungs of his pupil as he would blow up a pneumatic tire will surely fail. Horse owners will tell you that *emphysema* of the lungs is nothing more than *heaves*. Moral, don't give your pupils the *heaves*.

BEETHOVEN presents the aspect of a rugged giant, tried to the uttermost by a mighty struggle with the perplexing problems of life and the deep passions of humanity, but nobly and grimly determined to fight his battles without fear, and to come forth victor at the last. Yet in spite of his sore conflict with the desolations of a world-sorrow, he, too, has something of the intellectual intensity of Bach, something of the majesty of Handel, something of the ineffable beauty of Mozart, and, withal, a rugged strength and dignity and trumpet-tongued eloquence of his own besides. "Deeper than ever plummet sounded" he has fathomed the passionate sorrows of the human heart. He is the poet of spiritual conflict, and his finest songs are songs of sorrow.—J. ALFRED JONES.

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THE FIRST STEP.

BY CLARA KATHLEEN ROGERS.

BEFORE anything else the student must be taught that no vocal tone will sound clear and free unless it is produced on one simple vowel sound. If the word on which it is sung is to be made intelligible, the singer must know positively beforehand what the exact vowel sound is. This may seem to the reader both obvious and easy; it is, however, quite the reverse, for not one singer in a hundred has a perfect conception of what the sustained vocal sound is in each word before it is sung, strange as the statement may seem. This is particularly notable in the case of compound vowels, and it is the failure to analyze compound vowels and quickly determine which is the sustained vocal sound in each, and which is not, that causes the difficulties in tone production, to say nothing of the twang-y and vulgar tone, on which the singer's prejudice against the English language largely rests. When we consider that out of our five vowel letters, a-e-i-o-u, only the vowel *e* (as in see) is simple, it behooves us to make an analysis of the other tone. For instance, long *a*, as in fate, is made up of two distinct sounds commencing with the sound of French *e* and terminating with English *e* as a vanishing sound. Only one of these sounds is vocal; the other must not be sung but must attach itself to the final consonant. If voice is given to the vanishing sound of the English *e*, our ears are at once offended by a disagreeable twang. The letter *i* is a combination of the sound of Italian *a* as in far and the vanishing sound of English *e*. The sustained vocal sound being *aa*; the letter *o* is also a combination of two phonetic elements, the last sound being the sound of *oo*. The letter *u* combines English *e* or *ce* and *oo*, the sustained vocal sound in the latter case being *oo*, the preceding sound of *ee* being attached to the consonant. If the above rules are faithfully observed in all compounds of diphthongs, that will dispose of a large proportion of the obstructed and impure sounds which up to now have been the bugbear of our singers, and which also contribute largely to many of the objectionable sounds in the American voice. The utter inadequacy of our alphabet, from a phonetic standpoint, renders a study of every vowel sound in every syllable an absolute necessity, and it is therefore here that the teacher should begin.

The next important step is to establish the true relation of the articulates to the vocal sounds. First, it must be remembered that articulate and vocal sound are made by two separate instruments, which in their mechanism are opposed to each other, and therefore must alternate, and not combine; that all consonants are formed in the mouth, while all vocal sounds should proceed from the glottis. That no breath should be used in articulating from the lungs, as the breath must remain still and without leakage till the vocal tone calls for its liberation. How this is to be effected, and the specific exercises for bringing about the necessary flexibility in the facial and pharyngeal muscles is something about which the teacher must inform himself or herself from an existing text-book which deals with the subject of English Diction in Song and Speech in detail, as it is impossible to go more minutely into the subject in these brief articles, which are meant to be more suggestive than instructive. I have tried to show approximately what are the two first steps to be taken in fighting the faulty diction of Americans in both song and speech; the rest

must depend on the aptness of the teachers themselves to grasp freely the underlying principles, and on fitting themselves for giving oral examples of the clear, steady ringing and convincing sounds that result from the practice indicated—sounds which are of great charm, in that they carry an infinite variety of both tonal and emotional color, besides conveying to the ear of the listener a perfectly clear-cut enunciation of the word which gives the emotion and the tone color its excuse for being.

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English Diction for Singers and Speakers (Renamed English Diction in Song and Speech) by Clara Kathleen Rogers. Published by the author. Price \$1.50. In this new work the writer has provided a wonderfully comprehensive yet concise treatment of the subject in which each letter of the alphabet is treated in reference to its use in singing and speaking and invaluable advice given to the student. It is one of the most useful books of its kind in print.

The Grand Opera Singers of To-day. By Henry C. Lahee, with forty-eight full-page plates in Duogravure. Published by L. C. Page & Co., Boston, Mass. Price, net, \$2.50.

Mr. Lahee has produced a worthy companion volume to his *Famous Pianists of To-day and Yesterday*, and similar works on singers, violinists and organists. The work includes practically all the artists who have come prominently before the public in recent years, and an excellent account of the developments of opera at the leading opera houses in America. Opera lovers will find much valuable information and entertainment in this book.

The Soul of a Tenor, a Romance. By W. J. Henderson. Published by Henry Holt & Co., New York. Price, \$1.35.

Mr. Henderson is well known as the author of musical educational books of unusual value, and as the brilliant musical critic of the *New York Sun*. His excursion into the realms of fiction is therefore unusually interesting. The story is really an essay on sacred and profane love, and except that its setting is at the Metropolitan Opera House in New York, and later in Europe, follows closely on the lines of *Tannhäuser*. The minstrel knight is a popular tenor from Pittsburgh known as Leandro Baroni. The *Elizabeth* is Helen Montgomery, also of Pittsburgh, who marries him, believing that he has greatness of soul, only to find that he has greatness of conceit. A Hungarian gypsy singer named Nagy Bosanski, famous as *Carmen*, seduces him like a modern *Venus*. He flies with her to Europe, and her glorious singing and fiery passion rouse him to a true appreciation of his art. With it comes a realization of what his wife had dreamed him to be, and he flies from Nagy in disgust. He comes into contact with one Zichy, a former friend of Wagner, and learns to use his wonderful voice in the service of the Bayreuth Master. His subsequent return to New York, not only as a greater singer, but as a supreme artist, regains for him his wife's respect—her love he had never lost. The subsidiary characters are well drawn, and Mr. Henderson incidentally discloses a unique knowledge of musical conditions in New York. He is not above poking good-natured fun at his brother critics on the *New York journals*, but as he also pokes a little fun at the musical critic of the *Sun*, no harm can come of it.

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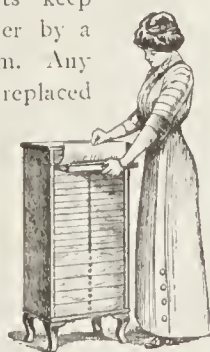
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SOME PHASES OF GERMAN CHURCH MUSIC AS SEEN BY AN AMERICAN ORGANIST.

BY T. CARL WHITMER.

If while looking through a German newspaper you were suddenly confronted with

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ROYAL BAKERY TO THE BAVARIAN COURT, or if on purchasing another paper you noticed the following advertisement,

ORLANDO DI LASSO

CAFÉ IN THE ORIGINAL VIENNESE STYLE, would you not awake à la Rip Van Winkle, rub your eyes and discover that you were in a land where music was something more than a mere pastime for the luxury loving rich? Devoted as we are to music in America, I think that it will be a long time before we will read in the *New York Times* of an "Edward MacDowell Hotel," or in the *Boston Dispatch* of the "John K. Paine Candy Shop."

However, this popular devotion to musical idols does not mean that the corresponding attention is paid to all branches of musical endeavor. The wonderful accomplishments of Germany in orchestral, operatic and pedagogical lines needs no comment. Consequently the writer was amazed to find some years ago that church music in some parts of Germany was considerably below the standard of that in many American cities and, in fact, in some small towns.

Mixed choirs are very rare in Germany. Any kind of a choir at evening service seems equally rare. The simplicity of the service in the State Church gives stateliness rather than beauty, but this is partly due to the fact that the choir really has very little to do with it; "the people," i. e., the congregation bearing equally with the choir the numerous and lengthy responses and chorales. Practically all that the choir does is to sing a short anthem—unaccompanied—except on very special days, when they may give a very elaborate work, such as a Bach Cantata with orchestra.

The German choirs in a few cities sing motetts every Saturday afternoon. Two notable choirs are St. Thomas, Leipzig, and the Kreuzkirche, Dresden, where really beautiful work is done in compositions by Bach, Palestrina, Josquin de Pres and others. Of some other German singing I have heard the less said the better. To put it most politely, it was not very inspiring.

A great deal of attention is given to dynamics; some attention to tempi, but apparently little attention to the development of quality of tone. Some boy choirs sing execrable tone quality. The two churches noted above are exceptions also in this regard. The men's voices average very well—but the boys! Oh, how one longs for the English Cathedral boys with their velvet tone. On the Continent they are often little better than miniature calliopes!

I have heard most of the principal church and concert organs in all the leading cities of Germany. Some I have

heard many times. The following were in tune at the time of hearing: Kaiser Wilhelm Gedächtniss Kirche, Berlin; St. Thomas, Leipzig, and Kreuzkirche, Dresden. Anything more atrocious than the condition of the organs in Cologne Cathedral and especially the Court Church at Dresden, where I heard these instruments, can scarcely be conceived. The others were "in between."

The specifications are usually very interesting and elaborate, like the cases. Mixtures are very numerous. It is really astonishing what a great number of large, comprehensive instruments there are. May Heaven increase the Tribe of Tuners to put these splendid old instruments in order.

One characteristic which has strongly affected me is the similarity of method among the organists used in accompanying the service. Highly gifted technically, the services are played accurately but generally without what an American organist would term inspiration. A certain pedantic quality, so unlike the characteristics of the English and American organist, permeates the whole service. It is especially evident in the prelude and interludes which are improvised. That pedantry referred to is mainly apparent in the registration (or rather the lack of it), little consideration for the size of the congregation, and in the mechanical construction of the improvised phrases. Of course, in concert the organist is free from any convention and his force appears, his wonderful technique—albeit also a theory of registration which if applied as a color scheme to German orchestral work (which is legitimately analogous) would not be accepted.

CONGREGATIONS SMALL.

Except in the churches starred by the Guide Book authority, Baedeker, the congregations in the cities are on ordinary occasions very slim, so that the organists' apparent lack of adaptability becomes very evident. I have attended a great number of churches which, though most important theologically (and supposedly musically), have no such general interest as have the Emperor William Church, Berlin, and Bach's dear old church, Leipzig, for example. One can thus the better judge of what is the custom peculiar to the churches at large. Naturally, where immense crowds assemble the effect of the Chorales is most overwhelming and a Teutonic organ is none too large. All the pipes in these mighty "Hists of Whistles" cannot drown more lusty shouting of the people. Apart from the famous churches there was a pathetic quality given by about forty male and sixty tiny female voices feebly wallowing in a mighty ocean of organ sounds. In a well-known Berlin church I heard an organ of some eighty or ninety good throated registers accompany continuously some fifteen small throats, made more timid by the lack of numbers (rain coming down in torrents), not one choral, but *sir!*

It is late in the day to praise the German Chorales. Such a peoples'-song would be hard to duplicate. All that interests us here is the present musical

methods in relation to their production. I have noted the relation of voices and organ and now would refer to the Interludes between the stanzas of a Choral. There was a period when this Interlude was a rather lengthy affair—also rather an artistic matter. The tide seems to have turned most violently for they are as abridged as they could be made; sometimes ten chords, usually five or six and often nothing. That was the unkindest cut of all. What is a long-drawn out fervor without a long-drawn out rest?

In conclusion, it seems to me that students need to have it impressed well that a careful survey of the field should be made before coming to a particular part of Europe to study this, that or the other thing. Germany is *not* the best place for all kinds of musical study. Any person familiar with the students who flock here knows what a lot of indiscriminating persons many of them are. Some come over to study with teachers who have been dead ten years; some go to N. to study piano when opera is really the teacher's specialty; some to Y. to study singing when around them are nearly all piano specialists and where voice cultivation is abominable; and some go to Z. for orchestral work despite the fact that the orchestral work in a neighboring city in America is infinitely better.

I would suggest if an American *must* go to Europe for church music, let him go to England to study choir methods; to listen to the boyvoice as it should be and to investigate the artistry of organ accompaniment. He might become a better solo organist in Paris, but for all-round church work: let him cross London bridge!

SOME THINGS WORTH KNOWING ABOUT THE REED ORGAN.

LY SAMUEL A. LAUDELL.

"Let's give up the old organ and get a piano." How many parents have heard this plea. Get a fine piano, as fine as you possibly can—but why give up the organ if it is in good condition? Again, why call it old, when the organ in its small reed organ form is really a far newer instrument than the piano. In fact, it is scarcely as old as our country.

Perhaps it has a "suffocating," "dead" sort of a sound while the piano is brilliant. That is largely because you are tired of the organ and, as a matter of fact, one does grow tired of the organ far quicker than of the piano. This is because of a certain monotony caused by the physical means through which the instrument makes its sounds. However, the tone color of a well-made organ is often extremely beautiful and deserves much more attention than is customarily given to it.

Style has routed many a good organ out of the home. I am willing to predict that some day we shall see a return. The reed organ is often the pioneer of musical taste in the home. Sometimes it marches into the sacred parlor when the artistic taste in the home is truly of the frontier order. Prosperity and its accompanying leisure make study and the cultivation of a better sense of artistic judgment possible. The family climbing in the social and cultural scale find themselves in possession of a "box" that belongs to the mid-Victorian period of warty furniture and looks little better than that horribly old "what-not" that was thrown out years ago. Consequently, out goes the organ.

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same amount of money required to purchase a good piano will buy an unusually fine reed organ. Nowadays they may be "blown" by small electric motors, and in some homes in districts where power is cheap the reed organ may become a positive delight.

HOW TO PICK OUT A GOOD REED ORGAN.

Never judge an organ by the number of stops it possesses. In fact, some very commercial manufacturers do not hesitate to insert a separate stop to bring out each octave, using six stops where one would have sufficed. Pull out each stop separately and see that the stop means something, that it has a tone color distinctly its own. If the organ has a great number of stops and fifty per cent. are so much alike that you can not distinguish any difference at all, it is very likely that you are being imposed upon.

Next look at the bellows. They should be large and made of very substantial materials. If they appear to be put together in a careless manner or if the materials seem to be cheap or inferior, don't waste any further time with the instrument. A small bellows means that you will have to work about twice as hard to get the power that you would with a large bellows.

Tone is a matter of personal taste, but you will find it desirable if you can get an organist to help you pick out one with a good tone. There should be two or more distinct and different tone qualities. Of the durability of the organ you must also be your own judge. Neat substantial work is good, but if you can have behind it the name of some maker who is known for his meritorious products you may feel more secure.

SOME SUGGESTIONS FOR PLAYING.

A great deal of the art of reed organ playing rests in the blowing. The feet should be placed securely upon the blow pedals, and the action should be regular and never spasmodic. In the organs with automatic blowers the amount of air to be used may be increased as the pedals are operated more rapidly. In others the swell pedal operated by the knee is employed. The softest tones are obtained by very gentle blowing. Move the pedals all the way up and down rather than making short, quick strokes.

Legato is more important upon the organ than it is upon the piano. The exchange of one legato note for another is instantaneous and one note is held over just long enough to melt into the following note. The exercises found at the opening of book first of the *Touch and Technic Series* of Dr. William Mason is most excellent in cultivating the touch employed so frequently when the fingers have to be "substituted" in organ playing.

SOMETHING ABOUT THE STOPS.

The stop known as *Melodia* draws the upper or treble part of one set of reeds known as eight foot reeds, as they are supposed to correspond with the pipes eight feet long in the pipe organ. The stop *Diapason* draws the bass of this same set. These form the background of good reed organ playing and are useful when accompanying mixed or female voices.

Another set of reeds imparting a bright and possibly more distinct quality to the organ are characterized as *Flute* for the treble and *Viola* for the bass. This is the same set throughout, but the difference in pitch makes a difference in tone quality quite distinct. In some organs the quality is modified to resemble the particular instruments after which they are named. The combination of the four stops mentioned gives a full effect. Color may be added to the above by the use of

the *Voix Celeste* and the *Sub-bass* and *Octave coupler* with the use of more wind gives depth and power.

In using any stop as a solo stop it must naturally stand out distinctly. For instance, a very good flute effect may be secured by drawing the *Melodia* and *Viola*. Play the melody on the two highest octaves F to F. This gives a soft accompanying bass and a distinctly different quality in the treble. An exceedingly good imitation of the violin may be secured by drawing the *Viola*, *Flute* and *Vox Humana*. Play the solo with the right hand on the two highest octaves as before. Possibly the best imitation of the human voice may be secured by drawing the *Viola*, *Vox Humana* and *Flute*. Play the melody on the middle keys and employ a chord or arpeggio accompaniment above it sustaining the melody and playing the accompaniment slightly staccato.

The player will easily find other ingenious combinations with other stops and will have no end of amusement in picking them out for himself. In Germany the reed organ, or harmonium, is very popular in the home and there is a surprisingly large amount of good music published for it—much, however, too serious to appeal to American players, who, unfortunately, look upon the instrument with sneers. However, many of the reed organs that have been sold are so purely commercial that they have not the fascination of the good organ. If you are going to get a reed organ get the best, not a makeshift. In *London's Reed Organ Method* there are innumerable valuable ideas for the organ teacher.

THE ORGAN AS A SOLO INSTRUMENT.

(An Essay Read Before the Music Teachers' Association of California.)

BY DR. H. J. STEWART.

A CAREFUL examination of the recital programs of our best solo performers will show that their selections naturally fall under two heads: (1) music composed specially for the organ, and (2) music transcribed and adapted from other sources, chiefly orchestral. There seems to be no reason why both schools of organ playing should not be fairly and properly presented on a well chosen program. The real danger is that the organist may be misled by popular applause toward the selection of too many arrangements and transcriptions and thereby neglect the proper and legitimate literature of the instrument. To my mind a really well-balanced program is one in which most of the selections are of the legitimate type, with a few suitable transcriptions as a concession to popular taste. From such programs the name of Bach will rarely be absent, and frequently repetition of the works of this great master will in time lead even the untrained listener to an appreciation of his genius.

With the exception of the pianoforte there is no instrument which possesses so large and varied a literature as the organ. If we consider for a moment the three great schools of organ playing, as represented by Germany, France and England, what a wealth of good music we have at our command! To mention only a few names, Germany has given us the immortal Bach, together with Mendelssohn, Merkel, Reubke and Max Reger. France may point with pride to the works of Guilmant, Widor, César Franck, Dubois, Salome, Samuel Rosseau and Eugene Gigout. From England we have compositions by Samuel Wesley, Henry Smart, Best, Elgar, Lemare, Hollins, Wolstenholme and a score of lesser lights, whilst in our own country we have composers like Arthur Foote, Mark Andrews, Hora-

tio Parker, Huntington Woodman and Russell King Miller, who are upholding with strong arms the standard of legitimate organ music.

Turning from the genuine literature of organ music to the field of transcriptions we are at once confronted by a multitude of different opinions as to the suitability or otherwise of certain styles of composition for reproduction on the organ. For example, a good rendition of the overture to *Tannhauser* will invariably evoke a storm of applause, yet with the exception of the opening theme of the *Pilgrim's Chorus*, it is absolutely unsuited to the genius of the instrument. The delicate tracery of Wagner's violin obligato to the *Pilgrim's* theme is entirely spoiled by performance on the organ, and when rendered on this instrument it bears no resemblance to the original, but rather reminds one of the absurd and jerky motions of a jumping-jack. It is possible, no doubt, to make a trained elephant dance—indeed, I have seen the thing done in a circus—but the result is decidedly absurd and ungraceful.

ORGANIC STORMS.

Why, then, should we debase and degrade the magnificent tones of the organ by turning the instrument to a purpose for which it is utterly unsuited? The argument of popular applause and appreciation is really unworthy of serious consideration. If we bear in mind that it is the positive duty of the artist to lead his audience to a knowledge of the higher forms of art, there is ample room for the display of finished technique and virtuosity without resorting to trickery. In this connection, although such compositions are not usually transcriptions, I would unhesitatingly condemn the ever popular "Storm" Fantasia, of which, as you are aware, there are many examples. We all know the program of such pieces—a pastoral scene of perhaps three pages duration; then a gradual clouding of the heavens, indicating the approaching storm, which finally bursts with terrific force, the illusion being assisted in some organs abroad by the use of a theatrical "wind machine," and the rattling of some dried peas in a disused oyster can, for the purpose of representing a downpour of hail.

In one of these compositions, published in Paris, I find the following directions for making thunder: "The organist should be provided with a small board

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(planchette) sufficiently long to cover about one octave of pedal notes, and at the proper time this must be placed over the lowest part of the pedal-board and the organist must then stand upon the plank! Another well-known "Storm" Fantasia, by Neukomm, has the following unique effect: At the height of the storm there occurs a blank measure or bar, with the startling announcement, "Thunder-clap!" To accomplish this the organist is directed to draw all the stops and then suddenly fall forward on the keys, with both arms extended so as to strike every note on the keyboard! I notice that in recent reprints of this piece the thunderclap effect is omitted, but this is hardly just to Neukomm, who is certainly entitled to full credit for a perfectly new effect in organ-playing.

The storm movement is usually followed by a prayer, giving an opportunity for the use of that shivery-shaky stop known as the vox humana, the tones of which certainly resemble the bleating of sheep or goats rather than the human voice. The whole thing generally closes with a dance of peasants and general rejoicing.

In all seriousness, I would ask, can such stuff be accepted as suitable for performance upon the noblest musical instrument which the genius of man has ever invented? In closing my remarks upon the subject of organ transcriptions I would mention as examples just a few works which exhibit the organ in a very favorable light. Such compositions as the slow movement from Dvorak's *New World Symphony*, Tchaikowsky's andante from the Fifth Symphony, and his finale to the *Symphony Pathétique*; Wagner's introduction to the third act of the *Meistersinger*, the funeral march from *Gotterdammerung* and the Walhalla scene from *Das Rheingold*, may well be accepted without question as suitable in every way to organ performance, and if we use our own artistic sense of the fitness of things, we shall have little difficulty in deciding such questions as they arise.

ORCHESTRAL MUSIC ON THE ORGAN.

BY E. M. LEMARE.

THE more the player studies orchestral music on the organ, the more will he help to advance artistic organ playing and building. This remark must apply to the fairly advanced player. Such study will broaden his conceptions of interpretation, and will create a striving for the perhaps unattainable—so far as the organ is concerned. He will no longer be content to look upon the organ as a machine on which to play chants and hymns, but he will demand freedom to do as he wishes. He will not accept the arbitrary stop-combinations, with their supposed "suitable basses" and "accompaniments" already prescribed for him by the builder. He will realize that he must be unhampered in everything. Instead of copying another man's drawing he will paint his own picture. He will be not merely receptive but creative. He will no longer be content to do the best he can with a few left-footed pedal notes, while he endeavors to manipulate a *crescendo* with his right foot at the other end of the pedal board. He will wish to maintain a certain strength of tone for several bars perhaps, without being deprived of the use of either foot. He will wish to play some pedal notes with his right foot, and to vary the Swell shutters by means of his left. He will not tolerate the inconvenience and discomfort of having to lift his hands up, above the top manual and

resort to the inevitable *rallentando* while he endeavors to locate a suitable "stop-key;" or, if there are draw stops, he will discover that he must have frequent changes on his Choir or Orchestral organ, and will realize how awkward it is to reach the stops when placed on the right hand side of the keyboard. He will wonder why his fingers ache in playing rapid music, whereas he can play the same passage over and over again without fatigue on the pianoforte; and the builder will explain to him that he had to put those "illusive" springs into the key action for the sake of repetition!

ABILITY MUST COME FIRST.

It has been stated by some that orchestral music ought not to be played on the organ. Let me say at once that I frankly and cordially agree with them, if they will only allow me to add the words "by those who are incapable of doing it." No organist is wise who attempts to interpret orchestral music on the organ until he is really able to do it justice. I have known of organists, with little or no executive pretensions, launch straight out on to a full Wagner program, regardless of the fact that they had never seriously studied a single bar of the great master's scores, and forgetting that the instrument on which they were playing was totally unsuited for such music. Hence what was intended to be received seriously has culminated in burlesque. Let the organist begin with more humble efforts, and by constant study and practice gradually bring himself up to a higher level. If he aspires to Wagner, by all means let him study the published transcriptions at his command; and by so doing he will unconsciously develop slowly but surely a more interesting and artistic style of organ playing. I can see no reason why a true artist—who has a properly balanced sense of proportion coupled with refinement—should not even accompany the church service in an orchestral manner; provided always he gets a clear "picture" of the orchestra in his mind, and gives effects which closely resemble it without resorting to anything bordering on coarseness or vulgarity. The style itself is perfectly legitimate in competent hands—it is the abuse of it which brings discredit. A true sense of discrimination is imperative to real art.

LIFE-LIKE ORGAN PLAYING.

The orchestral and more life-like style of organ playing is the goal at which to aim. But it is not to be attained, and it should not even be thought of, until the student has thoroughly mastered his Bach, Mendelssohn, Rheinberger, etc. A strict schooling in such music is essential before the player can venture into new fields. The foundation must be sure and solid, or it will not be strong enough to keep him within bounds. He must thoroughly know the organ before he can even think of the orchestra. Above all things his aim must not be to imitate the orchestra (which he can never do), but simply to take it as his pattern in the way of expression and tone-coloring. Once his playing has become imbued with the spirit of the orchestra, how great his reward when he finds opening up before him a world of music, new to him, full of hope and joy and possibilities unbounded.

"I was in a Missouri town two years ago," said a local dramatic producer, "trying to get up a show. The landlord of the chief and only hotel seemed half-way intelligent and I interviewed him, as a preliminary. 'Your town boasts a band, does it not?' I asked. 'Well, no, stranger,' he responded. 'We've got a band, but we don't boast of it. We jest endure it.'"—*Boston Traveler*.

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Department for Violinists

Edited by ROBERT BRAINE.

STUDYING FOR THE PROFESSION.

A YOUNG man writes to THE ETUDE the following letter, which is typical of many others which are received:

"I am twenty years of age, and have studied the violin thoroughly with the best teachers in my home town. At present I am advanced past Kreutzer, and am now studying Rodes' 24 Caprices. I have played at concerts and have received commendation from critics. I won the gold medal at the Musical Festival recently. My present teacher thinks that I have great musical talent and advises me to go away and give my whole time to study. I cannot decide, so am writing you for an opinion.

"I am in business here and making a living. If I go away to study, I would have to give up my business. I would gladly spend considerable money to perfect myself, as I love the art. The trouble is whether I could make good or not. Many people claim that there are lots of violinists in the field who do not make a living. What teachers would you advise me studying with in Canada, the United States or Germany? What salary does a violinist command on the Orpheum or Empress circuits?"

It is somewhat difficult to reply to letters of this character in a satisfactory manner, because of the personal equation involved. No one can judge of the talent of a student without a personal hearing, or his prospects of making good in a financial way, without knowing his habits, character, and whether he possesses the business ability to market his talents successfully. Out of a certain number of lawyers, doctors, or business men, seemingly of equal professional ability, hardly two will gain similar incomes. Some will make large fortunes, while others will only make a bare living. Others again will fail in their professions and have to try something else.

Our correspondent should not abandon his business, unless he is determined to succeed in the musical profession, unless he feels that he could not be happy in any other business or profession. He runs some risk certainly, but one must do that in any new venture. Having once decided that music is to be his life work, he must burn the bridges behind him, and set his face resolutely to the future. If he is doubtful of his talent, he might visit one of the large American cities, such as New York, Boston or Philadelphia, and seek the advice of eminent teachers of the violin.

If he is able to play Kreutzer and Rode really well, our correspondent is not too old to advance, at twenty years of age, since the ability to play such studies forms a foundation on which can be built some of the greatest works for the violin. It is also a good sign that he has succeeded in public performances.

As to financial results, a violinist has to be one man picked out of a million to make a large fortune in the profession, but a good violinist, intelligent, temperate, and of good habits does not have much difficulty in making a fair income, which compares favorably with that of the aver-

age doctor, lawyer, or clergyman. Maud Powell, the well-known concert violinist, estimates the average earnings of a good orchestra violinist at \$2,000 per year; many earn much more. There is a constantly growing demand for good violinists in this country for orchestra and solo work and for teaching. If one cannot succeed in a metropolitan city there is always a chance in one of the smaller cities or towns. To the violinist possessed of sufficient technic, financial success is largely a matter of business ability in finding a market for his talent.

THE ETUDE does not make a practice of recommending certain teachers, but competent violin teachers can be found in any large city in this country or Europe. As a rule, the fees for instruction in Europe are much less than in this country, except in the case of the most eminent teachers, who charge very high prices for instruction. The student in a large European city should count on expenses (including instruction) of \$1,000 to \$1,200 per year.

Probably no two violinists on the vaudeville circuits mentioned command the same salary. It is all owing to the ability and reputation they possess. If Ysaye or Fritz Kreisler should seek a vaudeville engagement he could doubtless get a contract at \$1,000 or \$1,500, or even more per week, while a comparatively unknown performer might not get over \$50 or \$75. In the vaudeville business a violinist must be famous before he can get an engagement to do high class, legitimate violin playing. In the case of violin players of ordinary attainments, the comedy element enters in, and they are expected to play rag time, do amusing stunts, imitate hurdy gurdies, squeaking pump handles, bag pipes, etc. As we take it, our correspondent desires to follow violin playing as an art, and to play legitimate music and not do vaudeville stunts, so we would advise him to leave the vaudeville business out of his reckoning in considering whether to take up music as a life profession. Besides, vaudeville engagements are precarious, as in fact are all concert engagements. The violinist who has a good teaching business, together with orchestra playing and some solo work, in a good city has all the best of it.

A NEW IDEA.

HANS DIESTEL, a well-known violinist of Berlin, who is one of the first violinists of the Berlin Royal Philharmonic orchestra, is the author of a new work on violin technic, which contains so many revolutionary ideas on violin playing that it is certain to provoke wide discussion. In regard to the finger stroke he says: "As to the blow, there is a great difference of opinion whether the movement of the fingers comes from the knuckles, or from the larger movement of the entire lower arm. Speed, vigor, certainty of intonation as well as tonal effects will, without question, decide in favor of the arm movement."

Mr. Arthur M. Abell, the well-known Berlin violin authority, in commenting on this theory, says: "Violin teachers will, no doubt, contradict this view and decide for the movement from the knuckles.

There are illustrious exponents of Mr. Diestel's view, however. One famous living violinist most assuredly plays with the whole arm, for such force as he has on the violin would not be possible otherwise."

Possibly the true solution of the question would be to use one method in the case of passages of one nature and the other method in passages of another.

VIOLINS OF SIMILAR TONE QUALITY.

TIME was when any kind of a violin was considered good enough for use in the orchestra, and orchestral musicians played on most anything in the way of a violin. At the present time there is such rivalry among the great symphony orchestras of the world, that directors are beginning to give attention to the quality of the string instruments which are used in their orchestras. A list of the violins, violas, cellos, and double basses used in the London Philharmonic orchestra which Nickisch recently brought for an American tour was published not long ago. From this list it appears that the string section of the orchestra consists almost altogether of fine old instruments, some of them Cremonas, and all of very similar tone quality. In the Berlin symphony orchestras much attention is being paid to the quality of the string instruments, so that the tone will be as homogenous as possible. The effect of a large body of strings of similar tone characteristics is singularly beautiful.

THE BRIDGE IN SUMMER AND WINTER.

VIOLINISTS who live in climates where the winters are cold and the summers warm, such as in the Northern States of our own country, notice that the strings on their violins seem too high above the fingerboard in summer, and too low in winter. The change comes about so gradually that many fail to notice it, or else ascribe it to other causes than the change in temperature, which is the true one. In summer the top of the violin expands and bulges up slightly, due to the great heat and moisture. This raises the bridge slightly and causes the strings to lie somewhat higher from the fingerboard, so that it is harder to press them down and the violin consequently plays "harder." In winter the cold causes the top to contract or sink down slightly. The effect is the same as if a lower bridge were used, and brings the strings closer to the fingerboard, so close (if the bridge used is a low one even for the summer), that it is difficult to produce a good clear tone. Many violin makers, in fitting a bridge in climates where there are great extremes, strike an average between the height required for cold and that for warm weather.

Many violinists who understand this climatic change in the violin, have a bridge for summer and one for winter. In the late fall when they find their strings are getting too close to the fingerboard they change to the winter bridge, and as the summer comes on and the strings are found to be too high above the fingerboard they change back to the summer bridge which is lower. By the use of the two bridges the strings can be kept at the proper distance above the fingerboard. It takes several weeks of a change in temperature to bring about these changes in the violin, as it is extremely gradual. For this reason two changes of bridges in a year will be found to be ample.



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Violin Queries Answered

By Robert Braine.

B. L.—1. Your two years' experience in violin playing would prove of material assistance to you in learning any other instrument, since music is, after all, one language, and the various instruments are simply different means of expressing it. 2. If you have good talent for music your age, twenty-two years, should not prove a serious handicap in learning the cornet, flute or oboe, although all instruments should be studied in early youth to attain the best results. 3. All three of these instruments are difficult to learn if one aims at the highest perfection, but the same might be said of any musical instrument. It requires many years of hard work to become an artist either on the cornet, flute or oboe. The oboe is especially difficult, and there are very few really good American oboe players, since the instrument is not studied so much in this country as in Europe. Good flute players are also very rare. Good cornet players are more plentiful, owing to the great number of bands, and the prominence of the cornet as a band instrument. 4. At the present day the oboe is used principally in band and orchestra music, and is rarely heard as a solo instrument, although some of the earlier composers wrote solo compositions for it. Handel even wrote six concertos for the oboe. It is of the greatest importance in the orchestra, and good oboe players command high salaries. 5. A fairly good cornet suitable for professional orchestra work would cost at retail from \$50 to \$100; a flute from \$25 to \$50; an oboe from \$35 to 75. Second-hand instruments might be purchased for much less. The best class of professionals pay much higher prices than those quoted for their instruments. There are several large music houses in New York which keep on hand a large supply of second-hand instruments. It might be a good idea for you to get a comparatively cheap second-hand instrument at first, with the privilege of trading it in later on a higher priced one, as soon as you have finally decided to become a professional player of the instrument chosen. 6. There is a greater demand for cornet players, since several are required for every band, and one or more for an orchestra, according to its size, whereas many small orchestras play without either flute or oboe. At the same time it must be remembered that there is a much greater number of cornet players than the other two instruments, and many more flute than oboe players. Every large band and orchestra has its oboe and flute players. 7. As to which instrument it would be advisable for you to learn, from a business standpoint, it would be difficult to advise without knowing you personally. If you master any of these instruments thoroughly and become an artistic player, you could be sure of work and a good income. If you learn only moderately well, you would probably get more business from the cornet, since it is difficult for flute and oboe players to get business unless they are good artists. Good performers on wind instruments are much scarcer than those on string instruments, owing to the fact that so many amateurs learn string instruments for their own pleasure and make a profession of music later. Few students study wind instruments except with the intention of becoming professionals. I know one conservatory of music where, out of 750 students, there is only one student each of the flute and oboe. All the rest are studying piano, pipe organ, voice and violin.

R. K.—The sign, as far as I can judge from the bar of music you send me, is one usually employed to denote the tremolo. However, as writers of violin music sometimes use signs in an arbitrary manner for a special purpose, I could only give a definite answer after examining the entire study. If you care to mail it to me I will give you an explanation.

2. For studies in shifting, you could not do better than to study the scales in the three octave form as given in Schradieck's Scales. Etudes Nos. 11 and 12 in Kreutzer Etudes give admirable practice in shifting, also. For easier shifting passages there is much admirable material in Hermann's Violin School, Vol. II, which deals with the positions.

E. S.—There is a vast number of violin methods and studies. For the start, the Hohman Method, Dancie's Conservatory Method, Part I, or Hermann's Violin School, Vol. I, will do very well. Book I of the Kayser Etudes, Op. 20, would follow, then Hermann's Violin School, Vol. II, for position work. This might be followed by Books II and III of the Kayser studies, then Mazas Special Studies. By this time the student would probably be ready for Kreutzer. As a rule Kreutzer is followed by Fiorillo and Rode, in the order named. This list is purely arbitrary, since the literature of the violin is so vast that each teacher has his own preferences, and many different excellent courses could be mapped out.

B. P. Co.—The sound post occupies a position a little back of the foot of the bridge under the E string.

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H. W. H.—A full description of the method of producing the vibrato was given in THE ETUDE Violin Department for July, 1910. There is also a long description of the vibrato in *The Violin and How to Master it*, a little work by H. C. Honeyman, retailing at 50 cents, which can be supplied by THE ETUDE. A new book is just out in Europe, published by Schott & Co., and written by Siegfried Eberhardt, dealing exclusively with the vibrato. If you wish to make a comprehensive study of the vibrato you might arrange to have this work imported.

B. H. H.—Pietro Antonio Della Costa was a famous Italian violin maker who worked at Treviso, near Venice, from about 1740 to 1790. According to the label you send, your violin is only an imitation of this maker, for it bears the words "Copie de," in French, which means that your violin was copied from the Italian maker. Your violin is no doubt a French imitation. It may have a good tone for all that.

H. J. A.—You can find out the scale of custom duties for the importation of old violins by writing to the Supt. of Customs in New York City, and your express agent can give you an estimate on the express charges on a violin to your city. 2. The leading dealers in old violins in America, either visit Europe themselves in quest of old violins, or have an agent there who sends them violins. The greatest market for old violins is London, England, where auction sales of old violins are held twice a month. I have known of \$30,000 worth of old instruments being sold in a single day at one of these London auction sales. 3. No doubt experts are occasionally deceived as to the genuineness of an old violin just as bank cashiers occasionally fail to detect a very well executed counterfeit. It takes a life training to become a real expert in judging old violins. 4. Works on violin literature are more expensive than popular history and fiction, because there is less demand for them. 5. The public libraries in the larger cities contain the works you want. If you have a public library in your town why do you not ask the librarian to buy some of the books you want for the library? 6. Write to the New York Circulating Library, New York City. Possibly they could arrange to rent the works.

L. A.—Salzard was a violin maker of the French school (Mirecourt), in the nineteenth century. He made some good instruments. Jacobus Steiner was the great st German violin maker. The violins of the latter have been extensively counterfeited. There is no fixed price for old violins. I have known Steiner violins to sell from \$250 to \$1,000, and Salzard violins from \$60 to \$200, according to preservation, excellence of workmanship and tone. Competent experts in this country usually charge a fee of \$5 for passing on the genuineness of a violin, and giving a certificate.

M. C.—The violins of Carlo Bergonzi of Cremona are much sought after by violinists, and the price runs into the thousands for choice specimens. He used a flat model, and his varnish is a magnificent orange red, or brown in some cases. From your description, it is doubtful if the violin you describe is genuine; however, it is impossible to pass on the merits of a violin without seeing it.

F. S. S.—You will probably find *The History and Construction of the Violin* by Foucher, and *The Violin and How to Make It*, by a Master of the Instrument what you want. These are inexpensive works and can be ordered through your dealer.

H. F.—Music dealers can supply a violin cleaner which is put up in tubes ready for use. Read carefully the directions which accompany the mixture. Sometimes where it is of long standing, the rosin and dirt eats its way into the varnish of the violin to such an extent that it cannot be cleaned off with any mixture which will not bring the varnish off at the same time. A violin should be wiped clean with a silk handkerchief when it is put away for the day.

E. W.—THE ETUDE has published several articles on the vibrato within the past two years. If you have your copies filed you would find much to assist you in them. The best way to learn the vibrato is to begin in the third position, leaning the wrist on the ribs of the violin, and taking care that the joint of the first finger is held free from the neck of the violin, so that the hand can easily assume the necessary vibratory motion. Many fail in learning the vibrato because they hold the neck of the violin tightly gripped between thumb and fore-finger, which locks the hand and hinders its free to-and-fro motion.

In making the vibrato it is preferable that the hand should vibrate from the wrist, although violinists are frequently seen to use the entire fore-arm in producing it. This latter method is not to be commended. Go to all the concerts you can and note how the violinists produce the vibrato.

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George Bernard Shaw's Definition of a Music Critic.

THERE are three main qualifications for musical critic, besides the general qualification of good sense and knowledge of the world. He must have a cultivated taste for music; he must be a skilled writer; and he must be a practiced critic. Any of these three may be found without the others; but the complete combination is indispensable to good work. Take up any of our musical papers—those which are taken in by the organist as *The Lancet* is taken in by the doctor—and you will find plenty of articles written by men of unquestionable competence and even eminence as musicians. These gentlemen may write without charm because they have not served their apprenticeship to literature; but they can at all events express themselves at their comparative leisure as well as most journalists do in their feverish haste; and they can depend on the interest which can be commanded by any intelligent man who has ordinary powers of expression, and who is dealing with a subject he understands. Why then are they so utterly impossible as musical critics? Because they cannot criticize. They set to work like schoolmasters to prove that this is right and that "wrong;" they refer disputed points to school authorities who have no more authority in the republic of art than the head-master of Eton has in the house of Commons; they jealously defend their pet compositions and composers against rival claims like ladies at a musical at home; they show no sense of the difference between professor teaching his class how to resolve the chord of the dominant seventh and that of a critic standing in the presence of the whole world and its art, and submitting his analysis of the work of an artist whose authority is at least equal to his own.—*The New Music Review* (New York).

Minor Musicians and Gastronomy.

THE German newspapers are full of plans for improving the concert situation so that minor artists may make a little money. The plain truth is that the world does not want minor artists. Most of them would have better incomes and do the world much more good if they learned the art of cooking instead of wasting their time learning to sing or play. Cooking is an art, and electricity will soon make it an exact science, which it is surely quite as honorable to practice as it is to sing, or play, or teach others to sing or play, for a mere pittance. Rossini was more interested in gastronomy (he was an excellent cook) than in music, and Alexandre Dumas wrote, near the end of his career, "I see with pleasure that my culinary reputation is increasing, and soon promises to efface my literary reputation."—*Evening Post* (New York).

Can a Music Teacher be Sued for Honesty?

AN indignant mother from a country town writes asking whether she can or not sue for damages a musical instructor of Chicago. The facts, as she frankly stated them, are that, having been advised by the music teachers of her home town to bring her daughter, whom they pronounced a musical genius, to this particular Chicago instructor, she did so and was told that before he could take her as a pupil he must examine her as to her proficiency in her art.

After having done so the "insult" followed. It consisted in the instructor's telling the mother to take the daughter home and to make of her a good cook and housewife! "Now all my friends," writes the mother, "know that I came here purposely that my girl should study with this teacher, and I am very much humiliated about it, and am ashamed to face them." Then she asks if she could not sue the professor.

If any suit is begun it should be against those who sent her to Chicago. The professor should receive a medal. We wish we might make his name public. He had a chance to swindle the mother, the girl, and the public. The money was already paid. He returned it and refused to be a party to a fraud.

If all art instructors were as frank the public would be saved much suffering and the army of good housewives greatly increased.—*Chicago Tribune*.

Decadent Musical Taste in Germany.

"Musical taste is sinking," that is, in few words what the most important statistics of the report of the Board of Investigation of the German Music Publishers' Association reveals. In a purely commercial manner, the business of the publishers has increased, but the aesthetic demands of the general public have not been any too high. Serious music as well as really good music for the home seem to fare badly while frivolous music becomes more and more successful. We can

confirm these observations from our own experiences but it must not be forgotten that no other art has so many opposing forces as that of the music of the people.—*Die Kunstwart* (Munich).

The Need for More Music in the Primary School.

Here I would like to say that I believe there is no place where the symbols and elements of music can be taught with greater success than in the primary grades of our public schools. No class of teachers is so skillful as our primary teachers in the task of presentation and drill which is so absolutely necessary to these first steps toward the goal of musical interpretation and consciousness. They are especially trained in the Normal schools for this work; their preparation includes the psychology of the child mind, its capacity and limitations, and they can give these foundations in tone and rhythm in the younger years of a child's life when they are a pleasure and not a drudgery to the child. The method or process of teaching children the first steps in music is identical with that used in teaching children to read. First, the teaching of the sounds, then the combination of sound, and then the symbols presented in different combinations. Charles W. Elliott said, "When we teach a child to read, our primary aim is not to enable it to decipher a bill or receipt, but to kindle its imagination, enlarge its vision, and open for it the avenues of knowledge." And so the work of music and reading present further parallels in the primary grades in the telling of stories and the singing of beautiful songs. Each serves the purpose of enriching the child's mind and of stimulating its imagination.—(GEORGIA C. HYDE in *School Music* (Keokuk, Ia.).

Why Some Young American Artists Fail.

"It is one of the most difficult features of my work as teacher to convince young persons of talent of the necessity of not making a public debut until they are fully matured mentally and musically. And herein American pupils, for whose intelligence, diligence and energy I have the highest regard, unfortunately are most conspicuous. It is most frequently the young American artist who approaches his task with the intention of displaying the results of his labor before the public at an inconceivably early date."—LEOPOLD AUER, in *Musical America* (New York).

How MacDowell Became a Poet.

ON another occasion he had composed three songs—all on a summer morning—one of which was to a poem by Thomas Bailey Aldrich. He was quite pleased with them and wished to publish them in his next set of songs. But permission to use the words of the Aldrich song was somewhat impolitely and rather firmly refused by Mr. Aldrich. MacDowell was certainly indignant enough, and after a few picturesque but uncomplimentary references to Aldrich, sat down then and there and wrote a poem of his own to fit his own music. The original words of Aldrich began:

"The blackbird sings in the hazel brake" whereas the MacDowell words begin:

"The robin sings in the apple tree"

He chuckled over this considerably. The song is No. 1 in the collection of eight songs Opus 47. Having gotten his hand in, as it were, he frequently wrote both the words and music of his songs thereafter.—HENRY P. GILBERT, in *The New Music Review* (New York).

How Europe Found Out About the Military Band.

"The musical display of the Saracens is described by the Crusader Geoffrey de Vin-sauf as comprising trumpets, clarions, horns, pipes, drums, cymbals—a prodigious array, creating a horrible noise and clamour." "They did this," said the chronicler, "to excite their spirit and courage, for the more violent the clamour became the more bold they went for the fray." This terrific ensemble seemed at first very strange to the Crusaders and led to much confusion in their ranks, but gradually they came to see what a valuable adjunct to the military art the band of music was, and lost no time in adopting it. One thing especially took the Crusader's fancy, and that was the Saracen side drum and kettle drum, which were then unknown in European military music. They were introduced into our service as the labour and maker, and are frequently mentioned in the accounts of the Crusaders."—H. C. FARMER, in the newly published "*Rise and Development of Military Music*."

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THE DIAPASON

THE ORGAN NEWSPAPER—KEEPS THE ORGANIST INFORMED

The November issue contained specifications of the four-manual organs for the University of Michigan and the Scottish Rite Cathedral, Dallas, Texas, the specification of a large new organ in a New York residence, interesting items about the organists in all parts of the country, recital programs, news of the American Guild of Organists and a hundred other items.

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The Violinist "Annual"

The New Year's issue of "The Violinist" will be our first Annual. It will contain ONE HUNDRED pages of matter of great interest to every one who loves the violin, whether he is a professional or an amateur; it will contain articles which will prove of especial interest to the professional violinist as well as the teacher and student. It will be profusely illustrated. Our object is to make it a comprehensive CATALOG OF THE PROFESSION, an exhaustive directory of artists, teachers, schools, publishers, makers, dealers, etc. Nothing of the kind has ever before been published in America for the violin profession. You are invited to send in as early as possible your order for a copy of this special issue. The price of this "Annual" is 25c. Our regular subscribers will not need to send extra pay for this issue. They will receive it. But be sure your subscription has not expired. Teachers, schools, dealers, etc., who wish to advertise in this Annual should send to the Chicago office of the publishers for rates. As this Annual will be kept and referred to for a year, it is an especially good medium for advertising. The name and address of every one in the profession should be in this issue. \$1.50 per year. 15c. per copy. 481 South Wabash Avenue, Chicago, Ill.

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Department for Children

Edited by MISS JO-SHIPLEY WATSON

A CHRISTMAS ALBUM.

THE first title Schumann gave to his Opus 68 was "Christmas Album for Children who Love to play the Piano."

I am quite positive that these forty-two pieces are the very best company for young players, and I think it would be a fine compliment to Good Music to have a copy of Schumann's *Album for the Young* on your piano this Christmas.

These little pieces were written within the short space of two weeks in the year 1848. Schumann was exceedingly fond of them, calling them "my youngest children." Soon after they were finished he wrote to his friend, Carl Reinecke, in Leipzig, and said, "It is true that one always loves the youngest most; but these have grown singularly dear to me, as they have grown right out of the life of the family."

"For the pieces in the Album were written for the birthday of our eldest child, and so one piece after another was added. I felt as if I were beginning to compose all over again."

And now we will let the Christmas fairy show us the pieces suitable for this Christmas celebration.

If you wish serious music there is the *Choral* in G major, with its organ-like legato. Then comes the *Little Song in Canon-form*, where the uppermost voice and the inner voice sing the same melody one measure apart.

The *Little Folksong* is quite serious at first, with a gayer strain in the second section.

Two of the greatest favorites are *Hunting Song* and *The Wild Rider*. These delight old and young alike.

For boys to play the Christmas fairy would choose number twenty-three, *Cavalry Piece*, and number thirty-one, *War Song*; then comes a song about vintage time, *Little Harvest Song* and the *Mower's Ditty*. Of all these pretty pieces there is only one that has any direct reference to Christmas, and that is *Knecht Ruprecht*, the merry, noisy fellow who follows into Santa Claus' train and dispenses gifts to obedient children.

Schumann loved his friends; there is frequent mention of them in his compositions, number twenty-eight, "In Memoriam, November 4, 1847," is a loving tribute to Mendelssohn.

To Niels Gade he sent the greeting, *Northern Song*, the four melody tones of the first measure spell G-a-d-e, the composer's last name.

There are references to the theater, number twenty-five, *Recollections of the Theater*, and number thirty-two refers to the Arabian Nights' Tales.

It is very characteristic of Schumann to give the vague heading of three asterisks to number twenty-one, twenty-six and thirty, no one knows their meaning; most likely Schumann was expressing a secret personal mood.

The greatest favorite of the whole collection is *Happy Farmer* with *Little Hunting Song* and *Wild Rider* as a close second.

Each little piece is worthy of special mention for children's faces seem to hover about the *Album for the Young*. No composer is more companionable than Schumann; he is like no other musician in his appeal to children.

So it is the hope of the Christmas fairy that you will receive a Schumann's *Album for the Young* in your stocking, and that you will learn to love Schumann as he has loved all little children.



THE STORY THAT THE BELLS TOLD.

CHRISTMAS BELLS.

OF all the music we hear on Christmas Day none seems so Christmasy as the bells. From every tower and spire they send a joyous message, so here are a few points to remember about these friends of the air.

Bells, like harps, have a prehistoric origin. All the nations have used them in one shape or another. To us their sound is always associated with church celebrations and most frequently with the Christmas festivities.

The softest, sweetest tone comes from copper and tin which is used in the proportion of three to one. Too large a proportion of copper renders the metal too soft and impairs the brilliancy of tone.

The tone always depends upon the shape, size and weight of the bell. The tuning is nearly perfect, as they are cast with considerable accuracy and a so-called "maiden" peal is not an uncommon occurrence.

Bell-making is one of our greatest industries, yet how little we ever hear of it! Even the Japanese who have long been considered the most famous bell-makers, are sending to America for bells. It is somewhat droll to think of the fire bells of Tokio having been cast in New Jersey.

In China the old bells are square. The

great bell at Pekin weighs 120,000 pounds and is 14 feet high and 12 feet in diameter. The largest bell in the world is in the Kremlin at Moscow, its weight is 193 tons. The cost of casting this noble work of human art was about \$300,000.

The largest bell in America is in the cathedral at Montreal. The casting of a large bell requires considerable preparation and skillful workmanship. The bell ringer, too, must learn to swing his bell with accuracy; he must be a good technician; he must use the proper force and not too much or there is danger of breaking the machinery and the ringer himself may be seriously injured.

Is it not fortunate for some of us piano players that we are not bell ringers or we might wreck our pianos and endanger our lives.

Bell music does not really belong to the realm of musical art, though the use of bells in the orchestra has increased very largely. To overcome the difficulty of getting a peal of bells into the concert room, a substitute has been invented in the shape of metal tubes hung in a frame; these are easily tuned and are far more certain than real bells.

In the opera of *Parsifal* the effect of the bells in the orchestra is extremely beautiful.

The next time you hear a bell try to fix its tone in your mind and find it on your piano.

A CHRISTMAS MUSICAL FOR YOUNG PLAYERS.

(The pieces used in the following recital are Grade I to III.)

Scene: Music studio in Christmas greens. Stage with blue background scattered with gilt paper stars. Piano to the right and gayly decorated Christmas tree to the left.

Music fairy sits on throne in the center of the stage and announces the numbers.

Recitation:

"Dear Christmas Day, to thee
We gladly bow the knee
In loving praise;
Spirit of love thou art,
Enshrined in every heart,
To us thy joy impart,
Greatest of Days.
Birthday of love divine,
All Christmas joys are thine,
Spirit of love;
All joy to thee we owe,
And may we ever know
Peace and goodwill below
Like that above."

CAROLYN WELLS.

Song, *Christmas Night*, Minetti (ETUDE, December, 1910).

Piano Duet, *The Coming of Santa Claus* (Frank Eyer, ETUDE, December, 1911).

Recitation:

"On the winter cold am I,
And I bring the frost and snow;
While the winds are fierce and high,
And the icy breezes blow,
The air is crisp and clear,
And the snow is soft and white;
Oh, the best time of the year
Is a glorious winter night."

CAROLYN WELLS.

Piano Duet, *Christmas Eve*—Reinecke.

Song, *Soft Footed Snow*—Sigurd Lie (ETUDE, December, 1911).

Piano Solo, *Santa Claus March*—Nuernberg.

Recitation:

"On somber plumes, with boughs bent low,
Forsaken nests are piled with snow.
The chickadees, alert for seeds,
Chatter and cling to the swaying weeds.
The snow drifts deep in the country ways,
And short and cold are the cheerless days.
Yet far on the brow of the frozen night,
The Christmas stars shine, large and bright."

SARA SHAFER.

Song, *The Star and the Child*—Geo. Nevin.

Piano Duet, *Ave Maria*—Bach-Gounod

Recitation:

"Christmas is here:
Whims whistle shrill,
Ice and chill,
Little care we;
Little we fear
Weather without,
Sheltered about
The mahogany-tree."

THACKERAY.

Song, *The Bells of Bethlehem*—Tracy Carol, *While Shepherds Watched The Flocks by Night*.

Recitation:

"Since that immortal night went by
The whole earth is our Bethlehem,
Hosannas ring from every sky!
In forest glade, on hillary main,
Judea's height, Nebraska's plain,
By any shore or mount or sea
Where faith and hope and love abide,
And self is lost in sacrifice,
There the celestial gates swing wide,
And heaven descends to human eyes:
There Christ the Lord is born again;
There is his new Nativity."

EDNA DEAN PROCTOR.

Hymn, *All Praise to Thee, Eternal Lord*—Martin Luther.

THE STUDIO AT CHRISTMAS.

If we can not have a pupils' recital at Christmas we can still have some kind of Christmas cheer.

Perhaps some of our neighbors sit in the shadow of sorrow, invite them in, or maybe there is a lonely, homesick student somewhere near, find him out. Never mind whether we know these people well, if our studio is a place to create beautiful things on the common days of the year let us make it the most beautiful place in the neighborhood on this the greatest of all the days.

It is one of our privileges to throw wide open the hospitable doors of our music room, without waiting for the conventional introductions, giving bountifully of our music and our sympathy.

Let some one read St. Luke's simple story of the Christ child's birth, and its annunciation to the waiting shepherds on Judea's plain.

And then the Christmas carols! How rich the store to draw from! Beside the old hymns of the Nativity, there are the beautiful modern carols, by Sullivan, Barnby, Brewer, Shelley and others.

Follow these by Christmas selections from the great poets, Longfellow's *Christmas Bells*; Herrick's *Christmas Carol*; Maragret Deland's *While Shepherds Watched Their Flock*, and Van Dyck's story of *The First Christmas Tree*.

Close the evening's festivity with Wesley's *Hark, the Herald Angels Sing*, set to Mendelssohn's music.

The stranger, the lonely one, the homesick ones will go out into the night warmed by our good will, feeling certain that

"God's in the heaven,
All's right with the world."

BULLETIN BOARD FOR DECEMBER.

DIFFICULTIES are things that show what men are.—EPICTETUS.

All men of genius are plodders.—ROSS.
Do noble things, not dream them all day long.—KINGSLEY.

INVINCIBLE determination will do anything.—BUXTON.

We must make ourselves or come to nothing.—JOHN TOWN.

Lost: Lots of time by girls and boys who won't work.

Found: By hundreds of boys and girls the solution to the practice problem, viz.: "Do it now and be done with it."

Merry Christmas to everybody!

Publisher's Notes

A Department of Information Regarding New
Educational Musical Works

You in "The Etude" Roll of Honor? In our Jubilee Issue next month (January), celebrating thirty years of progress, we shall publish an Honor Roll upon which we shall enroll the names of ETUDE friends who took the journal during the formative period from 1863 to let us say 1890. Those were the struggle years for THE ETUDE, and if you wish to have your name enrolled as one who took THE ETUDE then, send your name so that it will reach THE ETUDE office before November 30th. Also send your address at the time mentioned so that it may correspond with our records.

Christmas Cantatas and Services. Our stock of cantatas, operettas and services for Christmas includes everything of this character for which there is any demand, and we are always glad to send copies on approval. Anyone looking for material of this kind should take advantage of our facilities for meeting their wants. All requests receive immediate attention.

Christmas Music. It is needless to say that music in one form is always associated with Christmas and that no service at that time would be perfect without it; the voice of suitable music is a remarkably easy one—the variety is quite unlimited and it is a simple matter to arrange a satisfactory program or even one of surpassing excellence without being obliged to rely either on old material or new material of untried value. In catering to the needs of choristers, organists and singers, the Theodore Presser Company has had years of experience in selecting and recommending appropriate, singable and effective music, not only for Christmas, but for all kinds of church services—a large and well selected supply of everything of standard character, both old and new, is always at the service of those interested in getting up programs, and just at this season we are particularly busy filling orders for Christmas music of all kinds—hymns, anthems, carols, cantatas and services. Doubtless there are still many churches and Sunday-schools whose Christmas programs are as yet unprovided for; in all such cases we shall be glad to lend our assistance in selecting suitable music and will send copies for examination on request. Liberal discounts.

Opera Scores for Christmas. We have an unusual offer for the holiday time on opera scores. The four operas comprising *The Ring of the Nibelungen*, by Wagner, namely, *Rheingold*, *Siegfried*, *Walkure* and *Götterdämmerung*, we will offer, bound in cloth, the four volumes complete, delivered postpaid anywhere in the United States, for only \$6.00, each with order. These operas were originally six and eight dollars for only one.

We will also sell the single operas, each with order, at \$1.75 each, postpaid. If any of these works are charged on our books the postage or express will be extra.

How "The Etude" Has Benefited Me. Literally thousands of letters have been received from time to time telling us that THE ETUDE has been beneficial to our readers. We want to know "How," so that we may help more readers? Consequently we shall publish at the head of our Roll of Honor in the January issue of THE ETUDE what we feel to be the most helpful letter received at this office before November 30th upon the subject, "How THE ETUDE has benefited me." Mind, we do not wish to know merely that THE ETUDE has helped you. We want you to tell us definitely "how" you have profited from its regular monthly visits.

With Joyful Song, a Complete Service for Sunday-school. This is an unusually bright and snappy service, consisting of twelve chorals, all by some of our most popular composers, interspersed with original recitations, exercises and readings. The music is all easy to sing, very decided in rhythm and tuneful throughout. We shall be pleased to send a specimen copy to any one sending us a 2-cent stamp. This service may be had in quantities at our usual liberal rates.

Our Supplement for Framing. We have been fortunate in securing one hundred copies of "Their Son" (the subject of the supplement you receive with this issue), in genuine imported, hand-colored photogravure on Chinese deckle-edged parchment paper 15 inches by 11 inches in size. Although the price of this picture in any art store would be at least \$2.00, we have made a special arrangement so that we are enabled to assist our friends who desire to make a high art gift of this kind by making a price of \$1.00 for each photogravure impression. Look at the supplement well, imagine it reproduced on the finest art paper in full colors suitable for framing and hanging in any art collection, and you will realize that you can secure nothing in the way of a present that would be appreciated more by a person of good taste and artistic inclinations. After our limited supply (only 100 copies) is disposed of, it would be impossible to duplicate your order at the above price. This is your chance to secure a real art reproduction practically at cost.

Hour and Half-Hour Glasses. We have placed an important order for Hour and Half-Hour Glasses, believing that they will be appreciated by teachers to keep track of the time of a lesson. When the lesson commences the glass is turned over, and as it takes just one hour for the sand in the Hour Glass to run out, teachers have a record of the time without taxing the memory.

As soon as these glasses arrive we will make a further announcement of them in THE ETUDE. Advance orders taken at \$2.00 for the Hour Glass and \$1.50 for the Half-Hour.

Holiday Offer on Musical Literature. Our regular Holiday Offer will be found in different form this year. We have taken the best books and articles of musical merchandise—those most suitable for gifts, and listed and explained them on several pages in this issue. A special low cash "Holiday" price has been given to all of these works and if cash accompanies the order, whatever is purchased will be delivered, postpaid.

In addition to these important works of our own publication, on another page will be found a general list of musical literature, those works for which there either has been a demand or which are later works of importance. Following the custom of many years we have made the price for the month of December on this entire list the very lowest that it is possible for them to be sold.

We can say honestly that these Holiday prices are given more as a favor to our patrons than as a commercial proposition; little or no profit is included on any of them. The best books in their respective fields will be found represented. The edition in every case is the best. All of these "Holiday Offer" prices expire on December 31st. Do not delay the sending of your order; we are always rushed on the last days before Christmas. This year we have prepared a special circular of Christmas suggestions which we will be very glad to send to any one requesting it, if they have not already received it in their regular business correspondence with the firm.

Christmas Toy Symphony. We take pleasure in announcing that we have in preparation an original Toy Symphony, adapted for use at Christmas or in the Holiday Season. We are issuing this piece in response to a general demand. Most of the Children's Toy Symphonies on the market are by foreign writers and many of them are not altogether adapted for use in this country. Our new Symphony is compiled and arranged from some of our very best Christmas pieces together with some additional new material. It is all delightfully melodious and characteristic and is so arranged that it can be played with only a few toy instruments or with a number. It is arranged for piano four hands, and there are ad libitum parts for violin and piano together with special parts for all the other toy instruments.

The piece consists of several movements played one after the other without interruption. Several popular Christmas hymns are introduced; "Holy Night," "Adeste Fideles," "Hark! the Herald Angels Sing." Some of the other movements are "Bells of Christmas Eve," "Under the Mistletoe," "Coming of Santa Claus." It will prove an effective composition throughout; easy to rehearse but very brilliant and festive. It will be sure to please.

This Symphony will be published in sheet music form and subject to our regular liberal sheet music discount.

Indian Music by Carlos Troyer. The Indian music that has heretofore been published by the Wa-wan Press will hereafter be published by the Theodore Presser Co., who will have the sole right of publishing the entire Zuni Indian music, which is of the greatest importance to the American music. The entire set consists of 12 numbers, three of which are entirely instrumental. There will also be a lecture published by Carlos Troyer in this connection; also a program giving a detailed description of each piece, the whole to make an interesting entertainment of a unique order. Details can be had by addressing the publisher.

Artistic Portraits of 17 Great Musicians for 5 Cents Each. We have a special lot of portraits which we have purchased from one of the largest book publishers, which it is possible for us to sell at less than the actual cost of manufacture. These are excellent portraits from every point of view, mechanically and artistically. They are printed by a method almost approaching steel engraving, on heavy paper of the highest quality, size 10x12 inches. The following subjects are included: Beethoven, Tchaikowsky, Schumann, Gounod, Chopin, von Weber, Grieg, Moszkowski, Liszt, Paderewski, Joachim, Verdi, Mascagni and Wagner. The price is 5 cents each, postpaid, 17 subjects for 75 cents. From a "Christmas Gift" point of view at a small price nothing better could be given. For studio decorations they are unequalled. These pictures could be either framed inexpensively or otherwise, or a number of them could be passe-partouted, making a panel.

Voice Instructor. By Edmund J. Myers. We take pleasure in announcing a new voice instructor by one of our foremost vocal teachers. If a vote were taken by the vocal profession as to the one among their number best equipped to write a voice instructor, the choice would undoubtedly fall on Mr. Myers. He is the best equipped man that we have in the United States for the technicalities of vocal work. He has written a number of works on the voice. The earliest dates back to 1883 and the latest one is only a few years old. The first one is called "Truths of Importance to Vocalists," and the last one "Renaissance of the Vocal Art." These works have gone through many editions and are to be found on the shelves of most of our voice teachers. We are particularly fortunate in procuring the right to make public this latest work which fortunately is a textbook and can be used with every pupil. The book is one that can be placed in the hands of the veriest beginner in vocal study. It is also very well adapted for self-instruction as there are numerous explanations in connection with these exercises. We would strongly urge on all readers of THE ETUDE who are in any way interested in the voice, to procure a copy of this work. It is the last word in vocal art and it will be of interest to everyone connected with vocal teaching.

We will, as we have done with all other important works, offer this work at a reduced rate to those who subscribe for it in advance. If cash is sent with the order, we will enter your name for 50 cents and send the work, postpaid, when it is published.

Musical Zoo. By The late D. D. Wood. The celebrated blind pianist, made these little exercises for his own children. They are in duet form with the primo part for the child. They may be taken up by very small children. In fact, one of them is to be played by the child on the father's knee, the father playing the two hands on the upper and lower part of the keyboard, while the child plays in the middle of the keyboard. These exercises are exceedingly simple and very melodic. They are little gems, every one of them, and are just the things for little tots to play. The bass part is by no means difficult. They will be bound in one volume in regular sheet music form. Our advance price on this work will be 15 cents, postpaid.

Appropriate and Suitable Christmas Gifts for Music Lovers

Pretty Calendars as Christmas Gifts.

Why do we always think of a calendar first when we are looking around for an inexpensive attractive Christmas gift? Perhaps the nearness to the birth of the New Year has a note of hope in it which makes a pretty colored calendar seem "just the thing." Anticipating your needs as usual we have secured such a variety that you are bound to find some that just suit you. Here is an accurate description of them.

We have issued a new calendar for 1913. It is beautifully lithographed in colors and embossed. The size is 6 x 8 with easel on the back. We believe that this calendar surpasses anything we have issued in this line. There are three different designs and six subjects, Beethoven, Wagner, Liszt, Chopin, Mendelssohn and Mozart.

There was such a demand for the following styles last year that we have continued them for 1913:

PANEL CALENDARS.—Six subjects, same as above, size 3 1/4 x 9. Lithographed in colors and embossed.

Another good calendar is our imitation of a **FRAMED PICTURE** with calendar pad attached and one of the six great masters as the subject—Handel, Bach, Chopin, Haydn, Rubinstein and Mendelssohn.

IMPORTED CALENDAR.—With easel on back. Dark grey background with decorations in green. Can be furnished with photograph of any musician of note from the following classes: Great Musicians, Great Pianists, Violinists, Singers, Opera Scenes.

Any of the above designs can be had in any assortment desired at 10 cents each, or \$1.00 per dozen postpaid if cash accompanies the order; if charged, postage will be added.

Music Cabinets.

One of the handsomest Christmas presents that it is possible to make is one of our modern music cabinets. These cabinets are finished in quartered oak and mahogany and they will hold from 200 to 1200 pieces of music. The prices range from \$10 to \$65. Catalogues and details will be sent on application. These cabinets are made especially for music and are arranged according to the modern filing system. All the music lies in a flat, horizontal position and is protected from dust and other damage and may be easily found. These cabinets are handsome in every respect and are intended to ornament the parlor.

Riemann's Encyclopedia of Music and Musicians.

At this time of the year it has always been our pleasure to offer this work at a greatly reduced rate. We consider Riemann's Dictionary one of the most valuable works for a music teacher or music student, and no present would be more acceptable to an earnest music student than a copy of this excellent Dictionary. It is a musical library in itself. It contains about 800 pages and gives information on all subjects in music. The retail price of this volume is \$6.00. Our holiday offer is \$2.75, postpaid, which is considerably less than one-half the price of the book. This offer holds good only during the holidays.

Medallions.

We have a splendid line of medallions of the following subjects: Liszt, Mozart, Handel, Chopin, Schubert, Verdi, Beethoven, Haydn, Schumann, Bach, Wagner and Mendelssohn.

These medallions consist of an excellent round photograph covered with celluloid, with an easel on the back and

may be set on the mantel or hung on the wall. The size is 4 x 4, and special price is 25 cents each postpaid.

Music Satchels. Music Rolls.

We could not recommend a more appropriate Christmas gift than a music satchel or music roll, and we are prepared to furnish these at the very lowest prices, as our order for the same was placed with the manufacturers before the advance in leather last fall. We will guarantee any of the following to give satisfaction:

HALF SHEET MUSIC SIZE.

Cowhide, smooth finish, with handles, folds the music once, colors black, brown or tan\$1.40
Seal grain, same size and colors.... 1.50
Seal grain, longer handles and bound edges, same size and colors..... 2.00
Same, leather lined, turned in edge.. 3.00

FULL SHEET MUSIC SIZE.

Seal grain, unlined, with handles, hold music without folding, black or brown\$2.75
Same size and colors, leather lined and bound..... 3.50
Seal grain, unlined, with handles and straps, bound edges, black or brown 3.50
Same size and colors, leather lined and bound..... 4.25
Extra special for the holidays, seal, grain, silk lined, with bound edges, black or brown 2.75

COMBINATION SACHELS, CAN BE USED EITHER AS FULL SHEET MUSIC SIZE OR FOLDED ONCE.

Seal grain, silk lined, bound edges, black only\$2.50
Seal grain, leather lined, bound edges, black only..... 3.50

MUSIC FOLIOS.

Our own manufacture, made of heavy cardboard, with cloth sides and strings for tying, with "Music" in gilt on the front; price, 50 cents, postpaid. The same with heavier board sides, leather back and handles added for carrying purposes, 75 cents, postpaid.

Framed Portraits of Musical Celebrities.

Pictures of musical subjects and portraits of composers, players and singers are obtainable in great variety, and although up to the present season we have made no attempt to supply anything of this kind in substantial frames partly because of the expense and risk of breakage while in transit, we are now prepared to fill orders for platinotype portraits 3 1/4 x 5 1/4 inches, *tastefully and substantially framed* in 2-inch dark oak moulding (outside measurement 7 1/4 x 9 1/4). This makes an attractive and artistic studio or music room decoration that we can unhesitatingly recommend. The frames are real picture frames of solid oak and are sure to please any person of taste, and being manufactured in large quantities we are able to sell them at about half the price asked for individual frames of this size and quality. We are ready to fill orders (including the portrait as selected from the list below) at 50 cents each by express, not prepaid, or 65 cents each by mail postpaid. When several are purchased at a time the express charges will be somewhat less per frame except when shipped to rather distant points. These framed portraits make most acceptable Christmas gifts, and as all Christmas shopping or buying should be done as early as possible, we urge immediate ordering on the part of those who wish to receive the goods well in advance of the holidays. The portraits are as follows: Beethoven,

Caruso, Brahms, Chopin, Grieg, Joachim, Liszt, MacDowell, Mozart, Paderewski, Schubert and Wagner. Any of those framed ready to hang 50 cents (by mail 65 cents).

Jewelry.

For many years we have carried a large line of musical jewelry for the benefit of our many readers and patrons. These various articles make very appropriate Christmas gifts, and the prices place them within the reach of all. This jewelry has given perfect satisfaction and we have no hesitancy in recommending it to our readers. We here mention a few of the attractive articles we are offering, and for balance see advertisement on another page:

LADIES' COLLAR AND CUFF PINS, in sets of three, with three different mottoes—"Never Be Flat," "Sometimes Be Sharp," "Always Be Natural." They are made in sterling silver and come either in silver or gold finish at 75 cents per set of three. They can also be had in hard enamel, gold plate, at 25 cents per set.

STICK PINS, in either of the three mottoes as above described at 25 cents each for sterling silver or 25 cents for the set of three in gold plate.

For other jewelry in the music line see advertisement on page 904.

Metronomes.

The metronome is a very popular and appropriate article for a Holiday gift. Every student should have a metronome, and this is your opportunity to give one to sister or brother. They will appreciate it as they really need it. We handle only the best, and sell more metronomes than any other house.

We have made a special price, good until January 1st, 1913. The price includes postage. American make with bell \$3.15; American make without bell \$2.15.

MUSICAL STANDS.

No. 1. Black japanned stand, folded 22 inches (postage 34c)....\$0.50
No. 2. Twentieth Century, nickel plated, no set screw (postage 36c) 1.25
No. 3. Rockwell, nickel plated, no set screws (postage 40c)..... 1.50
Sole leather cases, square, round or oval; black or russet, to fit these music stands (postage 6c)..... 1.00
No. 30. Orchestra stand, solid iron base and rods, large oak desk, stationary, gilt trimmed (by express, collect) 2.25
No. 33. Orchestra stand, iron base and rods, with adjustable large lyre oak desk, beautifully finished (by express collect) 4.00
Leaders special mahogany stands, \$10.00 to \$30.00 each.
Nickel plated table stands, adjustable (postage 24c), 75 cents each.
Nickel plated snare drum stands (postage 24c), \$2.00 each.

The above prices on stands do not include transportation charges.

BATONS.

Holiday price, postpaid.
No. 11. Rosewood, tapering\$0.40
No. 12. Ebony, tapering50
No. 13. Ebony, tapering, German silver tips75
No. 211. Rosewood, silver tips and silver center band..... 1.75
No. 15. Ebony, gold plated ferrules 2.50
No. 16. Ebony, with ivory handle, gold plated tips..... 5.00
No. 29. Fine presentation baton, solid ivory handle, with chased sterling silver or gold plated tips at both ends, with morocco plush lined case10.00
Morocco plush lined cases to fit any of these batons, each..... 2.50

Placques.

Just the thing for a small gift, an appropriate decoration for the home or studio of music lovers, made of hard plaster with a ring attached for hanging; size, 4 1/2 x 6 1/4; any of the following composers: Bach, Beethoven, Chopin, Handel, Liszt, Mendelssohn, Mozart, Rubinstein, Schubert, Schumann, Tchaikowski and Wagner. Price, 50 cents each, postpaid.

Pictures.

It affords us much pleasure to announce to our readers at this season of the year that we have now completed our line of Photographs and Photogravures of all musical subjects. We can truthfully say that this house sells more pictures of musical subjects than any other house in the country, and in this way we are able to dispose of them at greatly reduced rates. These same pictures are sold in all the leading art stores at prices ranging from three to five dollars each, while our price, owing to our handling nothing but musical subjects, is one dollar each, postpaid. The following are the most popular subjects:

Beethoven Playing a Symphony—Gräfe.
Song Without Words—Poetzelberger.
Richard Wagner—Schwarz.
Joseph Joachim—Sargeant.
Beethoven "Adoration of Nature"—Schmid.

St. Cecilia—Volz.
Luther in Circle of His Family—Spangenberg.

Child Händel—Dicksee.
Sunday Devotion—Firle.
In Honor of His Eminence—Grützner.
Mozart at the Organ—Herpfer.
Beethoven near Vienna—Schmid.
Even Song—Ring.
Morning Devotion in Bach's Family—Rosenthal.

St. Cecilia—Keller.
Besides the above we have issued a series of Photogravures of the most attractive ETUDE covers of the past year without the reading matter, which will make attractive pictures for holiday gifts whether framed or not. Subjects: Harmony, Visions of Wagner, Schubert Maid of the Mill, Franz Liszt, Mozart at Salzburg, Schubert in the Home, Beethoven Approaching Storm, Hall of Fame, Inspiration. Price, 25 cents each; hand colored, 75 cents each, postpaid. Chopin, Liszt, Rubinstein, Schubert and Schumann. Price, 25 cents, postpaid.

Three Panel Pictures in genuine Photogravure, each containing four great composers, can be easily passpartouted or in many other ways made into attractive Christmas gifts. Price, 10 cents per sheet or \$1.00 per dozen, postpaid.

1. Bach, Beethoven, Mendelssohn and Wagner.
2. Chopin, Liszt, Mozart and Schumann.
3. Handel, Haydn, Rubinstein and Schubert.

Musical Post Cards.

Our line of postcards is larger and better than ever. We have an endless variety of styles and subjects. To give some idea of our extensive line, we mention a few:

In Platinotype Postals we have over 20 subjects, and each subject has a series of from 6 to 12 cards.

In the historical line we have some 50 different cards, giving the pictures of great composers and their birthplaces.

We have also the operatic line, which is an artistic series of the various operas.

From the above you can get an idea of the large and beautiful line we carry.

The price is 5 cents each or 50 cents a dozen. A dozen of these cards would make a very neat gift.

See advertisement on page 904.

Operatic Selections. Nothing has proved more interesting to violinists than operatic selections for violin and piano. The market is flooded with books of this kind, but they seem to lack the proper selection or arrangement. Franklin, recognizing the need of a superior work of this kind, has produced a book which we are now publishing. Great care has been exercised in selecting the cream of the standard operas, taking only such portions as are pleasing and particularly adapted to violin and piano. The arrangements are all that can be desired. The violin part is about Grade 3 and the piano accompaniment about Grades 2 and 3. The introductory price is 20 cents, postpaid.

Mozart's Sonatas. We will continue this volume one month longer on special offer. This volume contains eleven sonatas, among which are some of the most popular numbers used for teaching purposes. The plates are handsomely engraved in conformity with the celebrated Cotta edition, carefully revised and edited. For introductory purposes during the present month our advance price is 40 cents per volume, postpaid.

Wisebeck's Piano Studies. These well-known piano studies will be brought out in the Presser Edition in the course of a very short time. They have been tested over the past 75 years and have proved their worth. They are as popular to-day, not more so than at any other time. There is a reason for this, and no doubt lies in the fact that Father Wieck has been able to combine the useful with the pleasurable. He was a prominent educational philosopher of his day, and has written one of the most useful books on education, entitled "Piano and Song," a work that every young teacher should read. This work is the practical outcome of his theories. The studies are not at all difficult and may be taken up by a pupil who has had a year and half's practice. Our advance price is 20 cents.

Octave Studies—Zerny, Op. 553. The extreme popularity of these Etudes has induced us to add them to the Presser Collection. The studies are not only interesting, but they have real merit from an educational standpoint. They are suitable for the third or fourth grade. As the work is still in press we have extended the introductory offer for another ten days, giving everyone an opportunity to purchase at the special price of 15 cents.

Mastering the Scales and Arpeggios. By James Francis Cooke. The reason why so many teachers fail to get the most out of scales and arpeggios is because they do not give the proper attention to preparation—they do not lay the right foundation. The result is that much of the later work is always in a stumbling condition. While this new work, *Mastering the Scales and Arpeggios*, will without doubt be the most comprehensive of all manuals of scales, at the same time it has a very thorough preparatory section of the book is more elementary in its principles than any existing book. That is, it starts with exercises, explanations and drills in the theory of scales, and makes the foundation work so interesting and substantial that when the pupil comes to the real scales in one octave form, he is able to attack them with a positive knowledge and practical experience that can not fail to make his entire progress much more secure and rapid. The author,

through his experience as editor of THE ETUDE, as a practical teacher for many years, as well as through first hand investigations of the best conservatory systems of Europe, and through personal conferences with the greatest piano virtuosos of our time, has been enabled to introduce numerous original ideas, never hitherto published, but which will fit in with any existing system or method without interference. The main plan of the work is to provide all teachers with a sensible "work-a-day" scale and arpeggio book, so broad, direct and simple in its grasp of the subject that it will produce the best results in the most interesting manner and with the greatest economy of time. The very low advance of publication price is 30 cents. Orders accompanied by cash will be received until the date of issue.

The Piano Beginner. By Louis Heinze.

The special offer on this new work is hereby withdrawn. This is not a method but a collection of studies suitable to be taken up by a beginner in connection with an instruction or even without the instruction book, leaving the rudimentary and theoretical instruction to be imparted by the teacher. Many elementary teachers prefer to work in this manner. We shall be glad to send copies of this work for examination to all who may be interested.

Twenty Piano Duets for Teacher and Pupil, Op. 996. By A. Sartorio.

There is always a demand for teacher and pupil duets. These new ones by Sartorio are particularly bright and melodious. Although the pupil's part is always easy, the teacher's part is so interesting, and the duets are so well made that the combined effect is most pleasing. There are 20 duets in all, carefully arranged in progressive order, the first numbers being as easy as possible.

We will continue this work on the special offer during the current month and the advance price for introductory purposes is 20 cents, postpaid.

Double Note Velocity. By Jas. H. Rogers.

We have in press a technical work on double notes by the well-known musician, James H. Rogers. There are both exercises and etudes in the work, and it will be published in sheet form. The work is in about the third grade and may be taken up by any pupil who has been studying Duvernoy, Op. 120. The work is of a highly educational order, but is by no means dry. There is a pleasing variety of rhythm and harmony that make the work interesting to the average pupil. Mr. Rogers published a work with us some years ago on Thirds, Sixths and Octaves which has met with the greatest success and which is increasing in popularity from year to year. We predict an even greater success for the present work.

Our advance price for this work will be 25 cents.

"New Gradus." Right Hand Technique. By I. Philipp.

This volume is one of a series by this celebrated Parisian technician. The previous volumes were "Left Hand Technique," "Hands Together," "Arpeggios," "Double Notes," "Octaves and Chords," "The Trill." After this one of "Right Hand Technique" there is but one to follow, "Various Difficulties." This series contains the cream of studies in that particular difficulty, and each one is devoted to that phase of technique. It is evident that the plan is one of the best possible. Most students play at everything and are not masters of anything. They do not dwell long enough on any particular phase of technique so as to become complete

masters of it. This set of studies obliges a pupil to concentrate on one particular difficulty and every pupil who takes these up is the stronger for it. "Right Hand Technique" is now in press and we are offering it at the usual deduction for new works.

The special introductory price for this volume is 20 cents, postpaid.

Concone. 15 Etudes du Style, Op. 31.

As a writer of etudes and exercises Concone has an established reputation. We are adding to the Presser Collection his 15 Etudes du Style, Op. 31, which will be ready for delivery in about thirty days. These etudes are grades three and four and are unexcelled for recreation and encouragement. Teachers will find them a wonderful stimulant for pupils who have lost interest.

The advance price of 20 cents is extended for another month.

Sonatinas. By J. L. Dussek.

We will continue during the current month the special offer on this useful volume of Sonatinas. The work is very nearly ready and will soon be off the press. The Sonatinas by Dussek are excellent, considered as pure music, and they are of high educational value from the technical and interpretative standpoint. No better preparation for the sonatas of the great masters can be found. Six well contrasted sonatinas are to be found in Dussek, Op. 20. This is one of the new volumes in the Presser Collection.

For introductory purposes in advance of publication we are offering this volume at the special low price of 15 cents per copy, postpaid.

Melodie Piano-forte Studies. By Herman Vetter, Op. 8.

These studies are all on an original plan. Each exercise has a number of variants. These changes or variations on the same exercise add interest to every study, besides the mental discipline that is gained in altering the study to suit the figure. It is on this basis that the entire studies are made. They have proved wonderfully successful all over Europe and are used by nearly all the leading conservatories. Vetter is himself a teacher in the Royal Conservatory of Dresden. The exercises may be used in the earlier grades of education.

Our advance price is but 15 cents, postpaid.

Sacred Quartets for Women's Voices.

Surely nothing could be more pleasing or inspiring than sacred quartets for women's voices, yet very little attention has been paid to collections of this kind. The volume which we are now offering is a splendid collection representing quite a number of authors and their various styles. Every number in this book will be new, either in arrangement or composition and will be suitable for either choir or concert use. The advance sale shows plainly the great demand for a work of this kind.

The advance price of this work is only 20 cents, postpaid.

"Old Foggy." Introduced by Mr. James Hunecker.

When Mr. James Hunecker offered to introduce his ancient companion, "Old Foggy," to the musical public it was with the knowledge that his wide reputation as a critic and writer must stand behind the book. Indeed, it has been suggested that "Old Foggy" is none other than Mr. James Hunecker himself. Upon that point we are sworn to secrecy, and no amount of questioning can make us reveal just who "Old Foggy" really is. Safe to say that the venerable philosopher has countless friends who will want to

have his counsels, humor and wit on their library shelves, where they may take him down and spend a half an hour with him whenever they please. Whether Mr. Hunecker actually wrote the book or not makes little difference since "Old Foggy" has his own reputation. Until the date of publication this work will be sold at a special advance rate of 40 cents per copy. Cash to accompany all orders.

Marchesi's Vocalises, Op. 15.

This work is now ready and the special offer is hereby withdrawn. Marchesi Op. 15 is one of the standard books used by nearly all vocal teachers. We shall be pleased to send our new edition to all who may be interested.

New Parlor Album for the Pianoforte.

We have decided to continue the special offer on this new volume for another month. It will be one of the best collections ever offered, of pieces lying in the early or intermediate grades, and all the pieces contained throughout will be found admirably adapted for parlor playing. Just such pieces as will please the average listener and prove grateful to the player. The advance of publication cost price is but 20 cents.

Special Notices

RATES—Professional Want Notices five cents per word. All other notices ten cents per nonpareil word, cash with orders.

CORRESPONDENCE LESSONS in Harmony and Counterpoint. Stanley T. Relf, Mus. Bac., Lansdowne, Pa.

WORDLESS MELODIES. Thirty easiest piano pieces. Introductory, 25 cents. Washington Music Company, Washington, D. C.

175-YEAR-OLD VIOLIN, exceptional tone; reasonable. 1624 S. 5th St., Philadelphia, Pa.

WANTED—Second-hand Virgil Claviers in good condition, cheap. Address, Robert A. Morrow, 4504 Fifth Ave., Pittsburgh, Pa.

MUSIC WRITTEN to words. Manuscripts corrected. Correspondence lessons in harmony. Dr. Alfred Wooler, composer, Buffalo, N. Y.

10c. EACH—Serenade Poetica, violin, piano; Angel's Prayer, piano; Broken Heart, song. Luigi Tutela, 217 Hunterdon St., Newark, N. J.

BASS-HARITONE, with tone of remarkable quality and range, desires concert, tour or private engagements. Rapid reader. Address, H. Maximilian Sandmeyer, 1339 N. 56th St., Philadelphia, Pa.

PROGRESSIVE TEACHERS invited to correspond with Louis Arthur Russell, Carnegie Hall, Manhattan, or the publishers, regarding the introduction of the Russell Systems of Music Study for Pianists, Vocalists and Theory Class Work. The Russell books are coming into use among earnest musicians throughout the country.

NEW: J. Lewis Browne's "AIR DE BALLET" (slow waltz), for piano, "hauntingly melodious," mailed for 25 cents. Write for thematic circular of above and same composer's great song "EVENING," also "WEDDING HYMNS." Gilbert Music Co., Athenaeum Building, Chicago.

NEW EDITION RUSSELL BOOKS at special prices. "Singer's Practice Material," 30c; "Hand Culture," 40c; "Pianist's First Reader," 30c; "Graded Studies," 30c; "Rhythm and Accent," 30c; "Scales," 30c; "Arpeggios," 30c; "Sight Singing," 30c; "Finger Hand Expander," \$1. All postpaid. Essex Publishing Co., Carnegie Hall, Manhattan.

INVITE VLADIMIR DE PACHMANN TO PLAY THE CHOPIN FUNERAL MARCH IN YOUR OWN PARLOR. Not a joke entirely since the new Victor Record of the famous Russian pianist's interpretation of the Chopin masterpiece may be obtained to have and to hold for the price of one ticket to a de Pachmann recital. To own a Victor in these days is to have a little Carnegie Hall right in the corner of your studio. Hundreds of teachers are making their lessons more interesting by bringing some world renowned authority into consultation in the matter of an interpretation. The Victor "New Records" for October shows some of the fine new accomplishments in making records particularly the new Frieda Hempel records, thus giving Victor owners a chance to hear the much heralded soprano, even before she makes her debut at the Metropolitan Opera House, New York. This little booklet illustrated with 11 cuts may be had for the asking. Direct postal request to the Victor Talking Machine Company, Camden, N. J.

Literature

Collections

Games

Best Musical Works for Holiday Gifts

50 CENT PIANO COLLECTIONS

Music of the better class, although popular. Not one dry, uninteresting piece in any volume.

For December Only:

Holiday Price 25 cents each, post-paid, or your choice added to an ETUDE subscription, \$1.70 for both, or given for sending one other subscription at \$1.50, not your own.

Album of Favorite Compositions, Piano	
Engelmann	18 Pes.
American Classic, for V. & P., by Strauss	17 Pes.
Bach Album	24 Pes.
Childhood Days, Piano Duets	31 Pes.
Classic and Modern Gems for Reed Organ	58 Pes.
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First Sonatinas, Piano	20 Pes.
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Modern Dance Album, Piano	18 Pes.
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At Home.

WE regret to report the death of Dr. Clement A. Marks, director of music at Muhlenberg College, Allentown, Pa.

A PERFORMANCE of *The Secret of Suzanne* is to be given in Kansas City this winter.

THE comic opera by Walter Damrosch and Wallace Irwin, *The Dove of Peace*, received a successful premiere in Philadelphia.

RICHARD STRAUSS' *Salome* has been produced in San Francisco and has made a great impression upon music lovers at this, its first production on the Pacific Coast.

THE Brooklyn Institute under Prof. Hooper now has over 7,000 members. Lectures on the different arts and sciences, and elaborate musical offerings will be provided during the coming season.

MAX SPICKER, one of the best-known musicians in New York, died recently at his home in that city. He was born in Germany 1858, and was known both here and abroad as a composer and theorist.

THE San Carlo Grand Opera Company has opened a successful operatic season in New York—in the neighborhood of East Fourth street and the Bowery. The house is crowded nightly with Italians.

A TABLET has been erected in the corridor of Symphony Hall, Boston, to the memory of the musicians who went to their death making music as the *Titanic* sunk, April 15, 1912.

DR. MUCK, conductor of the Boston Symphony, has declared, according to Philip Hale in the Boston *Herald*, that neither in Scandinavia, Russia, The Netherlands, France nor Germany does he know of young composers that give genuine promise.

THE Sinfonia Fraternity of America announces the offer of \$100 in gold and a Prize Gold Medallion for a Quartet for strings composed by an American citizen. Further particulars may be obtained from Harry D. Kaiser, 1653 E. Passyunk Ave., Philadelphia, Pa.

THE New York Philharmonic Society has succeeded in finding a thousand subscribers at ten dollars each, thereby complying with the terms of the Joseph Pulitzer bequest, which entitled them to their half million dollars. Far more subscriptions were received than the bequest called for.

THE appointment of municipal organist of Portland, Me., has been accepted by Mr. Will. C. McFarlane, the New York organist. The new city organ is the gift to the city by Mr. C. H. Curtis in memory of the late Hermann Kotschmar. The salary attached to the post is \$5,000 a year.

THE W. W. Kimball Co. prize of \$100 offered by the Chicago Madrigal Club in its tenth annual competition has just been awarded to Mr. Louis Victor Saar, of Cincinnati, Ohio, for his setting of *I Know a Maiden Fair to See*, by Longfellow. The judges were Mr. Arthur Burton, Mr. Wm. E. Zench, and Mr. D. A. Clippinger, the director of the club. The composition will be sung at the club's second concert of the season.

AT the beginning of this, its fortieth season, the Oratorio Society of New York promises an interesting series of concerts. Among the works to be given are *The Elijah*, *The Messiah*, *A German Mass* by Otto Taubman. The society's present conductor is Mr. Louis Koemmerich, who succeeded Dr. Frank Damrosch when the latter found the growing responsibilities of the Institute of Musical Art sufficient to occupy all his time.

THE first number of the new journal, *Harvard Musical Review* has been received at this office. It is published monthly, and its purpose is mainly to provide a medium for musical articles of more than passing interest. The first number does great credit to the enterprise. It contains a most interesting article by Arthur Poole, the well-known composer and articles of equal value by Walter R. Spalding, T. M. Spelman and Nicholas Roosevelt, in addition to a little music. We sincerely hope its sponsors will maintain the high standard they have set themselves in their first issue.

OWING to the fact that no government support is provided for music in The Hague, opera is at a low ebb. German opera was given in Rotterdam for many years, but owing to the death of many of its supporters it languished and finally died out.

On the other hand the Royal French Opera at The Hague lasted from the beginning of the last century until last year, when Royal Theater was closed on account of danger of fire. The Dutch cannot erect opera-houses with the true Hammerstein difference to obstacles, and consequently there have no opera at The Hague. Small wonder the diplomats have chosen The Hague for Peace Conferences! There is, however, a flourishing Wagner Society at Amsterdam and we are told that it will not be long before there is a Wagner Theater, at The Hague.

THE report of the committee appointed by the National Federation of Musical Clubs for the investigation of the Sacred Music in use in the country is extremely interesting. Among other things the committee recommends that a committee shall be appointed to investigate the types of music in general use in modern Sunday-schools, to use their best endeavors not only to secure a better quality of Sacred Songs, but to advocate the use of those already presented by the best exponents of this class of music. They also urge our public schools while not directly concerned with our sacred forms to recognize their value, and the power of truly better music to refine and ennoble life and character; and by raising the standard of music to improve the musical taste and intelligence of our young people.

THE debut of Leopold Stokowski as conductor of the Philadelphia Orchestra gave promise of a marked improvement in the organization during the near future. The applause was long and hearty, and there is little doubt that musicians in the City of Brotherly Love have reason to congratulate themselves on having secured the services of a young enthusiastic conductor with more than a touch of genius in his make-up. The principal items on the program were the Beethoven *Leonore Overture No. 3*, and the Brahms Symphony No. 1, in C Minor. These were conducted without the aid of score and were given a sane, well-balanced presentation. The most remarkable thing about Stokowski, is the sense of a superb abundant vitality kept in leash by an intellect of high order, and one is at a loss to know which to admire most, his electric vigor or his dignity and reserve. The orchestra has, of course, attained a high reputation under Fritz Scheel and more recently under Carl Pohlig but it is not too much to say that it is destined for higher things if the promise of the early concerts under Stokowski are to be fulfilled.

Abroad.

BUSONI was recently obliged to disappoint his London audiences owing to a nervous breakdown.

EMIL SAUER recently celebrated his fiftieth birthday. He is at present in Dresden.

THE English play *Kismet* has been given in Munich with special music by Gustav Mrazek.

SCHUMANN's opera *Faust* is to be given at Milan during the season. This will be its first performance in Italy except in concert form.

CARL BUSCH, the conductor of the Kansas City Symphony Orchestra has had the honor of knighthood conferred upon him by the King of Denmark.

CARUSO's appearance in Berlin resulted in 30,000 applications for the 3,600 seats available in spite of the fact that the prices were heavily increased.

A NEW pianoforte concerto by Sir Charles Villiers Stanford is to be performed by Moritz Rosenthal, who finds it much to his liking.

THE Bayreuth authorities claim that cost of giving twenty performances of *Parsifal* according to the Wagnerian ideal is \$160,000.

THE Prince Regent of Bavaria has given orders for a bust of Wagner to be placed in the "Valhalla" built by Ludwig I, Wagner's great supporter, on the Danube.

DR. VOGT, the well-known choral conductor recently visited Germany and was much impressed with the German Singers' Festival at Nuremberg at which 38,000 singers marched the street.

DR. HANS RICHTER closed his career as a conductor at this summer's Bayreuth Festival. He enjoyed the friendship of Richard Wagner himself, and his name is indelibly associated with the highest Wagnerian traditions.

Mr. THOMAS BEECHAM, having found opera unprofitable as Mr. Hammerstein, has organized a wind band to be known as the London Civil Band. It is to be directed by Emile Gilmer, formerly first clarinetist in the Beecham Orchestra.

April next on the occasion of the celebration of the twenty-five years' reign of Emperor William, a grand Bach-Beecham-Brahms Festival will take place at Berlin under the direction of Arthur Nikisch. The Philharmonic Orchestra will take part.

The copyright of *Parsifal* expires on December 31st. Performances of this work are given at the Paris Grand Opera and the Monnaie Theatre in Brussels on January 2d. This is decidedly prompt.

ENRICH KNOTE, the well-known tenor is to have established a vegetarian cantatory in Munich, as he believes that a vegetarian diet furnishes in the most adaptable form the power needed to develop an artistic singer.

RICHARD STRAUSS'S new opera, *Ariadne auf Naxos*, has been produced at Stuttgart with unusual éclat. As usual the only agreement the critics can come to over it is that it is an extraordinary work. Record prices were paid for seats.

The London Philharmonic has celebrated hundredth anniversary by a dinner and concert representing the works of English composers. In memory of the death of George Frideric Handel, his orchestral Ballade in A major was performed.

The Dippel management has engaged a young English tenor, who from the age of ten until three years ago worked as a boy soprano. His vocal powers attracted the attention of the manager of the opera who assisted him to receive the necessary education.

FRIDGES, the successful American department store in London, have erected a magnificent organ in the building so that persons may hear music while spending money. This is a novelty for London, though familiar enough in New York and other American cities. The opening recital given by Mr. E. H. Lemare, England's most concert organist.

ATIME music, says the London *Evening Standard*, may have its merits but it does seem quite the right thing to dine to the accompaniment of music. "It sets everyone on the jump. People drop their knives and forks and snap their fingers to the light as soon as the melody begins." This is the awkward with asparagus!

ACCORDING to *Le Guide Musical*, the musicians of Shanghai have no complaint. City fathers, composed mostly of Englishmen, set aside the sum of \$30,000 each year for the purpose of orchestral concerts, which are given each Sunday, and are often attended by as many as 1500 people. The orchestra is composed chiefly of Germans and natives of Manila.

ADIMIR DE PACHMANN has decided to remain in Paris so as to be near his children. After the divorce of Mme. de Pachmann, she married to Lahori, the celebrated Dreyadvocate. Nevertheless, the great pianist continued his interest in his children, and some extent supervised their education. One of them is now in the office of M. de Pachmann, and all parties are on thoroughly friendly terms with each other.

AN effort is on foot in England to purchase the London Opera House built by Mr. J. Hammerstein as a permanent home for the National Opera. Many prominent British musicians are interesting themselves in the project, including Sir Alexander Mackenzie, Frederick Bridge, Sir Hubert Parry, Sir Charles Stanford, Sir Walter Parratt, Langford and Ben Davies.

RANCES ALLITSEN the well-known English composer, died in London after a long illness from pleurisy. She wrote a sonata and the two overtures, *Undine* and *Overture Slavonic*, but her chief success have been gained in the field of song writing. Many of these have won great popularity, especially *A Song of Thanksgiving*, *There's a Land, Love is a Bubble*, *The Song of June*, etc.

R HENRY WOOD, says the London *Musical Times* had a nasty mishap recently while driving in a taxicab to conduct a Promenade Concert. The taxi collided with a wall, and Henry's face was so badly cut by the shattered glass that he had to receive surgical attention. He was able to conduct his orchestra, however, and in explaining his aged state to his audience, he remarked that for once he was glad that he was able to turn his back to them.

SCAR BIE has recently pointed out in *Musik* that times have changed with regard to the rewards of composers. In the nineteenth century, the composer Telemann 300 thalers a year, while 15,000 thalers were squandered on the stage setting for the temple of Solomon. Immense sums are now spent on scenic effects, but quite recently Richard Strauss received \$1000 a night for directing his *Elektra* in London.

THE "rich American" is evidently making his mark for the Europeans. Witness the wing passage from the London *Musical*

Notes: "The Burgomaster of Bayreuth has made the statement that as much as \$62 has been paid for a five dollar seat at the Bayreuth Festival while \$20 to \$25 has been paid for the poorest seats in the gallery. He declared that this was giving the place a bad name, and that steps ought to be taken to remedy the evil. But what are you to do when rich Americans insist on going?"

THE success of Frederick Stock in Berlin with the Berlin Philharmonic Orchestra is very gratifying in view of the fact that it proves that American environments is as good as any other when it comes to developing a man with an undoubted genius for conducting. It is true that Mr. Stock received his fundamental music training abroad, but when he was called from the concertmaster's desk to succeed Theodore Thomas, he had had comparatively little experience with a first-class orchestra. The Berlin critics also spoke very highly of some of Mr. Stock's own compositions which were produced when he conducted the Philharmonic.

GUIDO PAPINI, the distinguished violinist, died recently in London. He was born in 1847, near Florence, Italy, but eventually migrated to England. For many years he was principal professor of the violin at the Royal Irish Academy of Music in Dublin. Many of his compositions are well known amongst violinists, especially the simpler ones, such as *Beauty and the Beast*, *Puss in Boots*, etc. He also made some excellent arrangements of the classics, such as Schumann's *Trauerlied*, and Chopin's *Nocturne*, Op. 9, No. 2. His more elaborate works include a violin concerto, Trios, a cello concerto and a Violin School.

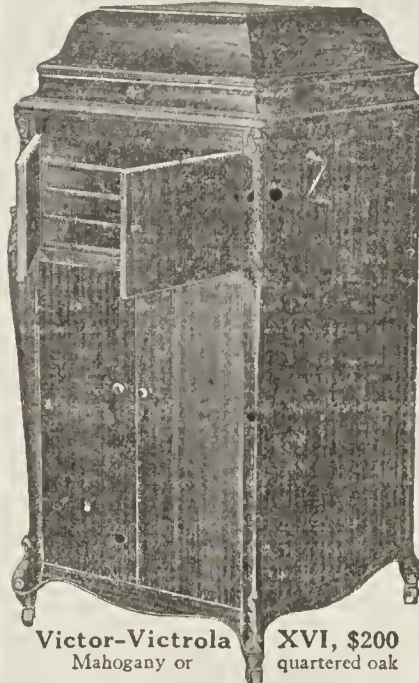
"MASSENET," says Mr. H. T. Finck in the New York *Evening Post*, "is not usually classed among the musical realists, but in his *Souvenirs* he tells how he got his material for one of his operas, *Bacchus*, in the Paris Zoo. He composed an important orchestral piece (to be played with the curtain down) to accompany the shouts of victory of the forest apes over the army of Bacchus. 'I had amused myself by introducing (at least so I fancied) in the midst of symphonic elaborations the terrible cries of the chimpanzees as they were throwing down the stones they were armed with. . . . How often while writing this number I went to the Jardin des Plantes to study the ways of these animals! I loved them, these friends of ours, whom Schopenhauer insulted so by saying that if Asia has its apes, Europe has its French.'"

THE death of Wilhelm Kuhe removes a much revered figure from London musical life. He was born in Prague in 1823 and was a pupil of Tomaschek among others. Being induced to go on a concert tour to London he was received with so much kindness in the British capital that he was induced to remain in England. He subsequently settled in Brighton, a health resort on the South Coast of England, and did much to awaken the musical life of that town, but the failure of some of his concerts caused him to return to London, where in 1886 he became professor of the piano at the Royal Academy of Music. He resigned in 1903 owing to failing eyesight. He published a book of reminiscences besides many charming piano pieces and transcriptions including *Come Back to Erin* and Rossini's *Cujus Animam*.

TROUBLE has broken out in Eastbourne, England, of the most serious sort. It seems that Hiram Henton has been conducting the municipal band with his face to the audience and his back to the performers. In doing this he has called down upon his devoted head the wrath of his employers, the municipal authorities, who feel that such a dreadful manner of breaking with all precedent is opposed to the best traditions of the British Constitution. Moreover they don't see how he can get the best effect out of his men by merely wriggling his coat tails and his shoulder blades, and they fail utterly to realize what the audience gains by seeing Hiram's face. Of course much depends on the kind of face he possesses, but it would seem to an unprejudiced observer that Hiram might be at liberty to conduct as he chooses provided the band plays well. Evidently however, the aldermen think that in conducting the orchestra backwards Hiram Henton is misconducting himself.

THE rapid progress in American music has been duly noted by the wideawake Japanese. Moiché Yuwara, the head of the Tokio Musical Academy recently returned to his own country, and submitted to an interview by the reporters of the *Chiyō*. Among other things he said, "Pipe organs are at the best in England, and music in America in the future will make a marvelous stride. As a remarkable proof of the latter, Mr. Yuwara touched upon America's inviting many European musicians of fame in recent years. This he said, often makes New York a great centre of music. But of late America has made another stride in the line, gradually declining to invite European musicians at a considerable sum of remuneration. The consequence is that the country is working heart and soul to train good and able musicians out of its own countrymen." Mr. Yuwara also thinks our taste for the classics is well developed. He goes on to say, "As to the pieces of old musicians of fame they are enthusiastically studied and new compositions are only put on public exhibition by a few in a season." We can only hope that next time our observant critic comes to America that new compositions will be put on public exhibition by a great many in a season—and American compositions at that!

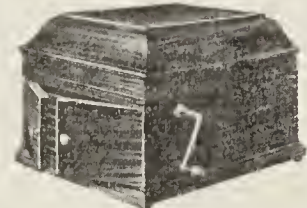
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A CHRISTMAS REUNION.

BY JO-SHIPLEY WATSON.

Of course no one had expected an invitation, so it was a surprise and every one decided to go, and they went.

It was held on Christmas Eve in the old red brick house around the corner. Lighted from foundation to attic, every window beamed a welcome, even the bare trees rustled in expectant surprise. "Ting, ting" went the bell, it was the old fashioned kind you have to pull out hard. No one answered and John pulled again, enough to break the wires. There was a rush and a hush inside and the door swung open wide like arms and the hall lights beamed like stars.

"Oh, John, isn't it lovely," said Jean, walking timidly behind. "It's the perfectest thing I have ever seen."

"Just you wait," John replied. "Perhaps you'll wish you hadn't come!"

A tiny butler with whole notes for eyes and a quarter rest for a nose waved them in with a musical staff. "Merry Christmas, Merry Christmas," said he. Jean answered "Same to you, same to you," and they all walked down the hall into the ballroom.

It was a truly noted assembly, even the ticket checks were tiny gold notes, golden notes dangled from dresses and hats. There were bouquets of notes. The carpet itself bore a design of notes.

The official guide who took Jean and John in charge pointed out the celebrities. In the right box sat Good Music and Beauty. In the left were Practice Time and Patience, as pretty as two French dolls and not at all the sort of persons you would ever pick out for such annoying individuals. Time and Rhythm were coming down the aisle and behind them were Sight Reading and Memory. Everywhere there were bright, beautiful smiling faces.

"Well, what kind of a party do you call this?" John asked of the gold noted official.

"This is the annual assembly, the time when the Spirit of Music calls all the workers together; it's a kind of checking up system and handing in of reports, you know, quite like any other kind of business."

Jean looked nervous and began to wish she hadn't come; but the gold noted official said, "Don't worry, little girl, your record is very good." John was wishing that he had not accepted the invitation, when the curtain went up and revealed such a gorgeous Christmas tree that he forgot all his troubles.

There it stood dangling in gold notes, music seemed to stir its branches, and themes from Mozart and Beethoven floated out into the hall; there were snatches from Schumann and Schubert, things Jean and John had learned and forgotten, and there in the center of the stage stood The Spirit of Music in a dress of rosy pink silk.

As she stepped forward the audience rose.

"Dear friends and music lovers," she began, "this is our annual reunion; we have made an exception to our rule this year in admitting our little fellow music workers; we hope they may carry away pleasant thoughts of us and our sincerest wish is that they may know and understand us better."

Good Music rustled out of the box and stepped from the wings, the Christmas tree waved its spangled boughs, the orchestra struck up a Fanfare, the audience waved laurel branches and threw wreaths upon the stage.

It was evident to Jean and John that Good Music was a popular speaker.

"I have good news," said Good Music. "Our boys and girls are liking me better each year there is a greater call for me in the unexpected places, too, and I find I am gaining on my enemies Rag Time and Popular Songs. It is my music that is being heard in the very places where Rag Time has held sway for so long, in cafés and moving picture places; classical dancers have used my music as a mode of expression; many of us have seen Mendelssohn's 'Spring Song,' Chopin's 'Funeral March' done into dance.

"It is my music that stays, and let me say once more that Good Music produces the same effect upon the mind as fresh air and pure water upon the body. Follow me, pursue me and you will find that my path leads to all that is 'Good, just and beautiful.'"

There was loud applause as Good Music left the stage and Jean whispered to John, "Oh, do you suppose he knows that I play Rag Time sometimes!" "Not a doubt about it," answered John, "so I quit it before next Christmas if I were you."

Then the Spirit of Music requested Practice Time and Patience to step forward.

Practice Time bowed low and said, "Let me ask one question of our visitors here, do we look like the terrible monsters that you have pictured us?" There was a chorus of "No, no!" "Well, then, I am pleased that you can see us to-night as we really are and not as we seem to be in your imagination.

"I represent that little phrase, 'Do as you would be done by.' If the boys and girls would just remember that I am only ugly when I am neglected and cast aside then they might understand.

"No one in this whole big world of ours likes to be set aside and forgotten; we love to be loved, and I require it most of all. Such a wee space of time is mine, such a tiny part of a big round day that I grow jealous of intrusions and excuse I lose my temper completely when people say, 'Oh, I can practice after supper to-morrow.' 'To-day,' 'Now,' these are my watchwords, and I can assure every boy and girl present that I give the best I have to every one if I am not frowned down upon and scowled at as an unwelcome intruder.

"Look at me as one of your greatest privileges—merely to learn how to practice will be one of your greatest discoveries. So please hurry and find me. There are always large rewards out for me whereabouts." Every one laughed at this and Patience, who was the next speaker, said, "My partner has covered the ground so well that it is only necessary for me to repeat this, my favorite phrase, 'It is often necessary to make a long and difficult descent in order to reach the mountain peak.' So there is where I come in to guide you. When you are going down into the dismal canons of technique and difficulties you are really ascending the mountain, and with Patience as your guide you will reach the top, never fear."

Sight Reading and Memory were the next to step forward. Sight Reading peered over his glasses and began with a sigh, "I've had a busy season, a strenuous one in fact, dear friends. As usual, have been trying to impress upon the students of music the necessity of good sight reading. You all know how I feel my neglect and how intensely I resent it."

Continued on page 909



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A CHRISTMAS REUNION.

(Continued from page 908)

"Of all the branches studied at school, which, my dears, do we use the most. It's reading, of course; every morning we read the papers and we don't have to read them over twenty-five times to grasp their meaning; but this is what happens with the music student every day in the year. He stumbles along over this great fundamental while he fools the public into the belief that he is a thorough musician."

"No one knows much about playing or singing until he can read notes as readily and fluently as he reads a book."

There was much loud applause. "And music will never take its rightful place in our national life until we all know how to read."

Memory came forward and said, "Just a word here, my friends; let me add that you will never really know your piece until you have memorized it. Do this away from the instrument and the music will never leave you; learn it so thoroughly that you could write it out from memory. That's the only true way to memorize." Memory cast a glance at Jean and said, "Little girl, try it with the very next short piece that is given you and see how well my plan works; you will never really know what I am trying to tell you until you have worked it all out for yourself. Try it, dear, before our next meeting."

Jean was much too nervous to reply, but she knew Memory was right, and I'm sure she will try.

After the speaking there was beautiful music and refreshments; as favors, there were boxes of notes that flew open with a spring and gave out themes from the Wagner operas.

There were many novel things to see and to listen to, strangest of all the conversation was all music, beautifully harmonized.

As they said "Good-bye" to the members of this musical party Practice Time called after them and said, "Always remember, my dears, 'To have learned how to learn is the greatest step forward.'"

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To Teacher—I'll give those horrid scales perfectly fingered and sharpened just right, the seventh chords resolved and a pair of arpeggios, and for extra measure a Bach Prelude.

To Mother—I'll give my newest piece all memorized. I'll also play that Beethoven Adagio she likes so well. I'll recite to her my minor scales and play and sing a Christmas carol.

To Jane—I'll play for her to dance—a waltz, a two-step and a minuet. She loves it so, it is a shame I never play when I am asked.

To Walter—I'll play a rousing march, with drum and fife and all that; he likes to whistle and beat time so I'll play the tuneful tunes that fit his range.

To the Neighbors—I'll go with silent tread across the snow so quietly and sing about the Shepherd's Flocks and the sweet Nativity. A surprise I'm sure is in store for them, as boys and girls have little time for things outside, but love, you know, means to give, and giving brings back love again to you so what better Christmas gift than giving love to those to love to give it back again.

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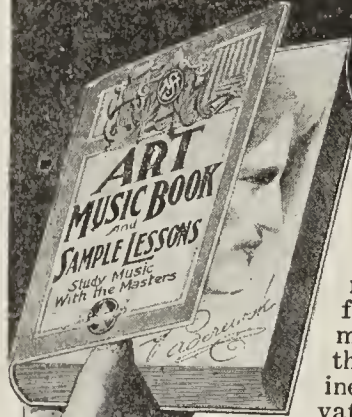
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This promising young artist owes all his training to the methods pursued by Prof. E. M. Bowman, the last six years under his personal criticism and the foundational years under a pupil-teacher whom he himself had trained. This recital was a brilliant illustration of the wisdom of those who first select a good master, then stay with him till they really obtain his art.

Few things are more to be deplored than the common custom of impatient American youth to flit from teacher to teacher and from school to school in eager search for some royal short cut to the mountain of the muses. No aeroplane can ever reach the top of Parnassus!

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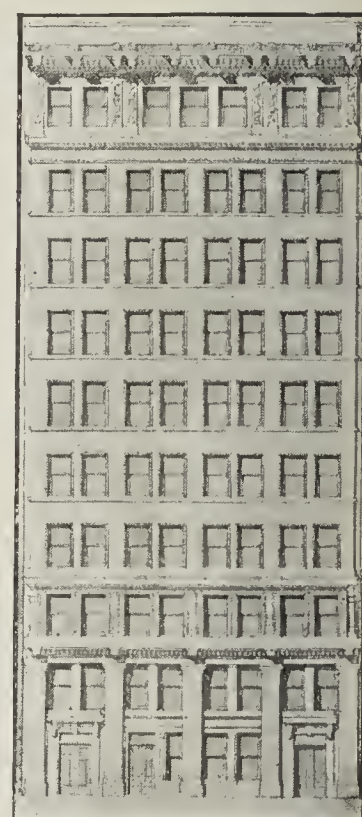
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